

Section 1.01 Drums

(a) **Purpose:** keep everybody together on the same tempo and drive. Can give only the rhythmic structure but not the harmonic structure in a song. Usually not used on its own in a band.

(b) **Tempo.**

- (i) You are the one keeping the band in the structure, **DON'T CHANGE THE STRUCTURE/TEMPO JUST BECAUSE SOMEONE CANNOT KEEP UP WITH IT!** You started with a tempo, keep that tempo and everybody else is supposed to align after you, not you align after everyone else. There is a reason for drums, and that very reason is to keep everyone in that framework/structure/TEMPO, so everybody aligns into the framework according to the drums. **Aligning after everybody defeats the very purpose of Drums in a band!**
- (ii) **Get a metronome app on your phone**, something like "7Metronome" for Android – something where you can set a tempo, tap a tempo, change the metronome sounds, visualize the hits, change the time signature, etc...
- (iii) It is **pretty hard even for the professionals** to keep a tempo perfectly without a metronome
- (iv) The reason why we're using a metronome is to make sure the song doesn't get **too fast** (not enough air and time for the singer to say all the words) or **too slow** (not enough air for the singer to sustain the long notes) => the song loses its beauty
- (v) When there is only one instrument in the band, that player can adjust the tempo with ease, but if there are multiple people on instruments, adjusting the tempo is close to impossible (making it smoothly enough to be unnoticeable by the church)
- (vi) starting with a tempo is a must in a band, with very little exceptions for free style songs

(c) **Time signature.**

- (i) the time signature is directly related to the tempo. Ex: for a 120 bps on a 6/8 time signature, you have one bit per eighth note => 6 bits in a measure, you literally count 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | and so on in every measure at 120 bps.
- (ii) for a slower tempo like 50-ish to 75-ish, on a 4/4 time signature for example, it is pretty hard to keep that tempo because the hits are very far apart, and the trick here is:
 - a) either to **turn on the eighth note hit on the metronome**, which gives you 2 hits per bit (the quarter and the eighth) making it easier to follow the tempo

- b) or to **make that bit double**, in a case of 65 bps, make it 130 bps and let only the quarters hit on the metronome, but you must remember that **every other hit is your actual tempo bps**

(d) Feeling the song.

- (i) if the **song is very mellow and soft**, coming on strong with lots of hits everywhere won't do it, it will ruin the entire song, so the general guideline here is to use as fewest hits as possible for that song
 - a) add hits when you want to build up the song
 - b) stay away from directly hitting the snare which is really aggressive in sound
 - c) use the snare's rim or a plucked/palmed/tapped hit on snare
 - d) use more of the closed hi-hat than open hi-hat
 - e) use soft hits on cymbals and rides
 - f) toms are also a pretty good choice because they sound very bass like which is not very aggressive in nature
- (ii) if the **song is really fast**, unless you're a professional player, use an easy and straight rhythm, like a rock rhythm for example
 - a) if you are a pro, then you can combine double bass pedal hits with snare and other elements
 - b) whatever you do, make sure you create a structure, a platform, with clean hits, not busy at all and pretty straight forward, this way you give the opportunity to the other players to get involved in the song being able to be heard and for them to hear themselves in the spaces between your hits
- (iii) **ALWAYS, ALWAYS, ALWAYS make sure you're creating a framework**, a platform, a structure for the whole band, keeping it simple and clean.
 - a) For example, if you take two measures as a reference, for a verse let's say, and you do lick a then b and c, make sure you are consistent with measures 3 and 4 as well doing the exact lick a, b & c, then with measures 5 and 6, the same lick a, b & c, so on...
 - b) fillings are good, but not every other measure because it ruins the beauty of the song and the beautiful sound of drums, making them sound very busy and unpleasant
 - c) use fillings towards the end of a verse or chorus, or preparing a chorus or a bridge, or a repetition of them, etc...**DO NOT ABUSE THE FILLINGS**, abusing them does more damage to the song than helping the song

(e) **Make sure you have a few rhythms under your belt for 4/4, for 3/4 and 6/8 at least.**

- (i) Learn a few rhythms for every time signature mentioned, but get a bunch for 4/4 since most of the songs are 4/4 in worship music
- (ii) Learn a few rock, progressive, jazz, reggae, blues rhythms, very well, practice them until you can play them flawlessly even in your sleep => only then you are ready to improvise on top of them without losing your place and without messing people up as well, since the drum is the only instrument with that ultimate power of destruction in a band lol (true though)

(f) **Song dynamics.**

- (i) always get the structure of the song beforehand, knowing what the leader wants with that very song

a) let's define a few levels/dynamics something like:

- i. **LEVEL 1** - piano - (soft)
- ii. **LEVEL 2** - mezzo piano - (half soft)
- iii. **LEVEL 3** - mezzo forte - (half loud)
- iv. **LEVEL 4** - forte - (loud)
- v. **LEVEL 5** - fortissimo - (very loud)

b) let's say the goes like: verse 1, chorus, verse 2, chorus x2, bridge x3, chorus x2, ending...the leader wants verse 1 on level 1, chorus with level 1 as well, verse 2 going for level 2, 1st chorus after that on level 3 and the 2nd time on level 4, bridge 1st time on level 2, 2nd time on level 3 and the last one on level 4, then the 1st chorus after that on level 4, then the last chorus on level 2, and the final back to level 1

c) on the structure above for:

- i. Level 1 - you barely touch the cymbals or the closed hi-hat often enough to keep a beat/tempo for people
- ii. Level 2 - you can hit the kick maybe once per measure in combination with cymbals & closed hi-hat, maybe hitting a snare every 2 measures
- iii. Level 3 - you add a snare here and there and more hits on kick along with some cymbals & hi-hat
- iv. Level 4 - you pretty much play a legit rhythm with snare and stuff, hitting with medium to high strength
- v. Level 5 - you hit it intensely, lots of kicks and snares, open hi-hat, hard hits on cymbals, etc...

(g) Volume adjustment.

- (i) Depending on the environment, you adjust the volume level.
 - a) Whatever you do, make sure you're **not louder than the rest of the band**
 - i. If you have an **electric drum set**, then deal with the sound person to adjust your volume, but control the strength with which you hit the drums
 - ii. If you have an **acoustic drum set**, then control your hits to make sure you're not being louder than everybody else, because that creates the need for everyone else to be louder and everything becomes a huge noise instead of a good sounding band
 - iii. It is always the best practice to be heard from **multiple speakers softer** than being heard from only one speaker really loudly.

(h) What to do when you get lost.

- (i) Usually when you get lost and you don't know what is next, the kick or the snare, or which one is the first beat in the measure, whatever the problem is, just keep hitting a ride on the beat, or a hi-hat, or the rim of the snare, anything that would keep the tempo somehow => this makes sure the band is still together and you don't discontinue the natural flow of the song
- (ii) If you got lost so badly that you don't even know the beat anymore, then stopping completely does less damage than playing completely off disrupting everybody.

(i) Examples.

- (i) **Levels & Dynamics:** Dara Maclean - Blameless - How He Loves - 0 - 4.10 - build up and back.mp3
- (ii) **Dynamics & Buildup:** Delirious - Here I Am (Majesty) - 0 - 2.20 - structure - build up.mp3
- (iii) **Dynamics:** Delirious - Miracle Maker - build up - all instruments.mp3
- (iv) **Rhythm Changes:** Dream Theater - Pull Me Under - 0 - 2.40 - rhythm changes.mp3
- (v) **Buildup & Rhythm Changes:** Hillsong - Hosanna - 0.20 - 6.0 - build up - rhythm change.mp3

Section 1.02 **Bass (or cello when acting like a bass)**

- (a) **Purpose:** The bass is the link between harmony (chords) and rhythm (groove), it is the one instrument that is the glue between instruments in the band, it keeps everything in one piece, it makes everything sound as a unit in harmony, being full and complete. Can carry a song on its own when arpeggiates chords on higher octaves (requires some skills for that), but most of the time it is not ideal to be used by itself in a band.
- (b) **The weight/importance of the bass in a band**
- (i) If the guitar, flute or piano makes a mistake, hardly anyone will notice, but if the bass messes up, everyone will instantly know that something is wrong – the bass gets registered by the brain really quickly – the bass waves travel farther through all kind of obstacles, unlike the other waves
- (c) **Rhythm + Tempo**
- (i) The bass usually **uses the kick of the drums as a reference** and follows that to a certain extent, not like a robot, but as a guideline.
- (ii) The bass is not a solo instrument like a flute, or electric guitar, or piano etc..., it is used for rhythm and harmony structure => the bass creates a structure and sticks with it over verses or over choruses or bridges. That structure is made up of notes, but it is a **rhythm structure** more than anything.
- (iii) For example, if on the verse it does lick (like a rhythm structure) a, b and c over 3 measures, then the next 3 measure it does the same thing, over the next 3 measure the same thing and so on -> when the verse is over, then over the chorus it does licks e and f over 2 measure, then over the next 2 measure it sticks with e and f, and so on -> when the chorus is over and the verse starts again, it gets back to the feeling of lick a, b & c pretty much, with a little bit of adjustment depending on the dynamic of the song -> on the bridge it could do something else like lick l, m, n and sticks to those over the bridge, etc..
- (iv) Nothing is set in stone, the bass can do extra notes at the right time, not crowding the song, but filling in the song when the voice has a short break, or when there is a long chord or something, but it gets back to the structure.
- (d) **Long vs short notes. What and when to do stuff in a band.**
- (i) As a guideline, when the song is soft use long notes like whole notes, or even skip some of the notes, or even don't even play at all on sections, let other instruments give some sweetness to the song
- (ii) On a buildup, add notes, use half/quarter/eighth or even sixteenth notes instead

- (iii) On faster songs, you can even mute or stop the notes making them shorter and with a more crystalized and clean structure

(e) Volume adjusting

- (i) Always get your bass to be heard from different speakers softer rather than being heard very loud from only one amp/speaker -> the bass waves travel very well and the brain register those waves first and if it is loud it makes everything sound like a big noise covering everything else

(f) What to do when you get lost.

- (i) Usually when you get lost and you don't know what chord/note is next, just mute the strings with your left hand and keep picking the strings with your right hand in the same rhythmic manner as before until you find your place again, then play the right notes => this was you ensure the continuation of the song uninterrupted.
- (ii) Playing the wrong notes does more damage and even completely stopping playing altogether is better than playing wrong notes.

(g) Examples:

- (i) **Long Notes & Buildup:** Bethel Music- Walk in the Promise - 0.50 - 4.0 - soft to build up.mp3
- (ii) **Structure & Buildup:** DC Talk - In the Light - everything.mp3
- (iii) **Structure:** Delirious - Here I Am (Majesty) - 0 - 2.0 - structure.mp3
- (iv) **Structure:** Michael Jackson - Billie Jean - 0 - 1.50 - structure.mp3
- (v) **Long Notes & Buildup:** PCD - Revelation Song - 0.40 - 5.30 - long to build up.mp3

Section 1.03 Piano

(a) **Purpose:** Piano is a full instrument with a huge potential that can do to a certain extent what the bass does (not to the same depth though), it can hold the entire harmony structure of a song and it can even hold a rhythmic structure to the song as well. Can carry a song on its own just fine.

(b) What and when to do stuff in a band.

(i) Because it has a huge potential, it is pretty tricky to make the piano sound good in a band

a) If you already have drums, bass, acoustic guitar, electric guitar and flute in the band, then there is not much room for a ton of solo and improvisation stuff unless you make it work with everybody else to keep it simple so you can shine for a little bit

b) Usually when the band is pretty full, you hold chords and make sure you're in sync with the rhythm from drums, acoustic & bass.

i. If you play a ton of chords on top of everybody else or if you do a different rhythm than everybody else, you are pretty much ruining that song and making it sound really unpleasant and very messy

ii. Playing the melody in the background of the singer who is singing the melody is not a very good idea either, because it sounds really full and saturated and if the singer goes off melody for a little bit, then it sounds very off for both of you

iii. The rule of thumb is to be in sync with everybody else on the chords and rhythm

c) If the band is thin, with just a few instruments, you have more room to do stuff and get crazy, but still be in sync with the rest of the team in rhythm and harmony

d) If you're the only instrument, then you can do whatever pretty much, you can get crazy, you don't have to worry about other instruments, and you're the one to give the harmony and the rhythm to the song

(ii) On soft songs, simple chords and sweet notes are the best choice, the simpler the better.

a) If you have other instruments in the band, then make sure you're not doing notes in the same octave with other instruments like flute or electric guitar, go an octave or two higher or lower, otherwise it sounds very crowded and busy

b) Make sure that your playing helps the song and it doesn't ruin it making it crowded with unnecessary stuff or a bunch of chords that go on top of the other instruments making the song sound busy and messy

- c) If the song is soft then you create a soft like atmosphere as well with your playing
- (iii) On fast songs you can do more on the rhythm side with both your hands, but always make sure you're in sync with the other instruments
 - a) Sometimes on fast songs, holding just the chords helps more than doing a lot of stuff.
 - b) Other idea would be to not even play with both hands, you can play with the right hand only, just notes, like creating a nice rhythmic structure with clean notes
 - c) If you choose to use both your hands, then keep it simple with the left, holding long bass notes, and do more busy stuff with your right

(c) Piano vs Strings.

- (i) The piano sound is more aggressive than the strings sound on your keyboard. Use the piano sound on buildups and more articulated sections
- (ii) Use the piano combined with strings sounds on mellow and soft songs or sections of the songs.
- (iii) Using strings like effects/voices on your piano/keyboard helps a lot of times on soft songs, you don't have to always play with the piano sound, switch between piano and strings or even piano with strings.
- (iv) Make use of the pedal a lot, you don't have to constantly press the chord to make it sound longer, press it once and let it ring from the pedal, that is really useful on soft songs as well.

(d) Full Chords vs Few Notes.

- (i) Usually use full chords when it is only you holding the harmonic structure of the song, or when the song is very soft and it is mostly you being the main driving instrument for that section of the song
- (ii) When there are a lot of instruments, you don't have to use both hands, you don't have to even use chords, sometimes even a few notes, or arpeggios help the songs a lot and give it sweetness
- (iii) When you're the only instrument, or when you're the only driving instrument in the band (the acoustic is not there, the bass is not there, etc.) then you have the responsibility of driving the song with harmony and rhythm pretty much, but don't over kill it, just sync with the tone of the song (soft, slow, fast, etc.)

(e) What to do when you get lost.

- (i) Usually when you get lost, stop playing pretty much...find your place again and then start playing again.

(f) Higher vs Lower Notes.

- (i) Always check and see if the voice, or flute, or the electric guitar, etc., is singing/playing in a certain range, and avoid that range if you can, go either higher or lower with your chords and notes, otherwise it sounds busy and messy.
- (ii) You can stay in the same range if you're using strings or long chords, then it sounds pretty good, otherwise make sure you're not clashing with any other instrument

(g) Buildups ideas.

- (i) A few ideas would be the following:
 - a) Level 1: Strings or plain chords held for a long time
 - b) Level 2: Strings with notes creating some sort of structure or Chords with a bit of structure in the right hand
 - c) Level 3: Chords with some sort of rhythm played between both hands
 - d) Level 4: Chords or notes structure that would definitely go hand in hand with the buildup from the other instruments (drums, bass, etc.)
 - e) Level 5: Chords or notes structure like in the level 4 + extra stuff

(h) Volume Adjusting.

- (i) Always get your keyboard to be heard from different speakers softer rather than being heard very loud from only one speaker -> the keyboard sound is usually very full and if the level is too high, it covers the other instruments and it sounds busy and messy.

(i) Examples.

- (i) **Strings & Chords:** Hillsong - What A Beautiful Name - 0 - 1.50 - strings to chords.mp3
- (ii) **Strings:** Hillsong - Lead Me To The Cross - strings the whole time.mp3Asdf
- (iii) **Notes Structure & Chords:** Hillsong - Broken Vessels - notes structure - chords.mp3
- (iv) **Strings & Chords:** Hillsong - Oceans - 0 - 1 - strings - 2.30 - 4 chords.mp3
- (v) **Notes Structure & Chords:** Lincoln Brewster - There Is Power - structure - chords.mp3

Section 1.04 Acoustic Guitar

- (a) **Purpose:** The acoustic guitar can do both harmony and rhythm in the same time, it is close to having the potential of a piano. Can carry a song on its own just fine.
- (b) **Rhythm. What and when to do stuff in a band.**
- (i) **If you're the only instrument,** make sure you're driving the song with a solid rhythm and the right chords.
- a) If the song is soft you can arpeggiate the chords, or pick the chords either with your fingers or with the guitar pick, but it should give a clear rhythmic structure to the song either way.
- b) If the song is pretty driving, then a rhythm is almost a must. Make sure you learn quite a few rhythms to have what to choose from.
- (ii) **If you're not the only instrument** and the band has drums, bass, keyboard, then your purpose is to fill in what is missing from the other instruments
- a) If the keyboard does full chords, then rhythm is pretty much what's left for you do to, make sure you're strumming in such a way that gives the feeling of a shaker percussion instrument
- b) If the keyboard does low register chords then you find high register chords to strum or pick
- c) If the harmony is saturated somehow, then create some structure either of rhythm or notes that would put you on the map in a sweet way helping the song
- d) Everything you do, make sure you're completing the song and not adding extra unnecessary sounds to it making it busy and messy, and make sure you're in sync with the rest of the band
- (c) **Picking / Arpeggiating Chords.**
- (i) Arpeggiating the chords (with the fingers or the guitar pick) is a very good idea on the soft parts, or for giving the song some rhythmic structure
- (ii) You can combine the strumming with picking and that gives a feeling of having the bass and harmony in the same time
- (d) **What to do when you get lost.**
- (i) Usually when you get lost and you don't know what chord is next, just mute the strings with your left hand and keep strumming with your right hand until you find your place again => this way you keep the song flowing and you don't throw off anyone.

(e) Volume adjusting

- (i) Always get your acoustic guitar to be heard from different speakers softer rather than being heard very loud from only one speaker -> the acoustic guitar is not very aggressive and full, but if it is too loud it covers the other instruments and it might make everything sound messy and uneven.

(f) Examples

- (i) Shem and Claude will demonstrate live

Section 1.05 Electric Guitar

(a) Purpose: The electric guitar can do both harmony and rhythm in the same time, it is close to having the potential of a piano. Can carry a song on its own just fine. The only disadvantage it has is that it needs electricity to even function, but it has a lot more options than an acoustic guitar.

(b) Rhythm. What and when to do stuff in a band.

(i) **If you're the only instrument**, make sure you're driving the song with a solid rhythm and the right chords and sounds (choose something that fits the song properly and that is full enough to cover the harmony and rhythm).

a) If the song is soft you can arpeggiate the chords, or pick the chords either with your fingers or with the guitar pick, but choose an effect that helps the song.

b) If the song is pretty driving, then a rhythmic structure is almost a must. Make sure you learn quite a few rhythms to have what to choose from.

(ii) **If you're not the only instrument** and the band has drums, bass, keyboard, then your purpose is to fill in what is missing from the other instruments

a) If the keyboard does full chords, then you can do a rhythmic structure with notes from the chords or whatever sounds good

b) If the keyboard does low register chords then you find high register chords to strum or arpeggiate

c) If the harmony is saturated somehow, then create some structure either of rhythm or notes that would put you on the map in a sweet way helping the song

d) Let's say that the band plays a complicated chord, then you shouldn't do all the notes in the chord, you can only play a couple of them and that way you keep it simple and clean, not crowded with tons of notes

e) Everything you do, make sure you're completing the song and not adding extra unnecessary sounds to it making it busy and messy, and make sure you're in sync with the rest of the band

(c) Solo

a) When it comes to solo, there are a few things to consider.

i. A legit solo for a song, in agreement with the rest of the team, should happen when everybody holds the background with simple chords so you can perform that solo

- ii. If you only do notes here and there, then choose the right timing when to do it, when there is a break in the melody, or there are a few long chords, etc.
 - iii. Prepare the solo or the notes based on the music theory presented in the first worship seminar making sure that every long note you're holding is backed up by the chord played by the band at that time
- b) A solo should help the song, should be in the same feeling and tone with the song, should add beauty to the song, not make it messy and busy

(d) What to do when you get lost.

- (i) Usually when you get lost and you don't know what chord is next, just mute the strings with your left hand and keep strumming with your right hand until you find your place again => this way you keep the song flowing and you don't throw off anyone.
- (ii) If you're not a main instrument at that time or if you're not playing a solo part, just simply stop playing completely, find your place and then start playing again => electric guitar is not an crucial instrument in a band.

(e) Volume adjusting

- (i) Always get your electric guitar to be heard from different speakers softer rather than being heard very loud from only one speaker/amp -> if the electric guitar is too loud it covers the other instruments and it might make everything sound messy and uneven.

(f) Examples.

- (i) Shem and Claude will demonstrate live

Section 1.06

Cello

(a) **Purpose:** Cello can do almost everything a bass can do and with the right settings it can sound very bass like. In other words, it can keep a rhythmic structure as well as a harmonic structure. It can carry a song on its own but not with ease, it requires some skills for that. Cello should make sure it plays the right notes, in tune, because the low frequencies from it can be heard immediately by anyone and if wrong notes are played, the listeners instantly know something is wrong.

(b) **What and when do to stuff in a band. Rhythm & Tempo.**

- a) **If the cello is the actual bass** in the band, then **all the bass principles apply** to it.
- b) If the cello is an addition to the actual bass in a band then the following apply:
 - i. It should play in sync with the rest of the band.
 - ii. It should do long notes for soft songs or even fast songs, which almost always is a good idea.
 - iii. It should play the notes which are not in the register played by other instruments -> it if sticks with the lower octaves it is pretty much safe.
- c) If the cello is in the band but not as a bass, then it could follow the bass principles on the sweet side, not as a driving instrument.
- d) Because cello could also be a solo instrument, it could do nice notes the same way electric guitar can, whenever the timing is right, when there are pauses, or longer chords, no melody, etc.

(c) **Long vs short notes**

- a) If the **songs are really mellow and soft**, then the long notes are pretty much a must and they should be the ones linking the harmony and rhythm.
- b) If the songs are fast and driving, the long notes are good, but also the short, accented notes are a good idea -> rhythmic structures can be created as well, following the same principles of bass.

(d) **Volume adjusting**

- (i) Always get your cello to be heard from different speakers softer rather than being heard very loud from only one speaker/amp -> if the cello is too loud it covers the other instruments and it might make everything sound messy and uneven.

(e) **Examples.**

- (i) Please listen to the bass examples for ideas, or find songs with cello on youtube.

Section 1.07 Flute

(a) **Purpose:** The flute is a solo instrument that can only play one note at a time. It cannot carry a song on its own, but it can bring a sweet element to a song.

(b) **What and when to do stuff in a band. Long vs Short notes**

- (i) Usually use long notes over melody making sure that the song doesn't get crowded with a bunch of notes
- (ii) In pauses, or spots with no voice, or long chords, the flute can be highlighted and heard and that's when it should do small solos

(c) **Improvisation over chords**

- (i) All the principles of music theory, discussed in our previous worship seminar, should be applied when improvising over chords in a song
- (ii) The solos should match the tone and feeling of the song and it all comes down to: "if it sounds good, it's good"

(d) **Examples:**

- (i) **Long Notes:** King Crimson - I Talk To the Wind - 0.30 - 1.05 - long notes.mp3
- (ii) **Solo & Backup:** Moody Blues - Dear Diary - 0.40 - 1.30 - along - interventions - solo.mp3
- (iii) **Backup:** Moody Blues - Let Me Go - 0 - 0.45 - play along.mp3
- (iv) **Solo:** Traffic - Forty Thousand Headmen - 0.15 - 1.50 - flute interventions.mp3

Section 1.08 **Main Voice / Lead Vocal / Band Leader**

(a) Purpose: The person in charge overseeing the entire practice, coming up with a plan and a structure for the worship set and the practice layout. Usually the band leader is the lead singer for that worship set, but not always. All the members of the worship team should be listening and following the band leader's instructions.

(b) Hand signs.

- (i) 1 Finger (Index finger up): Verse
- (ii) 2 Fingers (Index and Middle fingers up): Chorus
- (iii) 3 Fingers (Index, Middle, Ring fingers up): Bridge
- (iv) 5 Fingers (Thumb, Index, Middle, Ring & Pinky Fingers up): Open Worship
- (v) Fist up: The song is coming to an end
- (vi) Hand rotations: Repeat (1 Finger Rotation = Repeat Verse, 2 Finger Rotation = Repeat Chorus, etc.)
- (vii) Palm movement downwards: Get Software
- (viii) Palm movement upwards: Get Louder
- (ix) Palm movement horizontally: No Instruments

(c) How to choose the right key for the songs.

- (i) Please revise Part I of the Worship Seminar to understand how the keys work.
- (ii) If the song is major, try a major chord and see if you can sing that song easily, if it is not too high or too low for you, and if that works out, that is your key for that song. Same principle applies for the minor keys.
- (iii) When you choose a key for your song, make sure you get most of the song in your comfort zone, in your strongest register => this way you ensure that the whole song will be easy to sing for your comfort zone range. For those a few notes, if any, which are out of your comfort zone, just practice them, or if they are way out of your range, sing an octave higher or lower, don't stress it, just make sure you can do it.

(d) Know the words and melody very well.

- (i) Before you come to practice, you should know the words and the melodies of the songs very well, in **the first voice**, main melody, not second or third voices, but main, because the whole church follows the main lead vocal throughout the song, not the second or third voice.
- (ii) Know when to breathe, how to say the words, and when to come with the words. The practice time with the band is for the band, not for an individual who didn't do his homework at home in his/her own time.
- (iii) The main vocal should be always louder than the harmony vocal, no exceptions. The church follows the lead vocal and should not be following the backup vocal.

(e) Know what is next in the song & when to come in. Have a plan.

- (i) Come prepared with a list of songs, the right order you chose and the structure for each song.
- (ii) Have everything prepared beforehand: the dynamics for the songs, the right keys/chords, tempos, time signatures, enough copies for every member in the band.
- (iii) Send text messages and emails to every member from the band way before the practice, and let them know that they will be playing, and give them the list of songs and the keys so they can come prepared to practice so everything flows perfectly during the practice and in church.

Section 1.09 Backup Vocal

(a) **Purpose:** To harmonize the main vocal, to give some strength to the song in melody.

(b) **Volume Adjusting.**

(i) It should be always lower than the main vocal, not equal or higher, but always lower.

(ii) It never covers the main, even if the voice of the backup vocal is stronger than the lead vocal, but it always complements and helps the main.

(c) **If the harmony is too high or too low for the backup vocal.**

(i) In this situation, the backup vocal should sing either an octave higher or lower than the main, but should by any means **avoid singing the same exact notes with the main**, and the main reason for that is that if they are not both in a perfect pitch, it sounds really off and disturbing.