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### Encouraging Every Voice: Effective Song Leadership in Worship

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## ALISON ADAM

Calvin Symposium on Worship 2014

### Workshop A1:

### ENCOURAGING EVERY VOICE: effective song leadership in worship

#### Songs used in this workshop:

- **Honduran Alleluia** in *Sing with the World* (GIA publications) and *Lift up your hearts* (LUYH) no. 193
- **Come Holy Spirit** by John L. Bell, in *Come all you people* (Wild Goose & GIA Publications) and LUYH no. 230
- **Christ be our light** by Bernadette Farrell, in LUYH no. 908
- **Peace Child** text by Shirley Murray and music by Bernadette Farrell, in *Go Before Us* (OCP)
- **In my day of fear** by John L. Bell, in *Psalms of patience, protest & praise* (Wild Goose & GIA Publications) and LUYH no. 416
- **Abana in heaven** by Lalia Constantine, Lebanon, in LUYH 911
- **Lord draw near** by John L. Bell (Wild Goose & GIA Publications) and in *Psalms for all seasons*
- **Amen Siyakudumisa** South African, attributed to S.C. Molefe. In *Sing with the World* (GIA Publications)
- **Soft falls the snow** by John L. Bell, in *The truth that sets us free.* (Wild Goose & GIA Publications)

#### CHRIST BE OUR LIGHT

*Words and music by Bernadette Farrell, ©OCP Publications.*

Longing for light, we wait in darkness.  
Longing for truth, we turn to you.  
Make us your own, your holy people,  
light for the world to see.

*Christ be our light!  
Shine in our hearts.  
Shine through the darkness.  
Christ be our light!  
Shine in your church  
gathered today.*

Longing for peace, our world is troubled.  
Longing for hope, many despair.  
Your word alone, has power to save us.  
Make us your living voice.

Longing for food, many are hungry.  
Longing for water, many still thirst.  
make us your bread, broken for others,  
shared until all are fed.

Longing for shelter, many are homeless,  
longing for warmth, many are cold.  
Make us your building, sheltering others,  
walls made of living stone.

Many the gifts, many the people,  
many the hearts that yearn to belong.  
Let us be servants to one another,  
making your kingdom come.

#### AMEN SIYAKUDUMISA

*South African, attributed to S.C. Molefe*

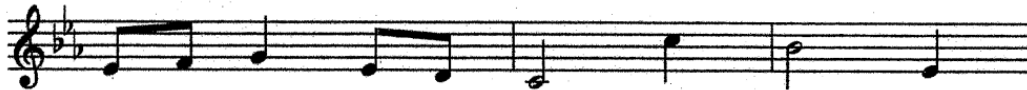
Amen siyakudumisa. Amen Siyakudumisa.  
Amen, bawo, amen, bawo,  
amen siyakudumisa.

## PEACE CHILD

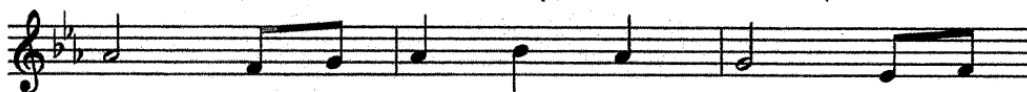
Bernadette Farrell



1. Peace Child, in the sleep of the night,
2. Peace Child, to the road and the storm,
3. Peace Child, to our dark and our sleep,



1. in the dark be - fore light you come, you
2. to the gun and the bomb you come, you
3. to the con - flict we reap, now come, now



1. come in the si - lence of stars, in the
2. come through the hate and the hurt, through the
3. come— be your dream born a - live, held in



1. vio - lence of wars— Sav - ior, your name.
2. hun - ger and dirt— bear - ing a dream.
3. hope, wrapped in love: God's true sha - lom.

Text: Shirley Erena Murray, © 1992, Hope Publishing Co., Carol Stream, IL 60188. All rights reserved. Used with permission.  
Music © 2002, Bernadette Farrell. Published by OCP Publications, 5536 NE Hassalo, Portland, OR 97213.  
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## ABANA IN HEAVEN

*paraphrase by Laila Constantine, Lebanon, ©2002, Songs of the evangelical church of Egypt, adapted Greg Scheer, Anne Zaki & Emily Brink. ©2008, Faith Alive Christian Resources.*

Abana in heaven, hallowed be your holy name.

**Your kingdom come, your will be done, in all the earth as in heaven.**

Your kingdom come, your will be done, in all the earth as in heaven.

**And give to us, give us this day, our daily bread, O Lord we pray.**

***Forgive our sins, as we forgive, those who have sinned against us.***

And save us in time of trial.

**Deliver us from evil.**

Yours is the kingdom, yours the power,  
**yours is the glory, now and ever.**

***Abana, in heaven. Amen.***

## **IN MY DAY OF FEAR**

*paraphrase of ps. 56 by John L. Bell, ©1993, WGRG, Iona. Community, GIA Publications Inc.*

### **Antiphon:**

*In my day of fear  
I put my trust in you,  
God most high.*

1.

All day long I am under attack,  
my enemies are always near;  
lying in wait, waiting their chance  
intending to harass and fight.

2.

In God's word I have put my faith,  
in you I trust, O Lord most high.  
Therefore I need no longer fear,  
for what could mortals ever do?

3.

All day long they wound me with words,  
and every word is meant to harm;  
banding together, plotting their worst,  
they slyly watch my every move.

4.

But you, O Lord, you have noted my grief  
and seen my endless misery;  
keep all my tears stored in your flask,  
the tears recorded in your book.

5.

I will declare with due gratitude  
how God has kept my soul from death;  
thus in God's presence I gladly walk,  
in presence of the light of life.

## **SOFT FALLS THE SNOW**

*words by John L. Bell, ©2012, WGRG, Iona Community, GIA Publications Inc.*

Soft falls the snow,  
soon comes the wintry weather  
when cold is cruel or kind, and days are dark,  
in which some see rare beauty beyond measure,  
while others fear where fate will leave its mark.

Soft falls the snow,  
and streets, surprised by silence,  
witness the primal power of mother earth  
as winter offers worship to its Maker,  
who sowed the snow and brought the rain to birth.

Soft falls the snow,  
but will it fall forever  
if we mistreat the world we do not own?  
If nature knelt, condemned to be our servant,  
who can foresee what dread would then be known?

Soft falls the snow.  
Send with it, Lord, your blessing  
to help us love the earth as is your will,  
grateful for different gifts in different seasons –  
the light, the dark, the vibrant and the still.

**Our work in enabling a congregation to sing well is about helping them to know that they are doing something beautiful for God.**

**Musical enlivener** is a term that Michael Hawn of SMU, Dallas uses to describe a person who is encouraging and supporting the liturgical life of the congregation, through the enabling of the gifts of the people. As Hawn says, for those of us called to lead worship, **our gifts and skills are only as important as a vision for how liturgy can more effectively involve the people, i.e. to help them to pray more broadly and deeply as they sing.** (C. Michael Hawn 'Gather into one: Praying and singing globally' Wm. B. Eerdmans)

*Alison Adam is a member of the Iona Community. She has recently moved from the big city to a small town in the north of England. She works in churches and schools, enabling and supporting singing and liturgy. It is her passion to encourage people to believe in their voices and sing vibrantly in worship. Contact her : [alison.adam@worshipworks.co.uk](mailto:alison.adam@worshipworks.co.uk) Perhaps sometime this decade she'll get round to having a website!*

## **TEN (!) GOLDEN RULES** *(altered by A Adam)*

*for enabling the least confident of people to teach new songs to the most cynical of congregations.*

*From the Wild Goose Resource Group*

1. Believe in the voice which God has given you. It is the voice of an apprentice angel.
2. Believe in the voices God has given other people. Years of being told, and telling themselves, that they cannot sing can be redeemed by the confidence you show in others' abilities.
3. Teach only melodies which you personally have whistled in the shower. If you are uncertain about a song that will be the first thing your 'trainees' detect.
4. Teach songs only at the appropriate time... which is seldom during a church service. The best time to teach is before anything happens, while people are still settling down. If they learn a new song then, they will recognise it as a familiar friend when used later in the service.
5. Always introduce a new song with enthusiasm; never with an apology. A word of context is also informative and helpful.
6. Use only your voice and hands to teach new tunes.
  - Human beings find it easier to imitate another human being singing a melody rather than to copy an instrument which may well be playing more than the melody line.
  - They also pick up the pitch and rhythm of notes when these are signed in the air much more easily than if they are only sung.
7. When teaching always use your normal voice, don't try to impress with your vocal skills - remember, you are asking people to copy you, not to be amused or threatened by the vocal dexterity of a real or would-be operatic superstar.
8. Don't treat the congregation as a choir, they are 2 different entities. Use lay person's language and don't talk about crescendos and Tierce de Picardies! This should be accessible and for all.
9. If the tune goes fairly high, then teach it a bit lower and have them sing it in the right key later.
10. When demonstrating:
  - ◆ sing a verse or a verse and chorus over first
  - ◆ teach a breath or two lines at a time, whichever is shortest
  - ◆ don't teach a new phrase until the present one is recognisable
  - ◆ sing the tune to 'la' if there are lots of words (usually songs with verses are better done to 'la' and with short songs you can use the words)
  - ◆ after the song has been taught, you sing a verse through once, asking people to hum as you sing
  - ◆ then we all sing the same verse together
  - ◆ use lots of praise – be positive and affirming, even if it's not the best sound ever!
11. When using the song (previously taught) in worship, you might:
  - you might get a soloist to do verse 1, thus refreshing everyone's memory
  - have a small group or soloist to sing most of the verses and the congregation join in the chorus, if there is one and the last couple of verses.
12. To get the best from the congregation and to give value the singing of new songs, do not teach too many at one time.