

These study notes accompany the Worship Songwriting DVD series taught by Brian Doerksen. In order to get the most out of this course, it will be helpful to prepare ahead of time. Brian will refer to numerous songs throughout his teaching so we encourage you to assemble a playlist on your iPod (or whatever way you listen to music) BEFORE you start each session so that you don't have to go searching in the middle of each session. Some songs that were played for the live class could not be included on the DVD for copyright reasons – but if you go and get the tracks* before hand you will be prepared. Wherever possible, next to the source album we've noted a website where the tracks can be purchased. The remainder can likely be found on download sites such as iTunes.

** Please don't use illegal file sharing services – do everything you can to legally download and pay for the songs and support the writers who wrote the music. Only access a song via a 'free' service if you have exhausted all other options and a song is simply out of print and not available via any digital or physical music retailer.*

These are the songs Brian references during the course. Songs with this symbol ✎ are not played live or used on the DVD. When the graphic appears on screen, pause the DVD and listen to the song and then return to the session.

Session 1

- ✎ **Song: Let Everything Else Go**
  Artist: Phil Keaggy
  Album: Town To Town

  Song: Father I Want You To Hold Me
  Songwriter: Brian Doerksen
  Album: Changed By Your Glory (briandoerksen.com)

Session 2

Examples of the AAA

Session 2 - 12:45

- ✎ **Song: Tenderly**
  Artist: Rosemary Clooney
  Album: The Essential Rosemary Clooney

  Song: Be Here To Love Me
  Artist: Norah Jones
  Album: Feels Like Home
  (Another wonderful modern AAA example that I didn't mention during the session due to time constraints)

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Session 2 - 17:00

- **Song: Could I**
  Artist: Kim McMechan
  Album: All I Need (ionworship.org)

Session 2 - 18:44

Song: Isn't He
Songwriter: John Wimber
Album: Isn't He (briandoerksen.com)

Session 2 - 19:45

- **Song: The Joy Of The Lord**
  Artist: Twila Paris
  Album: Sanctuary and Greatest Hits

Session 2 - 21:27

Song: I Love You Lord
Songwriter: Laurie Klien

Examples of the AABA

Session 2 - 24:58

- **Song: Creator King**
  Artist: Kathryn Scott
  Songwriter: Mary McLean
  Album: Satisfy (iTunes)

Session 2 - 26:05

- **Song: Fields Of Gold**
  Artist: Eva Cassidy
  Songwriter: Sting
  Album: Songbird

Session 2 - 27:50 – 31:20 (CD audio in background on DVD)

Song: With All My Affection
Artist: Brian Doerksen
Album: You Shine (briandoerksen.com)

Session 2 - 32:40 (played live)

Song: Eternity
Songwriter: Brian Doerksen
Album: Various including It's Time (briandoerksen.com)

Session 3

Session 3 - 5:35 – 7:00 (played fragments live)

Song: Come Now Is The Time To Worship
Songwriter: Brian Doerksen
Album: Various including It's Time (briandoerksen.com)

Session 3 - 7:18

- **Song: We Want To See Jesus Lifted High**
  Artist: Doug Horley
  Album: Top UK Praise songs

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Session 3 - 7:55 (Sung partially live)

Song: Give Thanks
Songwriter: Henry Smith

Session 3 - 9:38 (Sung partially live)

Song: Open The Eyes Of My Heart
Songwriter: Paul Baloche

Session 3 - 11:50 (Sung partially live)

Song: Cry Of My Heart
Songwriter: Terry Butler
Album: Cry Of My Heart (ionworship.org)

Session 3 - 15:00 (Sung partially live)

Song: Hope Of The Nations
Songwriter: Brian Doerksen
Album: You Shine (briandoerksen.com)

Session 3 - 18:05

- **Song: Here I Am**
  Artist: Bryan Adams
  Songwriter: Bryan Adams
  Album: Spirit – Stallion Of The Cimarron

Session 3 - 18:35

- **Song: Something's Missing**
  Artist: John Mayer
  Songwriter: John Mayer
  Album: Heavier Things

Session 3 - 19:40 – 20:27 (Sung fragment live)

Song: Draw Me Close
Songwriter: Kelly Carpenter
Album: Various CDs

Session 3 - 21:54 – 22:32 (played fragment of CD audio on DVD)

Song: Heaven Is Our Home
Artist: Kathryn Scott
Album: Satisfy

Session 3 - 23:48

- ***Song: Something The Boy Said***
  Artist: Sting
  Album: Ten Summoner's Tales

Session 3 - 25:43 – 27:53 (played fragment of CD live)

Song: Change Me On The Inside
Artist: Brian Doerksen
Album: Holy God and Believe (briandoerksen.com)

Session 3 - 29:04

- **Song: Unloved**
  Artist: Jann Arden
  Album: Living Under June

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Session 3 - 31:14 – 31:45 (sung fragment live)

Song: Hallelujah (Your Love Is Amazing)
Songwriter: Brenton Brown & Brian Doerksen
Album: It's Time and You Shine (briandoerksen.com)

Session 3 - 37:00 – 31:27 (sung fragment live)

Song: Faithful One
Songwriter: Brian Doerksen
Album: You Shine (briandoerksen.com)

Session 3 - 37:48 – 38:26 (sung fragment live)

Song: Psalm 13 (How Long O Lord)
Songwriter: Brian Doerksen, Steve Mitchinson, Karen Mitchinson, Daphne Rademaker
Album: Brian Doerksen: Live In Europe and You Shine (briandoerksen.com)

Session 3 - 42:06

- **Song: MacArthur Park**
  Artist: Donna Summer
  Album: The very best of Donna Summer

Session 3 - 43:06 – 43:47 (played fragment live)

Song: Holy And Anointed One
Songwriter: John Barnett
Album: Isn't He (briandoerksen.com)

Session 4

Session 4 - 1:52 – 2:29 (played fragment live)

Song: Great Is Thy faithfulness
Songwriters: Thomas O. Chisholm & William M, Runyan 1923

Session 5

Session 5 - 11:42 – 13:05 (played fragment of CD audio on DVD)

Song: Hungry
Artist: Kathryn Scott
Album: Hungry (Live from London)

Session 5 - 22:30

- **Song: I Dreamed A Dream**
  Artist: Les Miserables Original Cast Recording
  Album: Les Miserables Original Cast Recording

Session 5 - 24:00

- **Song: Between The Lines**
  Artist: Sara Bareilles
  Album: Little Voice

Session 5 - 26:18 – 27:48 (played fragment live)

Song: Your Love Will Find Me (Psalm 139)
Songwriters: Steve Mitchinson & Brian Doerksen
Album: Holy God (briandoerksen.com)

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Session 5 - 37:25 – 37:42 (played short fragment live)

Song: Everlasting
Songwriters: Brian Doerksen & Matt Unruh
Album: It's Time and Holy God (briandoerksen.com)

Session 5 - 39:22 – 39:29 (played short fragment live)

Song: I Love The View From Here
Songwriter: Brian Doerksen
Album: Faithful Father (briandoerksen.com)

Session 5 - 39:50 – 40:20 (played short fragment live)

Song: Your Name Is Holy
Songwriter: Brian Doerksen
Album: Brian Doerksen: Live In Europe (briandoerksen.com)

Session 5 - 42:52 – 44:06 (played fragment live)

Song: More
Songwriter: Brian Doerksen
Album: It's Time and Father's House (briandoerksen.com)

Session 6

Session 6 - 23:55 – 24:43 (played fragment live)

Song: Creation Calls
Songwriter: Brian Doerksen
Album: Today and Light The Fire Again (briandoerksen.com)

Session 6 - 38:58 – 41:10 (played fragment of CD audio on DVD)

Song: Fortress 144
Artist: Brian Doerksen and Steve Mitchinson
Album: War Of Love (briandoerksen.com)

Session 6 - 42:45 – 44:10 (played fragment live)

Song: Broken & Beautiful (As We Break This Bread)
Songwriters: Brian Doerksen & Josh Fox
Album: It's Time (briandoerksen.com)

Session 6 - 48:20 – 48:44 (played short fragment live)

Song: Holy God
Songwriter: Brian Doerksen
Album: Holy God (briandoerksen.com)

Session 6 - 53:55 – 55:05 (played short fragment live)

Song: Lord Have Mercy
Songwriter: Steve Merkel
Album: Days of Elijah – The Worship Songs Of Robin Mark and various other CDs

Session 7

Session 7 - 11:18 – 12:02 (played fragment of CD audio on DVD)

Song: Psalm 13 (How Long O Lord)
Artist: Brian Doerksen
Album: You Shine (briandoerksen.com)

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Session 7 - 17:35 – 18:40 (played short fragment live)

Song: One Of The Warriors Has Fallen
Songwriter: Brian Doerksen
Not recorded commercially

Session 7 - 25:44 – 25:55 (sang very short fragment live)

Song: Psalm 19 (May The Words)
Songwriter: Terry Butler
Album: Before You Now (ionworship.org)

Session 7 - 33:38 – 34:19 (sang short fragment live)

Song: Keep On Praying
Songwriter: Ramon Pink

Session 7 - 34:32 – 35:15 (sang short fragment live)

Song: No Other Gods
Songwriter: Brian Doerksen
Album: Worship Festival Live (briandoerksen.com)

Session 7 - 55:14 – 56:02 (played fragment of CD audio on DVD)

Song: The Divine Romance
Artist: Steve Mitchinson & Kathryn Scott
Album: War Of Love (briandoerksen.com)

Session 8

Session 8 - 6:37

- **Song: What The World Needs Now**
  Artist: Barry Manilow
  Writer: Burt Bacharach
  Album: The Greatest Songs Of The Sixties

Session 8 - 7:24

- **Song: Soulmate**
  Artist: Natasha Bedingfield
  Album: Pocketful Of Sunshine

Session 8 - 13:33 – 14:55 (sang short fragment live)

Song: Without You
Songwriters: Brian Doerksen & Joyce Doerksen
Album: It's Time (briandoerksen.com)

Session 8 – 16:58

- **Song: A New Argentina**
  Artist: Andrew Lloyd Webber
  Album: Evita

Session 8 – 41:54

- **Song: Somewhere** (From West Side Story) Start at 1:50
  Artist: Barbara Streisand
  Album: Barbara Streisand: Greatest Hits And More

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Session 9

Session 9 - 3:22 – 3:50 (sang short fragment live)

Song: No Other Gods
Songwriter: Brian Doerksen
Album: Worship Festival Live (briandoerksen.com)

Session 9 - 22:22 – 26:30 (sang in short fragments live)

Song: You Shine
Songwriter: Brian Doerksen
Album: You Shine (briandoerksen.com)

Session 9 - 33:00 – 26:30 (sang in short fragments live)

Song: You're Worthy Of My Praise
Songwriter: David Ruis
Album: Glory & Honor and Every Move I Make (ionworship.org)

Session 9 - 35:55 – 36:12 (sang short fragment live)

Song: Father Me
Songwriter: Brian Doerksen
Album: Father's House (briandoerksen.com)

Session 9 – 36:42

- **Song: One**
  Artist: U2
  Album: Achtung Baby

Session 9 – 37:50

- **Song: Take Me As I Am**
  Artist: Wendy O'Connell
  Album: Winds Of Worship 12: Live From London (briandoerksen.com)

Session 9 - 39:26 – 40:26 (played fragment of CD audio on DVD)

Song: You Surround Me
Artist: Brian Doerksen
Album: You Shine (briandoerksen.com)

Session 9 - 41:04 – 42:05 (sang short fragment live)

Song: Ever So Gently
Songwriter: Brian Doerksen
Album: Believe (briandoerksen.com)

Session 9 - 45:02 – 45:36 (sang short fragment live)

Song: You Are My King
Songwriter: Brian Doerksen
Album: Save Us Oh God (briandoerksen.com)

Session 10

None

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SESSION 1: INTRODUCTION

NOTES

Songwriting for worship is a vast subject – humility is required. My goal is to de-mystify the process – yet retaining mystery.

WHY AM I TEACHING THIS COURSE?

It's not because I know all the answers! I'm teaching this because I wanted someone else to teach me, so as I teach I continue to learn.

I'm teaching this because some of you will write songs that I couldn't write – and if they move me and say something that I wanted to say, I may adopt your song as my own… just as people in the church have adopted some of my songs (which is a miracle of grace!)

What's the mark of a songwriter? Someone who knows that they haven't written their best song yet!

GUIDING PRINCIPLES FOR THIS COURSE

- In this room you'll never make a mistake
- We need a unique blend of safety and honesty!
- It's OK, even good, for some of you to find out that you are not called to be songwriters!
- All discussion and evaluation of songs is subjective. You can't separate yourself from your own personal musical tastes.

WHICH SONGS ARE MOVING YOU NOW?

The answer has something to do with the season you are in and your musical preferences.

As creative people we have a creative restlessness – and as a result we will never hear or write the 'perfect' song this side of eternity.

HOW MY JOURNEY GOT STARTED

I never set out to be a songwriter. Part of who I am is a result of who my grandfather was.

The song that moved me the most as a teenager and sowed into me intimate worship was:

Let Everything Else Go

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By Phil Keaggy
From the album Town to Town

As writers we are trying to express the inexpressible!

God has given each of you a dream of the Kingdom of God – a patch of earth where you want to see the Kingdom of God come.

Part of my dream is to help other creative people reach their dreams. That's one of the reasons I am teaching this course! But I have no desire for any of you to try and write songs like my songs.

Here is your challenge: You need to be inspired by <u>current</u> music – and then go and write something <u>completely different</u>.

Songs of imitation wear us out! Hearing a genuine original brings delight.

The story behind **Father I Want You To Hold Me**

THE BASICS OF SONG EVALUATION

How can we serve other songwriters?

Say the type of the things that would be helpful for you to hear!

Don't cross the line into becoming an un-invited co-writer of the song. Don't make suggestions of new words, but say something like 'I think this phrase is unclear – try and make it clearer' etc

How to use the **SONG EVALUATION FORM**

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SONG EVALUATION FORM

Song Title _____ **Writer(s)** _____

LYRIC

Is it original?
Is it consistent with Scripture?
Is it passionate from the heart?
Are language tools used effectively?
Is it true to the 'songvision' or does it wander?
Is there a strong lyrical hook?
Is the first line strong? ***(Possible Points 30)*** _____

MELODY

Is it memorable?
Is there a strong motif (hook)?
Is it singable?
Does it employ good prosody?
Does the tempo and style match the lyric? ***(Possible Points 30)*** _____

CHORDS

Does the chord progression match the lyric?
Are the chords simple and strong or predictable?
Are the chords too busy or refreshingly unique? ***(Possible Points 10)*** _____

TITLE

Does it grab me?
Does it sum up the song vision?
Is it appropriate / is it the best choice? ***(Possible Points 5)*** _____

FORM

Is the form appropriate or best for this song? ***(Possible Points 5)*** _____

OVERALL IMPACT

Did it move me?
Would I want someone else to hear it?
Would I sing it and play it?
Would a congregation be able to sing it? ***(Possible Points 20)*** _____

TOTAL SCORE out of 100 _____

Comments:

Evaluated by:_____ **Date:**_____

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SESSION 2 – SONG FORM

Intro To Song Form: Learn Your Body Types

My theory is that there are 4 types of songs. Of course there are exceptions, but I have never heard one like a 'free-form' song used effectively in worship. That's why it's so important to learn about song form!

Song form gives our creative ideas structure so that others can take them and use them as their own.

Song form imposes limitations on our ideas. Think of it like the banks for a river. Or think of song form like the skeleton of the human body.

Song form gives songs stability and support.

Song form won't inspire new songs – it helps you to know what to do with your inspiration.

Song form is basically a study of where to put 'breaks' in your creative ideas – and where you place that break can make a big difference!

AAA

The Music in the AAA

Songs from every era have things to teach us.

Tenderly lyrics by Jack Lawrence, music by Walter Gross sung by Rosemary Clooney

Be Here To Love Me *(Norah Jones) - CD Feels Like Home*.

Characteristics of the AAA

Title placement

Could I *Kim McMechan*

The lyrics in the AAA

The AAA extended

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Additional examples of the AAA in worship

Isn't He (John Wimber)
He Carries All My Sorrow (Brenda Janz)
I Love You Lord (Laurie Klein)
I Will Change Your Name (DJ Butler)
Turn Your Eyes Upon Jesus (Helen Lemmel)

AAA Hymns:

Amazing Grace
A Mighty Fortress Is Our God (Luther)
Be Thou My Vision
Fairest Lord Jesus
Holy Holy Holy
My Jesus I Love Thee
Take My Life And Let It Be
When I Survey The Wondrous Cross

AABA

The B section

Lyrically you have several options:

- Change your point of view
- Particularize (go from general to specific)
- Personalize

Creator King (Mary MacLean) as recorded by Kathryn Scott.

Other AABA Worship examples include:

Who Is Like Our God (Duane/Doerksen/Thiessen)
Eternity (Doerksen)
With All My Affection (Doerksen)

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SESSION 3 – SONG FORM (cont)

If we don't understand structure – the weight of our creative ideas will cause the building, which is the song, to collapse.

AC

A type of form that we created to give a name to something we kept on hearing. The 'C' section (which repeats) pulls you back to the 'A'

The C section in an AC song

This form is really like a cross-breed of the AABA & the Verse/Chorus, and the line between the various forms can get blurred.

AC Worship examples:

Come, Now Is The Time To Worship (Doerksen)
Open The Eyes Of My Heart (Paul Baloche)
Give Thanks (Henry Smith)
Your Name Is Holy (Doerksen)
Multiply Your Love (Andy Park)
I Lift My Eyes Up (Doerksen)
We Want To See Jesus Lifted High (Doug Horley)
Cry Of My Heart (Terry Butler)

VERSE/CHORUS

What makes the V/CH different from the A base form (AAA, AABA, AC)?

The emphasis is on the 2nd section instead of the first.

Hope Of The Nations (Doerksen)
Here I Am (Adams/Peters/Zimmer)
Something's Missing (John Mayer)

The Hook in a verse-chorus song.

Placement options:

Top of the chorus

Heaven Is Our Home (Kathryn Scott)

Framing the chorus or song

There Must Be A Place (Doerksen/Janz/Rademaker)
Here I Am (Adams/Peters/Zimmer)

Important Note: Don't use the words from your title anywhere else otherwise you will dilute their power!!!

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The hook chorus

Something The Boy Said (Sting)
Change Me On The Inside (Doerksen)
Father Of Lights (John Barnett)
Hallelujah (Your Love Is Amazing) (Brown/Doerksen)
Unloved (Jann Arden)

Sections of the verse/chorus form

The verse - lyrics

Hallelujah (Your Love Is Amazing) (Brown/Doerksen)
Ever So Gently (Doerksen/Rethmeier)

How many and how long?

The climb (pre-chorus)

Examples:
Faithful One (Doerksen)
Hope Of The Nations (Doerksen)
Hungry (Kathryn Scott)
Psalm 13 (How Long O Lord)
(Doerksen/Mitchinson/Rademaker)

The Bridge

What is the purpose of a bridge in a verse/chorus song?

Can you use it in a worship song?

I Give Thanks (Brian Thiessen)
He Is Yahweh (Dean Salyn)
Here I Am To Worship (Tim Hughes)
Thank You For The Cross (Scott & Doerksen)

Tip!! If you feel introducing a bridge will complicate the song too much, try using half a verse.

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SESSION 4

Why are the words (lyrics) so important? Why do we still love so many of the hymns?

Great Is Thy Faithfulness

We want to invert the 90 – 10 principle! We want writing to be 90% inspiration and 10% perspiration – yet the reality is the opposite.

There is a dance in all lyrics between meaning and sound. In worship music, meaning must lead the dance with sound.

Worship Leader: **Clear lyrics** *(meaning then sound)*

Recording Artist: **Unclear & clear lyrics** *(sound then meaning)*

Our goal is to write songs that don't pull people out of the song for theological reasons.

Most lyrics that fall short will do so in one of these 3 ways –

- _____
- _____
- _____

Careful Theology in songwriting

God Truth (Theology)

Song

Poetry **Our Truth (Reality)**

Every time we write a worship song we embrace our calling as teachers, as artists and prophets!

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SESSION 5

Let's not make meaning dance alone. Let's bring the sound and art of words along for the dance!

The art of lyrics involves wordplay, rhyme and using words in a way that is fresh, yet satisfying.

Sheila Davis – The Craft of Lyric Writing

This is a skill that all of us can develop and improve in!!

The core of songwriting is writing words that long to sing.

Prosody

A couple of notable exceptions:

To rhyme or not to rhyme

Definition:

> **I Dreamed A Dream** (Les Miserables Original Cast Recording)
> **Between The Lines** (Sara Bareilles)
> **Your Love Will Find Me (Psalm 139)** (Mitchinson & Doerksen)

A lyric, like a poem, has an overall end-rhyme pattern called a rhyme scheme. We identify the pattern with lowercase letters.

> abab (Amazing Grace)
>
> aabb (Multiply Your Love vs. 3– Andy Park)
>
> abcb (I Believe – Graham Ord)
>
> abcc (Draw Me Close – Kelly Carpenter)
>
> aaab (Surrendering – Doerksen)
>
> abbc (Could I – Kim McMechan)

Usually, once a rhyme pattern has started, you need to stay consistent in subsequent verses.

Watch that the distance in time is not too great between the rhyme agent and the rhyme pair or you lose the need for and effect of the match. Try and avoid predictability or telegraphing a rhyme - this happens when you can predict a rhyme mate before it happens.

Rhyme for a reason, not because it's expected, but because it's right. Some songs demand rhyme, others cry for more subtle wordplay. There

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will be few songs that don't utilize some form of wordplay or rhyme. The most important thing is not that you memorize all the different categories, but that you know when to use each device.

Not rhyming:

Yet I Will Praise (Andy Park)
The Heart Of Worship (Matt Redman)
All Who Are Thirsty – verse only (Brenton Brown)

Repetitive wordplay (non-rhyming)

Alliteration

Everlasting (Brian Doerksen & Matt Unruh)
I Love The View From Here (Brian Doerksen)
Your Name Is Holy (Brian Doerksen)

Anaphora

More (Brian Doerksen)

Conclusion:

We don't receive a 'song' from God – we receive a seed!

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Session 6 & 7

The themes and lyrical content of our songs are all important. We need to move from writing and singing hit songs to inviting people on a journey into God.

NO MORE NICE SONGS!!!

Key revelations of God to focus on songwriting

1. Songs that reveal God as Creator and give Him thanks
   Creation Calls

2. Songs that call us to surrender to God . . .as God

3. Songs about following God as Commander and Leader and being enlisted in His army.
   Fortress 144

4. Songs about receiving God as Saviour
   Broken And Beautiful

5. Songs of reverence and purity that lead us to tremble before God; the Holy One
   Holy God and **Refiner's fire**

6. Songs of repentance and humbling ourselves before God our Judge
   Lord Have Mercy

7. Songs of trust in God as our Shepherd and Provision

(Session 7 begins)

8. Songs of lament in the presence of God our Comforter and Deliverer
   Psalm 13 How Long O Lord
   One Of The Warriors Has Fallen

Laments are a Biblical way to deal with loss; our culture's way is through denial and distraction

For many centuries . . . the core songs sung by the people of God were the Psalms. And what was great about this was the Psalms are like a well balanced diet, containing all the important elements

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of what it means to be a human being in relationship with God in the midst of a fallen world!

9. Songs of delighting in and meditating on the Word of God and Scripture songs

How do we write Scripture songs?

Use the scriptures that 'jump out' at you; the scriptures that cry out to be sung! Pray them, speak them, chant them until a melody emerges from the fabric of what is there. Take the words from the passage and fashion the words into a lyric, always being aware that you need to convey the original intent of the author.

Song examples:

Psalm 19
Remember Mercy
Psalm 13
I Lift My Eyes Up
I Am Convinced

Other types of Scripture song

Reference song:

Keep On Praying
No Other Gods

Scripture fragment song:

You Shine *(verse & pre – chorus)*
Today *(chorus)*

10. Songs of being drawn into the communion of the Triune God of Grac

Worship, Community and Triune God of Grace - *James Torrance*

11. Songs that embrace God as Father and set us free from fatherless worship (Orphan living and thinking)

Luke 15 – the story of fatherless living and fatherless worship

12. Songs of devotion as we return to God as Husband & Bridegroom

The Divine Romance

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SESSION 8 - MELODY

How do we write songs that other people can own as their own?

(Jimmy Webb quote - page 217 of Tunesmith)

> **What gthe World Needs Now Is Love** (Barry Manilow)
> **Soulmate** (Natasha Bedingfield)

Motifs - the building blocks of strong melodies

What is a motif?

A short group of notes of unique design that occur throughout a song as a unifying element.

> **Without You** (Doerksen)
> **A New Argentina** (Evita - Andrew Lloyd Webber)

Alternate terms for 'Motif'

'Hook', 'riff' *(More commonly used as a guitar term)* or 'figure'
Actually, a figure is the instrumental motif that repeats throughout a song that helps tie it together. Many times this is created by the producer/arranger.

Secular examples:

> **Careless Whispers** (George Michael & Wham, Steve Gregory on sax)
> **Baker Street** (Gerry Rafferty)
> **No More I Love You's** (Annie Lennox)

Worship example:

> **Light The Fire Again**
> **You Are Everything (Everything I Need)**

Process – what comes first?

Melody must _____ over _____,

but _____ must ultimately rule over _____!!!

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SESSION 9

Handel's theory on chords

The challenge with **No Other Gods** and the chord progression

A very brief review of the major scale and related chords

Our western music is based upon the major scale (Ionian mode)

> *The formula for this scale - or the distance between the notes that we are accustomed to hearing is:*
>
> Tone/Tone/Semi-tone/Tone/Tone/Tone/Semi-tone (TTSTTTS)

> *Your 'in-key' chords (the common ones you are used to hearing) are consistent in each key and can be determined by stacking lines on lines and spaces on spaces; or through learning the formula (triads only):*
>
> Major/Minor/Minor/Major/Major/Minor/Diminished

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CHORD PROGRESSION CHART

(based on the Delamont Theory)

Primary Progressions

Up 4 (Down 5)

The strongest, most obvious and most expected of all progressions. It has the implication of "Dominant to Tonic"; a movement towards stability. The "Up 4" is the most common of all progressions

Up 2

Great "Contrast". All notes of the triad change (Examine V – Vi)
It is not as defined a root movement as "Up 4", but it has clear forward motion.

Down 3

Most passive of the primary progressions. It has the least contrast , because only one of the note of the triad changes. Because of this lack of contrast, "Down 3" can sometimes be ineffective over a bar line (i.e. into a strong beat)

Secondary Progressions

Down 4 (Up 5)

The "strongest" of the Secondary progressions. It has the implication of "Tonic to Dominant"; a movement away from stability. A retrogressive quality that is the emotional opposite to the primary "Up 4"

Down 2

Similar to the primary "Up 2", the secondary "Down 2" has much contrast, because of the notes of the triad change. (Examine for instance V – IV). It has a retrogressive quality, with a feeling of resignation, almost depression.

Up 3

Similar to the Primary "Down 3", the secondary "Up 3" is passive and lacks contrast because only one note of the triad changes. It is often ineffective over a bar line. Not only does "Up 3" lack contrast, but it also has the retrogressive quality common to all Secondary root movements. The "Up 3" is the least used of all progressions.

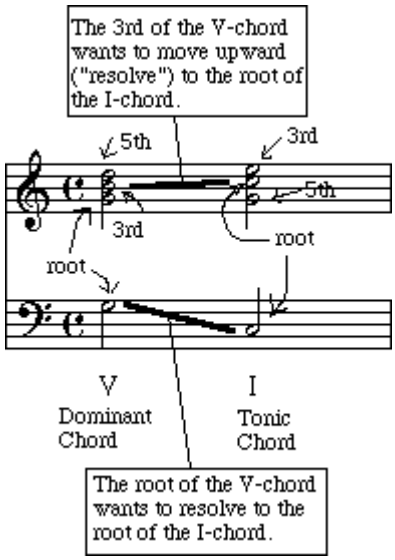
It's important to realize that primary does not necessarily mean fast, nor does secondary necessarily mean slow. You also need to know that it's not just the movement of the root notes themselves that affect primary or secondary movement, but the chord themselves. For example, the movement from D to D^{sus} in* Come, Now Is The Time To Worship *has a very primary feel to it, even though the root or bass note does not change.

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Note Number:	Technical name:
1	TONIC
2	SUPERTONIC
3	MEDIANT
4	SUBDOMINANT
5	DOMINANT
6	SUBMEDIANT
7	LEADING TONE

The 5 chord or dominant chord is called a** dominant **triad, because the fifth note is the** dominant **note. In a dominant triad, there is always that leading tone, the middle note, that "wants" to move up to the tonic. That's what gives dominant chords their important place in traditional harmony: they help define the tonic chord in that manner.

You know that dominant chords are built on the fifth degree of a scale, and must be major in quality. This is because in a dominant chord, the 3rd of the chord acts as a **leading-tone** to the **tonic**. For example, in C-major, the dominant chord is a G-major chord. The 3rd of the G chord ('B') is a leading-tone to the tonic. And the most important feature of dominant chords is that they "point to" the tonic. To use the vernacular, they "sound like they want to go to" the tonic. The root of the tonic chord is a fourth above, or a fifth below, the dominant, and that's the chord that the dominant wants to move toward.



Secondary dominant chords make a note *other than the tonic* sound like a tonic.

Applying the theory of chord progressions to **You Shine.**

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What about the main 'out of key' chords?

The flat 7 major

This chord is the 'secondary dominant' to the 4 chord of the key. If this is approached from the 1 chord, it is 'down 2' which is secondary.

You're Worthy Of My Praise (Ruis)

The 2 major

This chord functions as the 'secondary dominant' of the 5 chord, thus is a very strong chord to put 'lift' into the song.

Father Me (Doerksen)

One *(U2)*

Verse:	*A^m*	*D*	*F*	*G repeat*
Chorus:	*C*	*A^m*	*F*	*C repeat*

You're So Wonderful *(Ord)*

The 3 major

This is the 'secondary dominant' to the 6 chord.

Take Me As I Am (Jesus, Jesus)
Note the difference in sound when it changes from the standard 3 chord which is an E^m, to the out of key chord, the E major.

You're So Wonderful (Graham Ord) bridge

The 5 minor

The instrumental bridge features the V minor.

You Surround Me (Padgett, Rademaker, Doerksen)
Ever So Gently (Doerksen/Rethmeier)

The 4 minor

This has a wonderful bittersweet quality about it.

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What about inversions?

An inversion is when you put something in the root (bass) other than the normal root of the chord.

First inversions - the 3rd is the root

Stay (Orphan's Song) (Doerksen/Thiessen/Janz)
Eternity (Doerksen)

Note: Movement from the 1 chord to the first inversion feels primary even though the root movement is 'up 3' which is secondary.

Second inversions - the 5th is the root

You Are My King (Doerksen)

Other inversions - could be the flat 7, the 7th or really anything in the root that sounds like you want it to sound.

Change Me On the Inside (Doerksen)

Pedal tone - here the approach is based not on individual inversions, but on keeping the root note constant and varying the chords over top of it.

Faithful One (Doerksen)
Open The Eyes Of My Heart (Baloche)

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SESSION 10 – CO-WRITING

In order to achieve the song strength we are looking for, beyond the discipline of re-writing, often we need to consider co-writing.

An interesting comparison: co-writes in top pop songs vs worship songs from several years ago.

Grammy Album: _____% Top CCLI: _____%

If we over-spiritualize the songwriting paradigm, we won't be open to co-writing, but we need to co-write to get better songs.

With whom do you co-write? It happens via relationship.

Stories behind **The River** and **You Are Everything (Everything I Need)**

How do you co-write practically?

> Bring your song fragment.
>
> Another way to start is with absolutely nothing.
>
> The other main type of co-writing is another person coming in to finish a song.

Course Conclusion

What do I do now?

> Write the next song you need to write, and don't give up on songs that still need re-writing!
>
> Book some time for you to be creative!
>
> If you feel called to write, find or start a songwriter's circle. A safe place where you can bounce songs off of each other and encourage each other!

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