



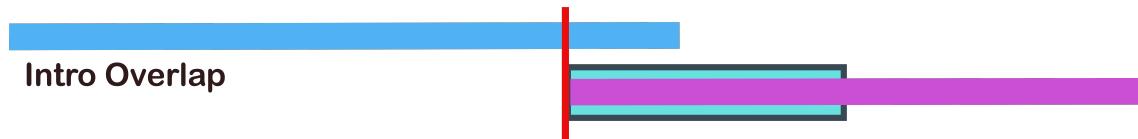
# Worship

TRANSITIONS

*The following section gives practical helps in designing a worship service with a strong element of free-flowing praise, yet with the convergence of other styles of worship. Of particular interest is the ability to bring an element of direction and theme within a model of free-flowing praise within the constraints and limitations of a local church's worship time. Musical considerations are extremely important in linking together songs in extended times of singing. Textual and thematic links are important in providing direction and flow to a service as well as to reinforce the pastor's message. Before we consider the whole concept of planning the worship experience, it is best to get a full understanding of how songs effectively link together to provide a seamless flow in worship.*

## Linking Worship Songs - Musical Considerations

**There are three primary methods that we will use to link songs together in worship:**



In the **Intro Overlap** method, as the last note of the first song is sung, the introduction to the second song begins. The new song's feel and perhaps change of tempo take over precisely at that point, drawing the congregation into the second song. This method requires the last chord of the first song and the first chord of the second song to be the same, so usually this method works for **two songs in the same key**.

## Short Gap

In the **Short Gap** method, the first song ends and the second song begins after a very brief moment, just enough to “clear the air.” This method works best connecting **songs a whole or half step apart** as well as songs that have a **spontaneous** feel (the second is a spontaneous response to the first).

## No Break

The **No Break** method joins the two songs together with one song beginning as the other ends. The beat continues constantly without break. Freedom comes in determining the length (or existence) of outros and intros to craft the amount of instrumental bridging comes between the sung portions of the two songs. This method works for **songs in the same key or a fourth or fifth apart.**



## KEY RELATIONSHIPS

**Songs in the same key and same meter will almost always work well together.**

- ▀ If the tempos are pretty much the same, **begin the introduction of the second song on the last sung note of the previous song.**
- ▀ If the tempos of the songs are not the same, you can creatively add a tag, extra chorus, etc. to the end of the first song at the second song’s tempo, if appropriate, then move to the second song by **beginning the introduction of the second song on the last sung note of the previous song.. INTRO OVERLAP**
- ▀ **Segue directly, singing the next song after a very brief pause.** This may work well where the tempos are quite different to provide just enough time over a sustained chord to have a drummer count off the new tempo. This also works very well with the *Planned Spontaneity* approach described later in this section. **SHORT GAP**

- ▀ Segue directly, singing the next song at the completion of the first song. This requires you to go quickly into the next song. If it seems too rushed, consider using the next connection idea. **NO BREAK**
- ▀ Play an extra measure or two of “filler” between the two songs, as you then segue directly into singing the second song. **NO BREAK**
- ▀ Use your creativity to craft a smooth flow as to how many measures to end the first song and how many measures to introduce the second song. You can craft enough time for a key passage of scripture or to set a new feel, or you can move very quickly into the next song depending on what you want to accomplish.

## **Songs in a key a half or whole step apart work nicely together.**

Note: It is generally best to move up in keys, not down.

- ▀ It is almost always best to **end one song and immediately start the next introduction in the higher key.** **SHORT GAP**
- ▀ At times, **using the dominant seventh chord** of the second song is effective to lead you to the new key. Example: Bb → F/G (IV/V in new key) → G7 (V7 in new key) → C **NO GAP**
- ▀ **Modulate inside the first song** to sing a verse, chorus, or bridge a half or whole step higher (to the same key as the second song), then use one of the methods for joining songs in the same key.

## **Moving up within the circle of fifths works nicely too**

- ▀ Begin the introduction of the second song directly after ending the previous song if the tempo is the same. **NO BREAK**
- ▀ Begin the introduction of the second song after a very brief pause if the tempo of one song is different from the others. **SHORT GAP**
- ▀ Segue directly, singing the next song at the completion of the first or after a very brief pause. NOTE: The second song is in a new key. You MUST be confident of the first note of the second song without needing instrumental aid. This is another connection idea for *Planned Spontaneity*. **SHORT GAP**

**Note that many contemporary worship songs end on the IV chord.**

- 💡 Where the song ends on the IV chord, you **can go straight to the vocals of the second song** a fourth above in many cases without any introduction to establish the new key. See example, below. **SHORT GAP**

Here I Am to Worship (E)

1 - Repeat to Verse  
A²  
to 1

Worthy Is the Lamb (A)

6 1 D D² A/C♯ D E<sub>sus</sub>⁴ E A

cross — Lord — Thank You for the price — You paid  
Bear- ing all my

## Planned Spontaneity

I coined this expression to describe a planned connection between two songs where it seems as you end the first song you suddenly think of a second song that would be a great response to what we just sang, then you lead directly into singing it. Often, the spontaneous second song would begin with very little instrumentation—perhaps just keyboard pads. The song could then build as you move forward. **Planned Spontaneity** works best between songs in the same key, but also works nicely in settings such as the above example in which a song that ends on the IV chord goes to a song in a key a fourth higher. The critical part, in this case, is that the worship leader must know what note to begin on and must get the new key in his/her head immediately since there is no introduction to establish the key. This effect can be very powerful in worship. **SHORT GAP**

## Moving to a non-simple key

Sometimes you may have to use two songs in succession that don't have simple key transitions. It is often best in these situations to have a brief break between songs for a prayer, scripture reading, or other worship element. It would be appropriate for one or more musicians to begin playing some incidental music quietly in the new key following a pause to "clear the air" of the first key.

# Chart of Major Key Relationships for Simple Transitions

Use this chart to easily determine the five keys a second song may be in to form a seamless transition between two songs. Remember that one song may go to another song in the same key, a half-step or whole step above, or up a fourth or fifth.

Key	up ½ step	up whole step	up fourth	up fifth
A	Bb/A#	B	D	E
Bb/A#	B	C	Eb/D#	F
B	C	Db/C#	E	F#/Gb
C	Db/C#	D	F	G
Db/C#	D	Eb/D#	F#/Gb	Ab/G#
D	Eb/D#	E	G	A
Eb/D#	E	F	Ab/G#	Bb/A#
E	F	F#/Gb	A	B
F	F#/Gb	G	Bb/A#	C
F#/Gb	G	Ab/G#	B	Db/C#
G	Ab/G#	A	C	D
Ab/G#	A	Bb/A#	Db/C#	Eb/D#

# Possible Transitions for Your Name (A) – Agnus Dei (A)

Here are twelve examples of ways you can seamlessly transition these two songs.

There are many ways to craft a transition that serves your needs.

- 💡 Play to end of *Your Name* (take 2<sup>nd</sup> ending 1<sup>st</sup> time) then:
  - Play the intro of *Agnus Dei*
  - Play ms. 5-6 of *Agnus Dei* as intro
  - Play drone A with strings under mark tree, then begin singing *Agnus Dei*
  - Begin singing *Agnus Dei*
  
- 💡 Play ms. 51 and m.55 only of *Your Name* for ending, then:
  - Replace A chord with introduction of *Your Name*
  - On A chord, begin playing quarter notes (A, A2, or sequence) and begin singing *Agnus Dei*
  - Hold the A chord and begin singing *Agnus Dei*
  - Play ms. 5-6 of *Agnus Dei* as introduction on A chord
  
- 💡 Ritard end of *Your Name* going into m.51. Instead of m.51, play A chord (not A/C#), then:
  - Replace A chord with introduction of *Agnus Dei*
  - On A chord, begin playing quarter notes (A, A2, or sequence) and begin singing *Agnus Dei*
  - Hold the A chord and begin singing *Agnus Dei*
  - Play ms. 5-6 of *Agnus Dei* as introduction on A chord

The musical score consists of several staves of music. The top staff shows the end of 'Your Name' (measures 45-51) transitioning into 'Agnus Dei'. The lyrics for 'Your Name' include 'shel-ter like. no oth - er; Your Name,' and 'let the na-tions sing. it loud - er 'cause'. The transition points are marked with '1-Rpt. to Chorus 2' and 'to 2b'. The 'Agnus Dei' section starts with a tag (measures 51-52) followed by a verse (measures 53-58) and a chorus (measures 59-64). The lyrics for 'Agnus Dei' include 'noth-ing has. the pow - er to save.' and 'but Your Name but Your Name..'. The score also includes a bass line at the bottom.

Your Name

Agnus Dei