

PRAY  
FREELYRAISE  
PASTORSGO  
OUTLEARN  
ALWAYSCHURCH  
AS FAMILY

## Music Theology, Theological Vision, Strategy and Implementation

The purpose of this paper is to explain why and how we have music at 10am and 6pm services.

### 1. Theology<sup>1</sup>

Key elements:

- Why have music? Because:
  - Music was created by God, and given to us.
  - We're commanded to sing together.
- God gives people different abilities as a gift. We should have good stewardship of those gifts.
- What's the purpose of church music? Prayer to God, encouragement to each other, proclamation, aesthetics.
  - Aesthetics
    - Fruit in Genesis did not need to be pleasing to the eye. But it is nutritional, has taste and also looks good.
    - In God's generosity, things aren't only functional, but also beautiful. Though not beauty for beauty's sake.
    - **Ps 33:3 (NIV)** — <sup>3</sup> *Sing to him a new song; play skillfully, and shout for joy.*

### 2. Theological vision<sup>2</sup>

We want undistracting excellence in music so:

- God's people can be encouraged and pray through song,
- and unbelievers can clearly hear the gospel in our music.<sup>3</sup>

#### ***Why is music so helpful?***<sup>4</sup>

People in our church have been swimming in a deep sea of messages all other hours in their week (over 3000 ads a day).

We get 1 hour to enter into a different dream, to have something else happen to our hearts. A longing for a deeper knowledge of God. Not of holidays, shoes, hamburgers, but of heaven.

We have to become curators of the heart. E.g. A curator of a garden cultivates plants in her care, provides conditions for growth, keep away pests, removes weeds. This what we need to be for our hearts.

<sup>1</sup>True for all cultures at all times. We'll all keep thinking through this, and refining it as we understand the Bible better.

<sup>2</sup>Some timeless truth, but more focused on what's helpful for our culture at this point in time.

<sup>3</sup> **1 Co 14:24–25 (NIV)** — <sup>24</sup> *But if an unbeliever or an inquirer comes in while everyone is prophesying, they are convicted of sin and are brought under judgment by all,* <sup>25</sup> *as the secrets of their hearts are laid bare. So they will fall down and worship God, exclaiming, "God is really among you!"*

<sup>4</sup> This whole section is from the "Word in Song Conference 2016"

How do we become a curator? Not just by knowing facts of God's kingdom, we need to know and dream of it.

### **3 realities:**

1. We need to know, not just that God created, we need to feel the reality in our very bones, and feel the awe.
2. We don't need another list of technical terms for the atonement. We need to come to the foot of the cross in tears, and leave in joyful relief.
3. We need to feel what it is to yearn for his return, for the new heaven and new earth, the final hope.

### ***Why is artistic communication so helpful?***

“Artistic communication

- is embedded in culture and so touches many important aspects of a society;
- marks messages as important and separate from everyday activities;
- involves not only cognitive, but also experiential and emotional ways of knowing;
- aids in remembering messages;
- increases the impact of messages through multiple media that often involve the whole body;
- concentrates the information contained in messages;
- instills solidarity in its performers;
- provides socially acceptable frameworks for expressing difficult or new ideas; and
- inspires and moves people to action and can act as a strong sign of identity.”<sup>5</sup>

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<sup>5</sup> <https://www.missionfrontiers.org/issue/article/ethnodoxology-article>

### 3. Strategy to carry out theological vision

#### a) *Undistracting Excellence*

- Good music helps people focus on God and the congregation.
  - This doesn't mean that musicians shouldn't been seen or appreciated.
- Focus may distractingly shift to musicians when the music is:
  - too 'good'. E.g. Playing an overly technical solo through a whole song. Or the vocal melody having too many variations and a really big range that the congregation can't follow.
  - not 'good' enough. People are used to hearing good music, e.g. on the radio. So music that isn't as good as what people usually hear, can be distracting. This can involve individual skill, song arrangement, and the sound mix.
- Our manner affects the congregation's focus or distraction.
  - We believe the message of the song. We play and lead music in a way that shows that belief, and invites the congregation to sing it.<sup>6</sup> E.g. Emotions, body attitude, eye contact, facial expressions, and all musicians singing when possible.
    - Why?
      - In the Psalms we're commanded to be expressive (e.g. Shout, clap)
      - Emotions can lead to outward expression, and outward expression can lead to emotion.<sup>7</sup>
      - Shows we believe what we sing.
  - We avoid what can distract the congregation. E.g. Dress, where we look (e.g. It's helpful to look at the service leader when the congregation is), reactions to mistakes (our own or looking towards someone else), and how we communicate within the band (before, during and after the service).
    - We focus on God, the congregation, as well as music. So sometimes the music can be difficult. However, it can be distracting to express that difficulty.

#### b) *Sustainable training*

- We can achieve undistracting excellence through sustainable training in skill and character.
- Sustainable training can be achieved by
  - Having a balance between inclusiveness and excellence.
  - Regular training that is easily accessed.
  - Encouraging everyone to be trainers.
- Training in character through our relationship with God, and fellowship.

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<sup>6</sup> "If I'm magnifying the worth of God and the work of the Savior myself, I'm in the best place to motivate others to worship God. They'll see it on my face, hear it in my voice, and observe it in my physical expression. I'll work hard to paint a compelling picture of God's glory in Christ, depending on the power of God's Spirit to open our eyes to His beauty, His greatness, and His goodness. As I give myself to THAT task, people will be motivated by God's grace to do the same. <http://www.worshipmatters.com/2006/02/22/what-does-a-worship-leader-do-part-13/>

...

"When I stand in front of a group of people, I don't want to look or sound like I'm just reading some prepared script, or making sure I'm doctrinally correct (although preparation and biblical faithfulness are both important!) I want my voice, my posture, my words, everything about me to say, "I am in awe of this God we are praising right now. I am undone by His mercy, overcome with gratefulness for His kindness, and sobered by His holiness. His steadfast love is better than life itself! That kind of emotion isn't something we put on or work up. It springs up naturally as we take time to reflect on this amazing God Who has created us for His glory...." <http://www.worshipmatters.com/2006/02/28/what-does-a-worship-leader-do-part-15/>

<sup>7</sup> Megan Ng's research project

- Training in skills of instrument competence, and playing and arranging music with a band.
  - Use a skill level framework to help us assess involvement and promote development.<sup>8</sup>
    - Skill level 1. Conservative for inclusiveness, but also the minimum for undistracting excellence. Objective criteria for auditions. (There is an exception to this with an apprenticeship style program, explained below).
    - Intermediate skill levels. Growing in excellence. Can teach others.
    - Higher skill levels. Able to create great parts for an ensemble.
  - When and how?
    - Good resources to help learn skills.
    - Other musicians.
    - Home practice.
    - Group rehearsal.
  
- Training is aided by:
  - A set repertoire per roster, to allow musicians to learn songs well.
  - Consistent band groups and/or 'standard' song arrangements, which allows faster rehearsal. Then there'll be time for some training each rehearsal.
    - E.g. Focus on one song. Repeat some bars, and feel the music locking in.
    - The band, or the drummer playing along with a metronome and playing a 'click' in parts where there aren't usually drums playing.
  - Up to date music in a Dropbox folder, with no need to manage a shared filing cabinet.<sup>9</sup>
  - Each musician having their own music folder, and coming to rehearsal prepared to play a 'standard' song arrangement.
  - Some music notation for specific instruments each week is helpful (e.g. guitar tab or piano). But we don't want to be reliant on full notation, since there may be:
    - a music director who doesn't use notation software.
    - some musicians away one week or that leave the music team. It's good to know different musical roles and how to craft new arrangements.
  - Recording music to help with timing, arrangements, and mixing.<sup>10</sup>
  
- **Apprenticeships**
  - This approach aims to help newer musicians:
    - Transition into a band environment.
    - Transition into serving 3 weeks in a row.
    - Learn our song repertoire.
    - Achieve 'undistracting excellence' for a small number of songs.
  - It also aims to help with including more musicians, and training them. They would still need to meet the same character requirements as other musicians.
  - Those wanting to join the music team as an apprentice could:
    - Join rehearsals without playing on Sunday.
    - Or be rostered on 1 week out of 3 weeks that a band is playing.

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<sup>8</sup> Detailed skill level charts are in separate documents

<sup>9</sup> Duplicates of sheet music have been removed from the filing cabinet. Archive copies are stored in folders on the bookshelf in the office. Some drawbacks with using a filing cabinet are:

- More time spent:
  - Trying to find the latest version and deciding on a song arrangement.
  - Putting sheet music in order - page numbers, and types of sheet music.
  - Putting music back in the correct folder.
- Harder to practice at home

<sup>10</sup> Recording copyrighted songs for training isn't covered by CCLI. Have a license from APRA to record covers of songs from 2015C roster.

### **c) Encourage each other**

What makes encouragement happen?

- Let the word of Christ dwell in you richly<sup>11</sup>. Music is a word ministry.
- One-another element. We value congregational singing over performance church music. This impacts sound levels, band and congregation.

### **d) Prayer (including praise)**

- Musicians and service leaders should be aware when songs are prayer, and make it clear to congregation
  - E.g. Service leaders and song leader could say “Lets pray this next song”.
  - Musicians reactions will reinforce or counter-act this reality.
    - E.g. if we make musical mistake and wince
- Think about the prayer aspect of songs when deciding about song repertoire.
- Traditional and new styles help each other.
- Contextualised to the culture here.

### **e) Make gospel clear to the onlooking culture<sup>12</sup>**

#### **Repertoire and style**

- Demographics, culture and congregation are considered.
  - Remove stumbling blocks that prevent people hearing the gospel.
  - All things to all people.<sup>13</sup> We consider culture, though we can't always please everyone.
  - Given our present culture, to be inexpressive is unhelpful. It's helpful to have consistency between lyrics and expressiveness of attitude.
- At the 8:30am service we are playing music of style and repertoire for Baby Boomers and older, for people familiar with the hymn tradition.
- At the 10am service, we are playing music of style and repertoire that<sup>14</sup>:
  - draws from the diverse church music tradition, which shows how the church spans the ages, and points it toward the generation who are becoming the next generation of leaders. We want them to value the tradition, but value it in a way that moves them and speaks to the future (i.e. passing on the baton). This isn't about our own preferences (and isn't about music always 'following' a particular generation of leaders), but it's about what will help the church for the future.<sup>15</sup>
  - When music is done well, style isn't as big of an issue.
- At the 6pm service, similar to 10am in terms of style and repertoire.
  - We want to the younger generation to gain experience of how to form up church.

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<sup>11</sup> **Col 3:16 (NIV)** — <sup>16</sup> *Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts.*

<sup>12</sup> These aren't all gospel imperatives, but missiological imperatives.

<sup>13</sup> **1 Co 9:20–22 (NIV)** — <sup>20</sup> *To the Jews I became like a Jew, to win the Jews. To those under the law I became like one under the law (though I myself am not under the law), so as to win those under the law. <sup>21</sup> To those not having the law I became like one not having the law (though I am not free from God's law but am under Christ's law), so as to win those not having the law. <sup>22</sup> To the weak I became weak, to win the weak. I have become all things to all people so that by all possible means I might save some.*

<sup>14</sup> Jim will be the one to defend this point.

<sup>15</sup> “We need to keep working on nurturing the church's future leadership by speaking their language. The Welsh didn't, and so had a revival and then a lost generation. We speak to the next generation so as not to lose them.” - Jim

**Lyrics / singing**

- Lyrics that are true, profound, and understandable.
- It's ok if some ideas need to be explained (e.g. "Ebenezer"). But if lyrics are still unclear after being explained, then it may be better to choose a different song.
- Need to see and hear the lyrics.
- Enjoyable and expressive.
- Singable. D will usually be the limit for the highest vocal note. It can be higher if the higher notes are a rare occurrence. It should be lower if the melody has D often in the song. A will usually be the lower limit.

**Summary for song criteria:**

Songs that are: True, Understandable, Profound, Singable (TUPS); enjoyable, and pointed towards the future generation of leaders.

## 4. Implementation of strategy<sup>16</sup>

### a) Ministry Commitment

#### Character

We're musicians who:

- Know and love God, as we serve the congregation. All band leaders<sup>17</sup> and song leaders are church leaders. Other band members may be regarded as leaders depending on the size of the congregation. Leader in this context means someone who lead themselves; who is mature, growing, repentant, a basic disciple, loves other people. At the 10 am service, we expect every musician whether singing or playing to be church leaders. This is because the congregation is larger, so people don't know each other as well, and will expect those serving from the front to be church leaders.
  - For those up to year 12 of school playing at 6pm (e.g. typically in the Youth Band, or the Unplugged Band), we expect musicians to be Christians, but they do not need to be leaders.
    - If someone has finished school and is playing in the Youth Band or any other band, then the expectations are the same as other 6pm musicians shown below.
  - At the 6pm service, we expect singers and band leaders to be church leaders, but those in other musical roles don't have that expectation. This is because the congregation is smaller, so people know each other more and are more supportive of musicians who are newer Christians serving from the front.
- Serve the congregation by helping them to sing to God and each other.
  - Have love and patience for the other team members.
  - Serve the team by listening and playing cooperatively. The music we don't play is just as important as what we do play.
  - Have humility, to deal with criticism.
  - Speak the truth in love, to constructively criticise.<sup>18</sup>
  - Have perseverance with learning and playing.
  - Are regular in church attendance, and are in some sort of discipleship group.
    - E.g. Meeting one-on-one, or a home group, or in Youth group.

#### Skill

We're musicians who are:

- Dedicated to improving on our instrument so we can play well with the band. (i.e. Following skill level sheets).
- Committed to home practice and group rehearsal.

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<sup>16</sup> This will change more often as needed (compared to Theological Vision or Strategy).

<sup>17</sup> Band Leader role description is in Appendix 1

<sup>18</sup> Need to think through how this will work in practice. Perhaps:

- From within a particular band, anyone can give feedback to anyone.
- From those outside that band, it'd be preferable to give feedback to the band leader first. Then the band leader can pass on feedback once to the band.

## Structure

- Five different bands.
- Example structure

Week	10am Service Band	6pm Service Band
1	All Day Band	All Day Band / none due to Family Feast
2	All Day Band	Youth Band
3	All Day Band	Unplugged Band
4	Morning Band	Evening Band
5	Morning Band	Evening Band
6	Morning Band	Evening Band

### Weeks 1 to 3

- An “All Day Band” for 3 weeks.
  - This band plays at 10am for 3 weeks, and plays at 6pm anywhere from 0-2 weeks
  - For the 3 weeks that the band isn’t playing, they’ll meet with others in a home group that is on for 3 weeks, and off for 3 weeks
  - Overall, we are setting a trajectory where the All Day Band becomes a 2nd Morning Band. This is to reduce the time commitment needed to be involved in music, and also give more ownership of music to the 6pm congregation.
- A “Youth Band” that plays at 6pm for one of the 3 weeks. (It’s not always set on week 2 like the example. But can depend on factors such as when grad camp is on, or if a new song is being introduced and it’s better for All Day Band to play at both services).
- An “Unplugged Band” that plays at 6pm for one of the 3 weeks. (Similarly, it’s not always set on week 3 like the example above).
- Note: As the Youth Band, and “Unplugged Band” are starting in 2019, some of what’s written in this implementation section may not apply to those bands. (E.g. Repertoire size, or how auditions work). Some clarification has been written in those sections, but this document will probably need to be updated as ambiguities arise.

### Weeks 4 to 6

- A “Morning Band” that plays at 10am and a separate “Evening Band” that plays at 6pm for 3 weeks. Band members are free to be part of any home group.
- There are some musicians that are available to fill-in.
- **Rehearsals details:**
  - All Day Band - 8pm Thursday in the church.
  - Morning Band – 8pm Thursday in the church.
  - Evening Band, and Unplugged Band – set up and ready to rehearse at 5pm Sunday, sometimes meeting earlier for training or new songs.
  - Youth Band – rehearsal times will be organised by the band leader.
  - short devotionals or prayer as part of rehearsal. E.g. Devotionals About music, God, character, or meaning of a song and what part of the Bible it’s based on
  - Rehearsals can have various elements: rehearsing music including technical aspects, worship, and fellowship. It is up to band leader to manage what is appropriate throughout the time.
- If someone can’t make it on a week, then try and find someone to fill-in<sup>19</sup>, and let the band leader and music director know as soon as possible whether anyone can or not.
- At seasonal moments (e.g. Easter), musicians who aren’t on the regular roster can also play.

<sup>19</sup> Contact details for musicians are in our Dropbox folder: *St Johns Maroubra Music and Sound Team/Bands, Repertoire and Roster/Bands and contact details.pdf*

## b) Recruiting

Potential team members:

- Meet the commitments above.
- Have a casual audition with the band leader (e.g. Band leader plays guitar, and potential band member plays their instrument). Some possible outcomes are to:
  - Ask them to join the team, and continue to help develop their skill.
  - Encourage them to keep practicing to develop their skill to level 1, and to join the team later.
  - Encourage them to serve our congregation in another way.
  - The Youth Band, and Unplugged Band may have different audition requirements.

## c) Repertoire and roster

- Around 46 songs in the pool per roster (over 4 months).
  - 2-4 new songs each roster.<sup>20</sup>
  - A few of the songs (2-4) are only done at 6pm service, 1<sup>st</sup> week of the month.
  - When possible, for new songs,:
    - the week before it's sung congregationally, at rehearsal, sheet music will be available and an opportunity to play the song together.
    - the week it is sung congregationally, to allow more time at rehearsal, it will be rostered on a week that has 3 or 4 songs and not 5 songs.
    - will be rostered on 3 weeks in a row. If a new song is already known, or has a lot of repetition, it may only need to be rostered on 2 weeks in a row.
  - A few well-known songs can be swapped into the repertoire (without counting as a 'new' song).
  - Most songs are on a Spotify playlist. Some songs have a custom recording.
- Same songs in the morning and evening (with the exception of an extra song at 6pm on the first week of the month).
- Unplugged Band will have selection of around 8-9 songs from the repertoire.
- Youth band have a separate repertoire, which may not necessarily overlap with the repertoire mentioned above.
- Song type and brackets to follow the 10am and 6pm service template when possible.<sup>21</sup>
  - The following is from Jim for service leaders
 

*“Regarding the song list. Please remember that music is selected for us is not a sermon-support, but for reasons of praise and prayer. They are arranged sometimes in brackets, and sometimes to stand alone or introduce some other element of the service. You have 3 ways to approach the integration of songs and the rest of the service:*

    1. **Do nothing** and leave things as they are. The musos will take responsibility for any links between songs. The musos will assume not to intro any songs, but will provide necessary links between them.
    2. **Change** the order of songs (though not the placement of brackets) and /or own the links between songs yourself – but for this you will need to give the musos specific instructions by Thursday night.
    3. **Collaborate** with the band at the opening of the music practice – you are welcome to come to the music practice and
      - collaborate with them on song placement, and intros/segues
      - pray with them for the service to come”

<sup>20</sup> Everyone is free to give ideas for songs. Jim and the band leaders will decide.

<sup>21</sup> See service templates with song types in the Dropbox folder “Bands, Repertoire and Roster”. Sometimes the song types won't be followed due to new songs, or changes to fit a particular service or sermon.

- There is flexibility to change songs. Songs that aren't part of the repertoire can be added for seasonal events, or if a song is very suitable for a sermon.

### Dropbox folders

- Sheet music and cover recordings in a Dropbox folder shared with musicians.<sup>22</sup>
  - An exception are charts from PraiseCharts, which have a printing limit. Those will be managed separately as physical copies. But a note should still be made in Dropbox regarding that those charts are available in print with a certain copy limit. (This will help the CCLI coordinator<sup>23</sup>).
  - Also the Youth Band may have their own sheet music filing system due that band forming with playing at Roast. (The CCLI coordinator can report the lyrics projection, but not necessarily the Youth Band sheet music).
- Everything else (e.g. Music vision, Roster, playlists and band contact) in a Dropbox folder shared with music and sound team.

### d) Sound / arrangements

- Songs will usually be arranged according to songs elements: Foundation, pad, rhythm, lead, fills.
- Balanced across frequencies. This depends on the band's arrangement of a song, as well as the engineer's mixing.
  - Start with a good mix of bass, low frequency percussion, and vocals. (This provides the foundation rhythm element, and the root chord that people can hear and know what to sing)
- Vocalists can be heard, so congregation know what to sing.
- Congregation can hear each other, so that all can encourage each another.<sup>24</sup>
- Including the sound mixer about who's doing what in songs.
- PA training in the Dropbox folder "*St Johns Maroubra Music and Sound Team/PA Training*".
- Song arrangement training in the Dropbox folder "*St Johns Maroubra Music and Sound Team/ Skill levels and training*".

### e) Services

- Service leader:
  - Prepares service outline, and decides whether a song is played after the service.
  - Gives instructions on any musical segues before Thursday rehearsal.
- A sound check before the service (9:30am, 5:30pm). It'd be good to have time before the service to chat and welcome people, and allow others to do so without the band rehearsing.
- Musicians, service leader, and Jim all sit together at the front right of church. This is so it's easier for any changes to be communicated, and easier for the band to move together.
- Music after the service:
  - At 10am, the band can play a song.
  - At 6pm, there will a playlist from the computer.
- Packing up after the service
  - At 10am, music equipment can usually be left out for the 6pm service. (Unless there's an event on, e.g. Kid's Club rehearsal).
  - At 6pm, music equipment needs to be packed away.

<sup>22</sup> For CCLI reporting purposes, Dropbox access will end when a musician is no longer playing in the band.

<sup>23</sup> CCLI Coordinator role description is in Appendix 2. The role will be done amongst staff in the interim without a music director.

<sup>24</sup> The musicians should be able to hear the congregation as well, but less so because of foldback.

- For both, try to pack up in a way that doesn't distract the congregation straight after the service. E.g. Initially, pack away instruments towards the side. When the congregation are engaged in something else, then pack up away the other equipment like music stands.

## Appendix 1: Band Leaders



# Band Leader – Music Ministry

### **Aim**

Have clear roles for Band Leaders, particularly for an interim period without a Music Director. This is particularly for the All Day Band, Morning Band, and Evening Band Leaders. The Youth Band and Unplugged Band leaders may have different roles.

### ***The Role of the Band Leader***

- Follow the Music Vision.
- Collaborate with staff team and other band leaders for seasonal events (e.g. Easter, Carols, Christmas. Possibly Church weekend away. Not including Kid's Club.).
- Organise and run rehearsals with your band.
- Have some pastoral oversight for your band members through: devotionals, training, being aware of team dynamics, and being aware of individual situations that may affect their ministry and to support them appropriately.<sup>25</sup>
- Listen to and process feedback from others.
- Choose and introduce new songs: (Morning and Evening Band leaders will provide sheet music to the All Day Band while there isn't a Band Leader):
  - Throughout the year with Jim, generate a potential new song list (ideas can come from others too), and also decide which songs to remove from the repertoire.
  - Throughout the year, band leaders take turns choosing new songs from that list. Can involve others in choosing the song.
    - If the song isn't from that list, then need to get a final ok from Jim.
    - Let Jim know which song was chosen, so he can pass it on to service leaders.
    - The Evening Band can add extra 6pm-only songs at any time, with a final ok from Jim. (Question, do the All Day Band need to learn it? Can it be played any week, or just 1<sup>st</sup> week of the month? If only 1<sup>st</sup> week, then ADB should learn it too).
  - Check/obtain permission for playing the song.
  - Choose song key.
  - Facilitate collaborative approach to new song arrangements based on song elements and a balance of frequencies. (*c.f. Dropbox\St Johns Maroubra Music and Sound Team\Skill levels and training\Song arrangements v1.2.pdf*)
  - Organise sheet music on Dropbox for your band in a sub-folder. It would have song arrangement notes, and if needed, a guitar capo version.
    - In the case of PraiseCharts or other sheet music with a copy limit, leave a text file comment in that song's Dropbox folder, mentioning those sheet music details. E.g.

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<sup>25</sup> There is some pastoral responsibility, but not to the same degree that a home group leader, or a 1 to 1 discipler would have.

Praise Charts sheet music purchased. Brass pack. Copy limit 5, so stored as physical copies.

- Update the church Spotify playlists (current repertoire, previous repertoire).
- Update “Repertoire - Song details for emails”.
  - Same song key, structure and lyrics for all bands. (i.e. length of song sections)
- Create ppt lyrics (or someone in your band who knows the final song structure).
- Leave enough information in the Dropbox folders about sheet music, so CCLI coordinator(s) can do reporting.
- Recruit new musicians, and update the bands and contacts details.
- Cover for another band leader if they need to be away for a longer period of time.
- Future possibility: liaise with choir coordinator.

### ***Beyond scope of role***

- Making rosters.<sup>26</sup>
  - Roster for bands, and frequency of new songs will be done by Music Director in advance for 2019.
  - Song roster will be done at staff meeting 5-6 weeks in advance.<sup>27</sup>
- CCLI reporting.

### ***Other roles to be shared amongst music team.***

- Ideas for new songs.
- Song arrangement.
- Writing down riffs or tabs to be shared on Dropbox.

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<sup>26</sup> Current music director will organise a 2019 January roster, with non-set bands, and with songs chosen (no new songs), and a 2019 February roster with set bands and songs chosen (no new songs).

<sup>27</sup> Having songs further in advance is helpful, especially for new musos. 5-6 weeks in advance means that, on the last week of a band’s cycle, they could start working on songs for the 1<sup>st</sup> week of their next cycle.

## Appendix 2: CCLI Coordinator(s)



# CCLI Coordinator(s) – Music Ministry Admin

### Aim

To meet the copyright requirements for our Music Ministry, and thus help artists be remunerated fairly.

### The Role of the CCLI Coordinator

Report on the CCLI Online Reporting website<sup>28</sup> on our church's usage of copyright material.

- From CCLI's point of view in regard to reporting categories, there are **5 categories**:
  1. *"Prints – lyrics, song sheets, transparencies, 14 customized arrangements.*
  2. *Digital Files – the projection of songs.*
  3. ~~*Recordings – audio/video recordings of services.*~~
  4. ~~*Translations – lyrics into another language when not available from publisher.*~~<sup>29</sup>
  5. And Music Reproduction License (MRL) Activity. E.g. Any reproduction of sheet music, whether printing, or distributing digitally (email, Dropbox).
- From our point of view, in regard to typical usage, we'd consider **2 main** activities that relates to the 5 reporting categories:
  1. **When we start a new song, and set up sheet music. Or when we add sheet music to an existing song:**
    - If it's a customised arrangement (e.g. guitar tab), report 1 print per song (not per type of sheet music arrangement):
      - *"...Also, three unique customer arrangements of a song were made for Church Alpha's string, brass and percussion section. The person reporting should enter one (1) for the action of creating unique arrangements of the song, not three for the number of arrangements created."*<sup>30</sup>
    - If from Song Select or another source, report under the "MRL" section (there are more options there for selecting the source of sheet music).
      - We've being doing MRL reporting based on the number of Music Team members, assuming an average of 2 MRL per person: 1 for a Dropbox copy, and 1 for a print.
      - This is instead of tracking every single reproduction. E.g. if a band member loses their sheet music copy, and reprints it, there's no need to report that again. It wouldn't seem fitting to do so, as that song isn't actually being 'used' any more than another song where no sheet music was lost and reprinted.
      - This is also instead of tracking every single Dropbox file. E.g. If a piano player has Dropbox installed on their computer, and it auto downloads a

<sup>28</sup> <https://olr.ccli.com/>

<sup>29</sup> <https://olr.ccli.com/> We generally don't report on recordings (only the sermon is uploaded, not music) or translations.

<sup>30</sup> <https://olr.ccli.com/>

lead sheet, and a guitar capo version, but they only use the lead sheet and never actually open/access the capo version, it doesn't seem fitting to report it. As then any song with a capo sheet, will get more reporting than a song that doesn't need a capo sheet, even though both songs might be 'used' the same amount.

- If from a paid website, e.g. Praise Charts, the sheet music might not be put on Dropbox, due to copy limits. E.g. A 'brass pack' of sheet music costs 19.95USD and only allows 5 copies. So it'd better to only keep 5 copies and distribute it to brass players as needed.

## 2. Whenever we play a song congregationally and project lyrics, report as "Digital Files".

### Find out what needs to be reported. There are some options, we haven't finalised yet:

- The band leader lets the coordinator know:
  - The CCLI song number (this way there are no ambiguities with multiple songs with the same name).
  - Which type(s) of sheet music is on Dropbox (E.g. Song select chord chart or lead sheet, pure lyrics sheet, or custom chart (riffs written out).
    - If it's not on Dropbox (e.g. PraiseCharts due to copy limits), then let the coordinator know the maximum copies we have a license for. (Put a note on Dropbox e.g. "Praise Charts").
  - How many people currently have access to the "St Johns Maroubra Music Team" Dropbox folder.
  - ~~How many times the song was played if lyrics were projected.~~
- Or, the coordinator finds out by checking Dropbox (probably more difficult to gather info and interpret), and the music roster (easier in terms of which song lyrics were projected).

### Possibly handle enquiries about whether we have copyright permissions to play a song.

- (Note, the band leaders will already do this for any songs they choose). Here's some information about how the SongSelect website<sup>31</sup> doesn't always overlap with CCLI Online Reporting website:
  - SongSelect: sheet music, and permission. E.g.
    1. "Crowns", song number 7068421 is on SongSelect and Online reporting. (Can search using the song number to make sure it's exactly the same song being referred to).
  - Online reporting: check for permission if not on SongSelect. E.g.
    1. "Solid Rock" arranged by Latifah AL-Attas Phillips (Page CXVI version), song number 5677708, is not on SongSelect, but is on Online Reporting, which means we are licensed to play it.
    2. It is the same with "Rock of Ages" arranged by Ruth Buchanan, song number 3923887, which is not on Song Select, but is on Online Reporting.

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<sup>31</sup> <https://songselect.ccli.com/>