

©Copyright Matthew W. Bassford, 2012. This material is subject to a Creative Commons attribution-noncommercial-no derivative works license. This means that it may be reproduced, shared, and used freely, provided it is attributed to the author, not used for commercial purposes, and not altered in any way. For more information, please see creativecommons.org.

Table of Contents

Lesson One	2
Lesson Two	6
Lesson Three	8
Lesson Four	12
• Subsection A.....	14
• Subsection B.....	17
• Subsection C.....	20
• Subsection D.....	25
• Subsection E	26
• Subsection F	28
Lesson Five	32
Lesson Six	36
Lesson Seven	38
Lesson Eight	40
Lesson Nine	42
Lesson Ten.....	44
Lesson Eleven.....	46
Appendix	48

When You Come Together: Lesson One

3. What bad behavior does God describe in 1:8? In 1:8-9, what does He compare His sacrifices to? What does God want the Jews to understand? What similar things might we compare with our worship today? What should we learn from these comparisons?

4. In 1:10, what does God say He wants? Why? How does He describe the worship that His people are offering Him? What does this teach us about God and our worship today?

5. What does God predict in 1:11? According to 1:12, what ironic effect do the actions of the Jews have? Can we be guilty of the same lack of understanding? Where does this appear?

When You Come Together: Appendix

25. Psalm 147:1

26. Genesis 28:16-19

When You Come Together: Lesson One

9. What does Hebrews 13:15 urge us to do? How does the Hebrews writer explain what he means? What should we learn about our praise from the word the writer uses to describe it? What does this require of us in worship?

When You Come Together

Lesson Two: How to Worship

1. What practice is described in 1 Corinthians 14:2? What is its result? What practice appears in 14:3? What is its result? In 14:4, how does Paul summarize the difference? What can we apply from this to our worship today?

2. What question does Paul ask in 14:6? What rhetorical questions appear in 14:7-8? What comparison does Paul make in 14:9? What principle should we extract from this? What applications does this principle demand? Why is it important?

18. Exodus 19:18-20

19. Psalm 106:1-2

20. 2 Samuel 7:18-21

21. Psalm 122:1

22. Habakkuk 3:17-18

23. Psalm 138:1-2

24. Luke 5:8-9

When You Come Together: Appendix

11. Psalm 84:8-10

12. 1 Chronicles 29:10-11

13. Psalm 95:1-3

14. Matthew 26:30

15. Psalm 95:6-7

16. Revelation 4:9-11

17. Psalm 104:1-2

When You Come Together: Lesson Two

3. What two statements of intent does Paul make in 14:15? What does this teach us about worship? How can we make sure that our worship accomplishes this goal today?

4. What hypothetical situation does Paul describe in 14:23? What contrasting situation appears in 14:24-25? What often-overlooked effect of our worship does this encourage us to consider? How can we make sure that this effect is beneficial and not harmful?

5. How is God described in 14:33? If this is the case, what kind of worship is suitable to Him? How can we conform our worship to this standard?

6. What does Paul urge in 1 Corinthians 14:40? What does this passage authorize churches to do? How can we ensure that our worship fulfills this goal?

When You Come Together

Lesson Three: The Servant's Heart in Worship

1. How elaborate were the rituals for ordination of an Aaronic priest, as described in Exodus 29? What can we learn from this about the care that a modern worship leader should take to prepare for worship? What forms should this preparation take?

2. In John 11:43-44, what does Jesus do? In 11:41-42, what does Jesus precede this action with? What extremely important form of preparation for service in the worship does this story highlight?

4. Isaiah 6:1-5

5. Psalm 47:1-2

6. Ezekiel 1:26-28

7. Psalm 63:1-4

8. 2 Chronicles 7:1-3

9. Psalm 69:30-31

10. Nehemiah 9:1-3

When You Come Together

Appendix: Calls to Worship

At the beginning of each class session, we are going to begin by discussing one of the 26 worship passages below, so that before the first session will begin with a discussion of Passage 1, the second with a discussion of Passage 2, and so on. Prepare for these discussions by describing the contents of each of the listed passages and what we can learn from them about our worship today.

1. Psalm 24:3-4
2. Daniel 7:9-10
3. Psalm 42:1-2

When You Come Together: Lesson Three

3. What hypocritical behavior does Jesus condemn in Matthew 6:5? What did the hypocrites receive because of this behavior? Conversely, what does Jesus urge in Matthew 6:6? What will result from this? Does this mean that any public religious display is wrong? Why or why not? If not, what does it mean for worship leaders?
4. In Leviticus 10:1, what do Nadab and Abihu do? According to 10:2, what result does this have? In 10:3, what commentary does God offer on this event? What attitude should the worship leader learn from this? How should this attitude manifest itself?
5. List the religious practices that the Jews are described as engaged in in Isaiah 1:13-15? Were these practices required by the Law of Moses? Was God pleased with them? Why or why not? What does He urge on the people in 1:16-17? What should worship leaders learn from this?

When You Come Together

Lesson Eleven: Review

For each of the lesson numbers given below, describe the main points of the lesson and their significance.

1.

2.

3.

When You Come Together: Lesson Three

9. What other attitudes and behaviors do you think are important for those who lead in the worship? Cite Scriptures where appropriate.

When You Come Together

Lesson Four: Song Worship

1. According to Colossians 3:16, what is to be the source of our song worship? What does this mean? How should it affect our attitude toward our congregational singing?

2. In the same verse, what is the first behavior that this indwelling will lead us to engage in? What is the best tool for instruction in spiritual things? What does this teach us about what the content of our hymns should be like? Why is this important?

When You Come Together: Lesson Ten

- Record the names of the men who will be serving in the worship.
 - Speak slowly and distinctly.
 - Be concise.
 - Read service times.
 - Read the names of the men who will be serving in the worship, and give their roles.
-
3. Are there any other guidelines you believe are important? If so, note them here. Explain why.

When You Come Together

Lesson Ten: Announcements

1. How would you describe the contents of Colossians 4:10-15? How common are sections like this in the New Testament epistles? According to 4:16, what was to be done with the letter to the Colossians? What does this tell us about the Scriptural justification for the practice of announcements?
2. Below is a list of guidelines for making announcements. Note whether you believe each guideline is useful or not. Explain why.
 - Check the bulletin for information on the sick, those who are traveling, upcoming events, etc. Make a note of all those things.
 - Ask the brethren as they arrive whether they know of any announcements.

When You Come Together: Lesson Four

3. Still in 3:16, what is the second behavior that the indwelling of the word will produce? Why would this be true? How does this further define what our song worship should be?
4. Finally, in James 5:13, what does James urge us to do? Is this limited to the assembly? Does it include the assembly? What's the difference between this and thanksgiving? What can we learn from this about our worship?
5. When the songleader is leading the congregation, should his goal be to have the congregation focus on him or on these Scriptural goals? Why?

6. Is it possible for the songleader to unintentionally become a barrier between the congregation and worship? If so, how? What should the songleader's attitude be toward these barriers in his songleading?

Subsection A: Do, Mi, and Sol

My father is a reluctant songleader at best. However, from time to time, he has found himself called upon to lead singing. He told me that when he was up front trying to figure out how to start the hymn, he determined his pitch from the last note of the hymn, not the first. Why? In many cases, he didn't know the first few notes of the hymn because he never sang them.

1. Is it common for Christians to wait for several notes before they join in the singing? Why does this occur?
2. In hymns such as "Nearer, Still Nearer", "Give Me the Bible", and "Holy, Holy, Holy", where does the main point of the hymn first appear? How important is that main point to understanding the whole hymn?
3. What happens, then, to our comprehension of a hymn when we do not begin singing for a measure or two? Does it increase, or does it decrease?

- Take Bible-class attendance.
 - Ring the bell at the end of Bible classes.
 - Open the auditorium doors at the end of Bible classes.
 - Greet all visitors as they arrive.
 - Conduct them to an open seat.
 - Encourage them to fill out a visitor's card.
 - Close the auditorium doors at the beginning of worship.
 - Deal with any disturbances that arise during the assembly.
 - Take attendance 15 minutes after the assembly begins.
 - Use a picture directory to identify unfamiliar members.
 - After services are over, open the doors at the front of the building, and raise the baptistery cover.
3. Are there any other guidelines you believe would be appropriate? If so, what? Why?

When You Come Together

Lesson Nine: Ushering

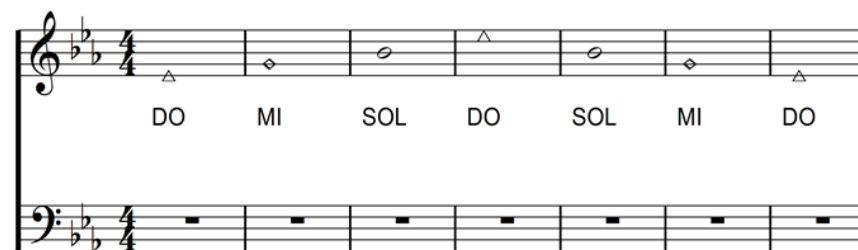
1. What scenario do we see described in James 2:2-3? How would we describe one who carries out such duties today?
2. Below is a list of guidelines for ushers. After each guideline, indicate whether you believe it is important or not. Explain why.
 - If both auditorium doors are not open when you arrive, open them.
 - Close the doors at the front of the building, and lower the baptistery cover.
 - Ring the bell at the start of Bible classes.
 - Close the auditorium doors at the beginning of Bible class.
 - Ring the bell five minutes before the end of Bible classes.

When You Come Together: Lesson Four

4. What can we do to solve this problem?

Introducing the Movable-DO System

95 percent of the hymns in our repertoire begin on one of three relative pitches: DO, MI, or SOL. Note that our hymnals use what is called a “movable DO” system. This means that the DO in one hymn is not necessarily going to be the same pitch as the DO in another hymn.



In Example 1, above, DO is an Eb. In Example 2, DO is an Ab. Those are different pitches—not the same note.

However, what does not change from hymn to hymn is the INTERVAL between DO and MI, or MI and SOL. If we know what the interval is supposed to sound like, whenever the songleader blows a pitch, we will be able to supply the DO, the MI, or the SOL relative to that pitch.

When You Come Together: Lesson Four

Here's the way this works in practice: The songleader supplies a DO, either by blowing a pitch pipe or from his own memory. The congregation "gives back" the DO by singing it softly themselves.. Finally, each member of the congregation looks at the first chord to determine whether his or her part begins on a DO, a MI, or a SOL, and then ascends or descends to the appropriate note. This sounds complicated, but it's something we can all learn to do unless we're tone-deaf.

Learning the Intervals

Here again are the DO, the MI, the SOL, and the high DO in the key of Eb.

Musical notation for Lesson Four, showing intervals in Eb. The notation is in 4/4 time and consists of two staves. The upper staff is in treble clef and contains seven notes: DO (quarter note), MI (quarter note), SOL (quarter note), DO (quarter note with an accent mark), SOL (quarter note), MI (quarter note), and DO (quarter note with an accent mark). The lower staff is in bass clef and contains seven rests. The key signature has two flats (Bb and Eb).

Whether we know it or not, we all already know the proper intervals between DO, MI, SOL, and DO if they're ascending. Those intervals are nothing more than the first four notes of "Have Yourself a Merry Little Christmas", as follows:

Musical notation for Lesson Four, showing intervals from "Have Yourself a Merry Little Christmas". The notation is in 4/4 time and consists of two staves. The upper staff is in treble clef and contains four notes: DO (quarter note), MI (quarter note), SOL (quarter note), and DO (quarter note with an accent mark). The lower staff is in bass clef and contains four rests. The key signature has two flats (Bb and Eb). The lyrics "Have yourself a" are written below the notes.

When You Come Together: Lesson Eight

4. What other warning does Paul give in 3:9? Why? What sort of things fall into these categories today?

5. Below is a list of guidelines for delivering a talk in the assembly. Note whether you think each is important. Explain why or why not.
 - Base content on the purpose of the talk.

 - Develop an outline.

 - Cite relevant Scripture.

 - Practice.

 - Be concise.

 - Speak slowly and distinctly.

6. Are there any other guidelines that you think are important? If so, what? Why?

When You Come Together

Lesson Eight: Talks

1. What does Paul urge Timothy to do in 1 Timothy 6:20? What does he warn him against? How does he explain this warning in 6:21? What should the brother who addresses the assembly today learn from this?
2. Make a list of the things Paul exhorts Timothy to do in 1 Timothy 4:2? What do each of these things mean? How do they apply to us today?
3. What does Paul instruct Titus to do in Titus 2:15? What does he forbid? Why are these things important for the speaker today? How can he accomplish them?

When You Come Together: Lesson Four

Sadly, there isn't an equally well known tune that descends down DO-SOL-MI-DO. However, for those of us who sing bass, it's the second through fifth notes of "Revive Us Again," as follows:

The image shows a musical staff in bass clef with a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The melody consists of five notes: a whole note G2 (labeled 'DO We'), a half note G2 (labeled 'DO praise'), a quarter note B1 (labeled 'SOL Thee,'), a quarter note A1 (labeled 'MI O'), and a whole note G1 (labeled 'DO God,'). There are triangle symbols above the first and fifth notes, and a diamond symbol above the third note. The bass line below the staff consists of five whole rests.

If we are willing to put in the practice time, finding the first note of the hymn before we begin singing will become second nature. This will make our worship more orderly and increase our understanding.

Subsection B: Blowing Pitch

What is it like to worship when a songleader has pitched a hymn too low or too high? Does this pose a distraction or barrier to worship? How important is it, then, for songleaders to pitch hymns correctly? How can this be accomplished?

Blowing Pitch for Major-Key Hymns

1. *Locate the pitch information listed in the songleader aid for the hymn you are about to lead. In Hymns for Worship (Revised), the songleader aid is found in the upper left-hand corner. In Psalms, Hymns, and Spiritual Songs, it is located in the lower right-hand corner.*

O let me from this day Be whol - ly Thine!
 Pure, warm, and change - less be, A liv - ing fire!
 Nor let me ev - er stray From Thee a - side.

Hymn: 6.6.4.6.6.6.4. • Ray Palmer (1830)
 Tune: OLIVET • Lowell Mason (1832)

E_b - 4 - DO



SONGLEADER AID

2. *While you're looking at the songleader aid, notice whether the hymn begins on a DO, a MI, or a SOL. In this case, the songleader aid tells us the hymn begins on a DO.*

3. Are there any other guidelines you believe are important? If so, what? Why?

When You Come Together

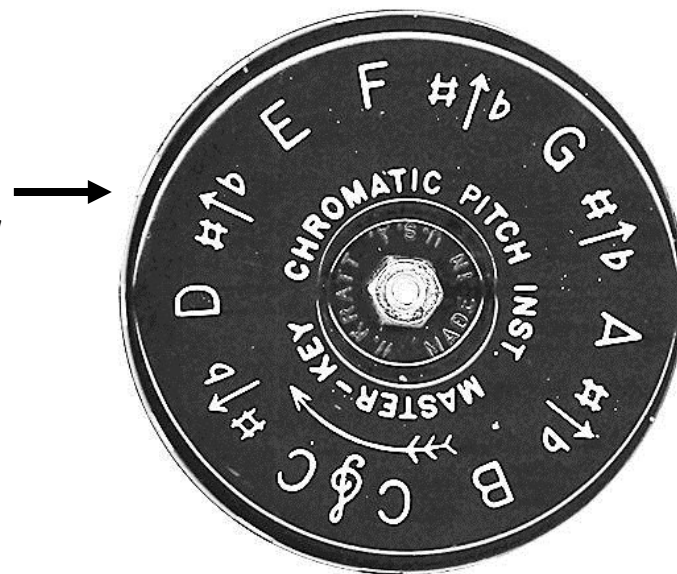
Lesson Seven: The Collection

1. What topic does Paul address in 1 Corinthians 16:1-2? When is this to occur? Does the text specify the means by which this activity is to be carried out? Why is all this important?
2. Below is a list of guidelines for helping collect the contribution. For each, note whether you believe it is important. Explain why.
 - Thank God for our material blessings.
 - Ask Him to bless the contribution and the contributors.
 - Make sure no one is overlooked.
 - Help count the contribution afterward.

When You Come Together: Lesson Four

3. On your pitch pipe, locate the key that corresponds with the key given in the songleader aid. In this case, the key is Eb. Blow the appropriate pitch.

FOR THE
KEY OF
Eb, BLOW
IN THIS
HOLE.



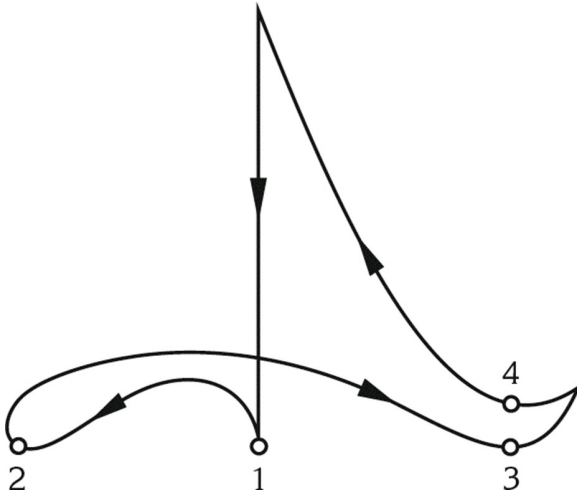
4. Match the pitch you have just blown with your own voice and sing "DO". This will give the congregation the pitch they need to find their own starting pitches.
5. Wait for the congregation to "give back" the DO.
6. Using the DO-MI-SOL scale, ascend or descend to the scale degree indicated by the songleader aid. This will be the pitch for the first note of the melody of the hymn. In the example we've been using, the songleader aid indicates that the hymn begins on a DO, so the pitch we blew is the pitch upon which the hymn will begin.

Subsection C: Beating Time

1. Have you ever participated in a worship service in which the singing dragged? Did the dragging make it easier or harder to worship? What can we do to resolve this problem?

Beat Patterns

Next to beginning the hymn on the correct pitch, beating time is one of the most important things the songleader can do to improve the worship. Many different beat patterns exist in the world of music, but we're only going to use three of them. The first is a four-beat pattern, as follows:



Some rhythmically simple hymns that use a four-beat pattern are "Abide with Me", "In the Hour of Trial", "Nearer, Still Nearer", "'Tis Midnight, and on Olive's Brow", and "Break Thou the Bread of Life".

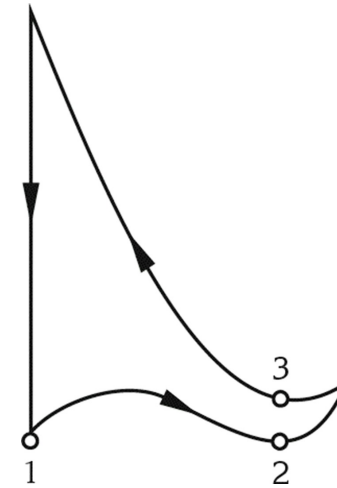
4. What instruction appears in 11:33? What further admonition does Paul give in 11:34? Why are these things important to us today?
5. Below is a list of possible guidelines for waiting on the Lord's table. For each guideline, state whether you believe it is important. Explain why.
 - Assemble at the front when encouraged to prepare for the Lord's Supper.
 - Give thanks for the bread/cup.
 - Bless the bread/cup.
 - Make sure that people sitting by themselves at the end of a row and women with children in the cry room are not overlooked.
6. Are there any other guidelines that you think should be added to the list? If so, what? Why do you believe they are important?

When You Come Together

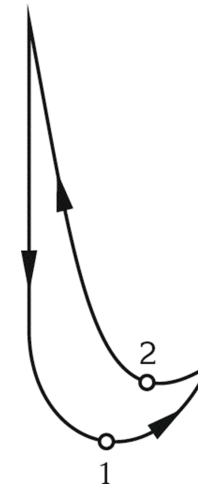
Lesson Six: The Lord's Supper

1. In 1 Corinthians 11:17-19, what basic problem in the Corinthian church does Paul identify? According to 11:20-22, how does this problem manifest itself? What can we learn from Paul's condemnation of these practices about the way we should celebrate the Lord's Supper today?
2. What process does Paul describe in 1 Corinthians 11:23-24? What are the steps that make up this process? What of these things should be a part of our Lord's Supper practice today? What things are not required? Why?
3. Similarly, what process is described in 11:25-26? What steps make up this process? Which of these steps must we repeat? Which ones are not required? Why?

The second is a three-beat pattern, as follows:



Some rhythmically simple hymns that use a three-beat pattern are "Sun of My Soul", "Faith of Our Fathers", "Yes, for Me He Careth", and "When My Love to Christ Grows Weak". The third is a two-beat pattern, as follows:



Some rhythmically simple hymns that use a two-beat pattern are "God Is So Good", "When I Survey the Wondrous Cross", and "God, Give Us Christian Homes".

When You Come Together: Lesson Four

Any hymn in the hymnal can be led using one of these three beat patterns. To use any of them, simply move your hand at a consistent speed in the direction indicated by the arrows. This is going to take some getting used to. Every songleader feels awkward when he first begins to use a beat pattern. However, the benefits are more valuable than the time spent to master the skill.

There are two ways to determine which beat pattern to use. We're going to use the easy way, which is to look at our old friend, the songleader aid.

O let me from this day Be whol - ly Thine!
Pure, warm, and change - less be, A liv - ing fire!
Nor let me ev - er stray From Thee a - side.

Hymn: 6.6.4.6.6.6.4. • Ray Palmer (1830)
Tune: OLIVET • Lowell Mason (1832)

E♭ - 4 - DO



SONGLEADER AID

Note that in between the E♭ and the DO, there's a 4. That's the appropriate beat pattern. Lead this hymn in a four-beat. Three-beat and two-beat hymns will be denoted by a 3 and 2 respectively.

Rhythm

It's a fairly intricate process to learn how to read rhythm in sheet music, so we're going to skip it. If the songleader is leading a familiar hymn (and leading worship is not the time to learn an unfamiliar hymn!), he will already know the rhythm. All he has to do is figure out how to get his hand to sync up with the rhythm he already knows.

When You Come Together: Lesson Five

- Be sincere.
- Be respectful.
- Be organized.
- Don't forget thanksgiving.
- Don't mix "Thou" and "You" language.

9. Are there any other guidelines that you believe a prayer leader should keep in mind? If so, what?

6. What desire does Paul state in 2:8? How should these prayers be carried out? Is the emphasis here on a bodily posture or on a spiritual trait? Why is this important? What does it mean for us?

7. In John 16:23, what does Jesus say the disciples will not do? Instead, what will they do? Is this an absolute rule? Why or why not? You may want to consider passages such as Acts 7:59 and 2 Corinthians 12:8 in your answer. However, what useful guidance does it give us about how we should begin and end our public prayers?

8. Below is a list of guidelines that prayer leaders should perhaps keep in mind. For each guideline, state whether or not you think it is important and explain why.

- Be relevant.
- Be concise.

In order to accomplish that, the songleader need only figure out where the downbeats are in the music. The first note after a barline is going to be the downbeat.

Hymn: 6.6.4.6.6.6.4.4.1 Ray Palmer (1830)
Tune: OLIVET • Lowell Mason (1831)

E♭ - 4 - DO

DOWNBEAT

The reason why it's called the downbeat is simple. That's when the songleader's hand is supposed to be coming DOWN in the beat pattern. If you're singing the rhythm you remember, you're using the correct beat pattern, and your hand is coming down on the downbeat, you are beating time correctly. This will feel "right" because the downstroke of your hand will be emphasizing the strongest parts of the hymn.

Pickup Beats

However, due to the peculiarities of the English language, most hymns do not begin on a downbeat. Instead, they start with an unaccented syllable and an upbeat. This is called a pickup beat.

When You Come Together: Lesson Four

Notice that the following hymn begins with a pickup beat.

159 • My Jesus, I Love Thee

1. My Je - sus, I love Thee; I know Thou art mine;
2. I love Thee be - cause Thou has first lov - ed me,
3. I'll love Thee in life, I will love Thee in death,
4. In man - sions of glo - ry and end - less de - light.

PICKUP BEAT

This means that if the songleader begins the hymn with a downbeat, he will spend the entire hymn out of sync with the music, much to the confusion of anyone who happens to be watching him. Instead, the songleader must begin the hymn on an upstroke. For instance, if he were leading “My Jesus, I Love Thee”, he would begin with the fourth beat of the four-beat pattern on “My” and then bring his hand down for the downbeat on “Je”.

Leading the Congregation

Of all of the technical elements of leading singing, maintaining a consistent beat pattern and tempo is the hardest. The first problem, and the easiest to solve, arises when the songleader discovers that he has lost his place in the beat pattern. He can solve this problem by continuing to beat time regularly without using a particular pattern until he comes to a downbeat. At that point, he can use the downbeat to find his way back into the pattern.

The second and more serious challenge comes from the congregation. 95 percent of the time, the congregation is going to try to sing the hymn at a slower tempo than the songleader has chosen, so that the songleader finds himself singing ahead of the congregation. When this happens, the song-

When You Come Together: Lesson Five

3. What does Jesus warn against in 6:7? What does He reveal in 6:8 that explains this warning? What should we learn about our prayers from this?
4. What themes appear in the model prayer recorded in 6:9-13? How should we incorporate these themes into our public prayers?
5. What does Paul urge in 1 Timothy 2:1? What does he urge in 2:2? Why? What can we learn from this?

When You Come Together

Lesson Five: Prayer

1. What do we see Jesus doing in Luke 11:1? What do His disciples want from Him? Are they seeking a rote prayer to repeat, or are they looking for guidance about how to pray generally? Why is this important?

2. What behavior does Jesus warn against in Matthew 6:5? What does He advise in 6:6? Does this mean that Christians should never lead prayers in public? If not, what does it mean?

When You Come Together: Lesson Four

leader MUST NOT give into the temptation to slow down and match the congregation's speed. DO NOT COMPROMISE! If the songleader remains true to his original tempo, the congregation will soon realize it and catch up to him.

However, once the songleader begins to compromise, doom ensues. Inevitably, the congregation will not be satisfied with the new compromise speed. Instead, they will begin singing more slowly still. This vicious cycle will repeat throughout the singing of the hymn, until finally the hymn dies an ugly death somewhere in the middle of the third verse.

The songleader is not up there to start the hymn and then let the congregation ignore him. If that's all he's doing, he might as well sit down after he announces the number and blows the pitch. Instead, he must be a song-LEADER. It is his responsibility to exercise authority over the congregation, so that they are led to worship, and dragging is the enemy of worship.

Subsection D: Putting It Together

In order, here are the steps to leading a hymn:

1. *Announce the number, e.g., "Number 159".*
2. *Spell out the number, e.g., "Number One-Five-Nine".*
3. *Give the name of the hymn, e.g., "My Jesus, I Love Thee".*
4. *Repeat the number, e.g., "Number 159".*
5. *Announce which verses you intend to lead, e.g., "Verses 1, 2, and 4".*
6. *Blow the pitch.*
7. *Give the congregation the DO.*
8. *Ascend or descend to the appropriate starting note.*
9. *Raise your hand and inhale. This signals to the congregation that you are about to begin.*
10. *Begin the hymn, using the appropriate beat pattern.*

their palates” by alternating fast and slow hymns.

- **HYMN STYLE.** *Hymns from the same era will often concern themselves with similar subjects and have similar tunes. For instance, the 1920’s through the 1940’s produced an unusually large number of hymns about heaven, and all those hymns generally bear some resemblance to one another. Don’t fill up a song list with stately hymns from the 18th century or 19th-century gospel toe-tappers, or hymns from any other genre. Instead, include hymns from different eras. That makes a worship service richer and more varied.*

- This Is My Father’s World
- Abide with Me
- Trust and Obey
- This World Is Not My Home
- Are You Coming to Jesus Tonight?

Dynamics

1. Should every hymn be led at the same volume from beginning to end? Why or why not? What are some circumstances in which a change of volume might seem to be called for?
2. Where, in each of the hymns listed below, would a change of volume seem appropriate? Why?
 - Nearer, Still Nearer
 - I Know Whom I Have Believed
 - My Jesus, I Love Thee
 - Be With Me, Lord

Subsection F: Developing a Hymn List

1. Now that the songleader knows how to lead singing, should he select his hymn list by picking numbers out of a hat? Why or why not? Instead, what criteria should he take into account, both in terms of which hymns he selects and the order in which he arranges them?

Content

1. Are there points in our worship services when hymns with a particular kind of content are called for? If so, when?

2. Even outside of those special circumstances, are there times when certain hymns are more appropriate to a certain spot in the worship service than others might be? If so, give examples.

3. Is it preferable for the Scriptures in a sermon to be related to one another, or unrelated? Why? Does the same logic apply to hymns in a worship service? Why or why not?

4. What, if any, are the advantages of the songleader working closely with the preacher to develop a hymn list with the same general theme as the sermon? What, if any, are the disadvantages?

Variation

1. As a rule, do human beings prefer variety or monotony? What lesson should the songleader draw from this as he prepares his hymn list?

Things to Vary:

- **KEY.** *Hymns written in the same musical key will often have similar melodies and arrangements. As a result, if the songleader directs the congregation to consecutively sing a number of hymns in the same key, the brethren will feel like they are singing one 20-verse hymn. This is not ideal. Vary the key from hymn to hymn.*
- **TEMPO.** *It is wise never to lead more than a couple of fast hymns in succession. Instead, give the congregation an opportunity to “cleanse*