

Your song's a spark that lights up joy in gloom  
Your song's a window that lets fresh faith in the room  
So let your voice soar free - sing up a hurricane of Hope  
Your song is not your own; your song is not your own  
For every sound is heard  
And every song's a prayer  
And every note's your call to love  
Lend your voice for those whose tongues are tied in fear  
Give your songs to move the mountains of injustice here  
Serve up a feast of songs and call the world to feed on freedom  
Your song is not your own; your song is not your own  
For every sound is heard  
And every song's a prayer  
And every note's your call to love

(Song for Carey Farewell, 2009)

Music invites community. Music is to be heard, to be public. It is essentially a non-individual experience. In this it is a great gift to our gatherings.

Music demands mind, emotion, will and body combine in consort, and also provides the means by which this can be accomplished.

Music has the power to integrate us within our whole selves and to unite us with one another.

### Top Eight ways to crack your music open and give everyone a go!

1. While you are singing, invite your community to build a large collage or model of the content of your song:
  - a. Build your street
  - b. Paint a sunrise
  - c. Stick together scenes from the life of Jesus
  - d. Build a patchwork of everyday squares
  - e. Use a large whiteboard as a graffiti wall.
  - f. Cover a large wall space with black paper. Add fluoro coloured shapes and/or shards of paper or write on black with fluoro markers.
2. Stop mid-song and share stories
  - Invite prearranged story tellers to share.
  - Give people something safe/non-threatening to ask and tell their neighbour.
3. Turn the song into call and response, dropping out most of the instruments, except perhaps your percussion. When you are confident the group is following, remove any visual prompts of words and free-range, mixing and matching lines.

*\*NB: Always prepare for this and check out that you don't pervert the theology of the song by altering the order.*
4. Divide your gathering into 3 or 4 groups and allocate a line to each group. Give time for them to brainstorm thoughts and responses to their allocated line, then sing with each group delivering their allocated line.

5. Augment your percussion section with some 'everyday praise' orchestration:

***The saucepan and wooden spoon, the hammer and board, the noisy wheeled toy train, the DVD case clappers, the computer keyboard click, the beanbag-sit-down-whoosh or go-techno-with-the-electric-drill, the mix-master or the dust-buster.***

If you think your tribe need some modelling take a look at 'Stomp!'

[http://www.youtube.com/watch?v=Btw\\_0fbL67I&feature=related](http://www.youtube.com/watch?v=Btw_0fbL67I&feature=related)

or 'Music for one apartment and six drummers'.

<http://www.youtube.com/watch?v=Eaw6WDbR4CU>

Play a snippet of one of these clips and link it to offering our lives as living sacrifices, whatever it is we do.

6. Pick half a dozen key words in your song. Write these in large letters on brightly coloured fabric roughly 50cm in width and up to 150 cm in length. Attach the 2 short sides to thin pieces of dowel to keep straight. Roll both sides up in towards the centre an equal distance.

Prepare this ahead of time with volunteers. During the song, at various times coinciding with the key appearance of the six themes, the volunteers slowly unfurl the fabric words, holding in front of their chest and gradually moving their arms apart, stretching the fabric out to reveal the word. These are most effective if spread out around the building, rather than all at the front.

7. Stop mid-song, and ask if there are any particular favourite lines in the song.
8. Rehearse a small group of vocalists who stand in a space other than the front and who create another 'leading team' for some sections. (Bach and his Baroque buddies used this idea lots. They had in mind that worship and exploring the Bible is more like a dialogical conversation than a monological solo.) A bunch of young voices or all men's voices can be especially effective in highlighting the 'alternate voice' we sometimes need to hear in worship.