
Steve & Vikki Cook

SONGWRITING INTENSIVE

OVERVIEW:

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7. Topic #7-Sensory Images and Metaphors
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TOPIC 1: SMACU

- I. SMACU (or SUMAC or MUSAC)** All well written congregational songs have each of these characteristics woven into their fabric in varying degrees.

A. SKILLFULLY WRITTEN

-Uses devices and methods proven to impact people

B. MESSAGE/CONTENT

-Biblical truth; a focused message to awaken hearts to God

C. ACCESSIBLE

-Average person can easily learn it

D. CREATIVE

-A freshness in the music and/or words that engages people

E. UNIVERSAL

-Average person identifies with it and wants to sing it.

- II. Questions that can help us identify some the devices, methods and creativity the song uses.**

A. Melody Questions

1. What song structure did the composer implement?
2. How many bars are in each song section (Verses, Chorus, Bridge)?
3. What is the meter for each line of the song?

4. Is there a Pre-Chorus or a Climb? How many bars does it contain?
5. Does the Chorus melody start out higher or lower than the Verses?
6. Does the melody contain a unique hook anywhere in the song? How many bars/syllables are in the hook?
7. How much melodic repetition was used, and where?
8. Are the melodic and rhythmic repetitions exact, or are the phrases similar?
9. How does the song use adjacent notes and larger intervals? Are there pleasing, unexpected intervals in the melody?
10. Are there varied rhythms in the different sections of the song?
11. What is the range of the song?

B. Lyric Questions

1. What is the song's "big idea"?
2. Is the idea fresh?
3. Do the word choices fit the emotion of the song?
4. Do the lyrics sing well?
5. Do the verse lyrics clearly lead to the title?
6. Do the opening lines of the different sections "grab" the listener and set an emotional tone?
7. Is there a consistent tone and style throughout the song?
8. Is there a use of devices such as irony, contrast, alliteration, metaphor and simile?
9. Are detail, action, and fresh imagery used?
10. Is the lyric conversational, or hymn-like in style?
11. Is there a lyrical hook?
12. Does the second Verse add new information?
13. Does the Bridge (if applicable) add a new angle to the song?

14. What is the rhyme scheme of the lyric?
15. Are there imperfect rhymes used?
16. Are the words properly placed in the melody so as to preserve the proper stresses of the word? Prosody...
17. Does the lyric, apart from the music, inspire you to worship God?

III. Congregational Song Evaluation Form Using SMACU

Title: Behold Our God

A. SKILLFULLY WRITTEN (Uses devices and methods proven to impact people) Chord progression of alternating from C (I chord) to Em (iii chord) is fresh. F, the IV chord, is not used in the verse. Makes a strategic appearance in the chorus and featured prominently in the bridge. Use of 2/4 bar breaks up plodding feel of 4/4 just before the chorus. Alliteration-Rises to rejoice, Rhyme scheme AA, BB-fairly straight ahead: avoids tired rhymes. Starts each verse with a question and the word "Who." Cohesive element. Chorus melody unexpectedly starts low and gradually builds an octave to a big, epic finish. Notice the melodic contrast of mostly adjacent notes in the verse to 3rds, 4ths and 5ths in the chorus and bridge.

B. MESSAGE/CONTENT (Biblical truth; necessary to spiritually help people) This song does a wonderful job of declaring the greatness and rule of God and then provides us a way to respond in the chorus. Verse 1 brings to mind thoughts from the book of Job or the Psalms, describing our Creator King. Verse 2 magnifies the wisdom and omniscience of God and Verse 3 beholds the greatness of the Lamb who was slain for our sins. The chorus response to these truths is simple, but effective and after singing the truths of the verses I really WANT to sing the chorus!

C. ACCESSIBLE (Average person can easily learn it.) The simplicity and repetition of this song makes it very accessible. By looking at the lead sheet you can easily see the repeated patterns in the verse and chorus. You'll also notice the range is one octave, from C to C. In my view the most ideal for the average congregation.

D. CREATIVE (A freshness in the music and/or words that engages people) I mentioned this under SKILLFULLY WRITTEN, but the alternating between the C (I chord) and Em (iii chord) provides a fresh touch. Yes, we have heard I to iii before, but here it goes back and forth in a way that is not common. I also mentioned earlier the 2/4 bar in measure 8 of the lead sheet. This feels natural and yet breaks the 4/4 plodding feel. Starting out verse 1 with visual images is a great way to draw people in.

E. UNIVERSAL (Average person identifies with it) This song gives us words we want to sing, especially after considering the wondering attributes of God in the verses. It has a strong universal quality about it.

BEHOLD OUR GOD

Music and words by
Jonathan Baird, Meghan Baird, Ryan Baird, and Stephen Altrogge

♩ = 73

VERSE

1. Who has held the o - ceans in His hands? Who has num - bered ev - ery grain of sand?
2. Who has giv - en coun - sel to the Lord? Who can ques - tion an - y of His words?
3. Who has felt the nails up - on His hands, bear - ing all the guilt of sin - ful man?

5

Kings and na - tions trem - ble at his voice. All cre - a - tion
Who can teach the One who knows all things? Who can fath - om
God e - ter - nal, hum - bled to the grave, Je - sus, Sav - ior,

8

CHORUS

ris - es to re - joice. Be - hold our God, seat - ed on His throne. Come, let us a -
all his won - drous deeds?
ris - en now to reign!

13

dore Him. Be - hold our King, noth - ing can com - pare, come, let us a - dore Him!

19

Him! Him!

BRIDGE

Men: You will reign for - ev er. You will reign for - ev er. You will reign for -
Women: Let Your glo - ry fill the earth. Let Your glo - ry fill the earth. Let Your

ev - er. You will reign for - ev er. You will reign for -
glo - ry fill the earth. Let Your glo - ry fill the earth.

You will reign for - ev er. You will reign for - ev er. Be
Let Your glo - ry fill the earth. Let Your glo - ry fill,

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TOPIC 2: THE BIG IDEA

What is the Big Idea? Your unique take on a universal theme.

A. Select a Theme: Making a Universal Theme Your Own

1. Approaches to help you explore your theme and make it your own:

- a. What is your song about
 - a. What are the most important thing you can say about your theme?
 - b. Can you say it in one sentence?
 - c. Determine the emotion of your song
2. Determine a unique way to say it
 - a. Use fresh language and images:
"The way you say something is as important as what you say"
 - b. Some examples of this. Which line is more compelling?

A

- #1. Let's have some fun
- #2. Let's get a little mud on the tires

B

- #1. God can do anything
- #2. Savior, He can move the mountains

C

- #1. Clothed in rainbows of living color, flashes of lightning, rolls of thunder
- #2. God is majestic

D

- #1. God is dependable
- #2. This cornerstone, this solid ground, firm through the fiercest drought and storm

B. Try a new angle or perspective

1. Select Your Title
 - a. Look for short phrases (one to five words) that will stand on their own
2. Pick a title that will inspire and support an entire song
"If the title doesn't captivate you, don't use it"

HYMN EXERCISE**LOOKING FOR: 1.** Big idea **2.** Lines that evoke emotion**GROUP #1**

Crown him with many crowns, the Lamb upon his throne;
hark, how the heavenly anthem drowns all music but its own!
Awake, my soul, and sing of him who died for thee,
and hail him as thy matchless King through all eternity.

Crown him the Lord of love; behold his hands and side,
rich wounds, yet visible above, in beauty glorified:
no angel in the sky can fully bear that sight,
but downward bends his burning eye at mysteries so bright.

Crown him the Lord of peace, whose power a scepter sways
from pole to pole, that wars may cease, absorbed in prayer and praise.
His reign shall know no end; and round his pierced feet
fair flowers of paradise extend their fragrance ever sweet.

Crown him the Lord of years, the potentate of time;
creator of the rolling spheres, ineffably sublime.
All hail, Redeemer, hail! For thou hast died for me;
thy praise shall never, never fail throughout eternity.

GROUP #2

O Lord my God, when I in awesome wonder,
Consider all the *worlds thy hands have made,
I see the stars, I hear the *rolling thunder,
Thy power throughout the universe displayed:

Then sings my soul, my Savior God, to thee: How great thou art! How great thou art!
Then sings my soul, my Savior God, to thee: How great thou art! How great thou art!

When through the woods and forest glades I wander,
And hear the birds sing sweetly in the trees,
When I look down from lofty mountain grandeur,
And hear the brook and feel the gentle breeze:

Refrain

And when I think that God, his Son not sparing, Sent him to die, I scarce can take it in,
That on the cross, my burden gladly bearing, He bled and died to take away my sin.

Refrain

When Christ shall come with shout of acclamation
And take me home, what joy shall fill my heart!
Then *I shall bow in humble adoration,
And there proclaim, My God, how great thou art!

GROUP #3

Before the throne of God above I have a strong, a perfect plea;
A great High Priest whose name is Love, Who ever lives and pleads for me.
My name is graven on His hands,, My name is written on His heart;
I know that while in heav'n He stands, No tongue can bid me thence depart.

When Satan tempts me to despair, And tells me of the guilt within,
Upward I look, and see Him there, Who made an end of all my sin.
Because the sinless Savior died, My sinful soul is counted free;
For God, the just, is satisfied to look on Him and pardon me.

Behold Him there! The risen Lamb! My perfect, spotless righteousness,
The great unchangeable I AM, The King of glory and of grace!
One with himself, I cannot die, My soul is purchased by His blood;
My life is hid with Christ on high, With Christ, my Savior and my God.

GROUP #4

Bless the Lord oh my soul, Oh my soul, Worship His Holy name
Sing like never before, Oh my soul, I'll worship Your Holy name

The sun comes up, It's a new day dawning,
It's time to sing Your song again
Whatever may pass and whatever lies before me
Let me be singing when the evening comes

You're rich in love and You're slow to anger,
Your name is great and Your heart is kind
For all Your goodness I will keep on singing,
Ten thousand reasons for my heart to find

And on that day when my strength is failing,
the end draws near and my time has come
Still my soul will sing Your praise unending,
Ten thousand years and then forevermore

GROUP #5

Here is love wide as the ocean, lovingkindness as a flood
When the Prince of Life, our ransom, shed for us His precious blood
Who His love will not remember? Who can cease to sing His praise?
He can never be forgotten, throughout Heaven's eternal days

On the mount of crucifixion, fountains opened deep and wide
Through the floodgates of God's mercy, flowed a vast and gracious tide
Grace and love like mighty rivers, poured incessant from above
And Heaven's peace and perfect justice, kissed a guilty world in love

Oh how marvelous, oh how glorious is my Savior's love for me!
Oh how marvelous, oh how glorious is my Savior's love for me!

Of Your fullness You are pouring your great love on me anew
Without measure, full and boundless, drawing out my heart to You
You alone will be my glory, Nothing in the world I see
You have cleansed and sanctified me, You Yourself have set me free

GROUP #6

Holy, holy, holy! Lord God Almighty! Early in the morning our song shall rise to Thee;
Holy, holy, holy, merciful and mighty! God in three Persons, blessed Trinity!

Holy, holy, holy! All the saints adore Thee,
casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before Thee,
Who was, and is, and evermore shall be.

Holy, holy, holy! though the darkness hide Thee,
though the eye of sinful man Thy glory may not see;
Only Thou art holy; there is none beside Thee,
perfect in power, in love, and purity.

Holy, holy, holy! Lord God Almighty!
All Thy works shall praise Thy Name, in earth, and sky, and sea;
Holy, holy, holy; merciful and mighty!
God in three Persons, blessed Trinity!

TOPIC 3: GENERATING LYRIC IDEAS: THE QUESTIONS METHOD

I. Developing Your Big Idea: THE QUESTIONS METHOD

- A. The “Big Idea” is your unique take on a universal theme.

“Great congregational songs approach a common theme by bringing emotional experiences to bear alongside Biblical truth that will keep the song compelling for you and your congregation.”

- B. The 5 Step process for developing your “Big Idea” (REVIEW WORKSHEET HANDOUTS, BLANK AND EXAMPLE)

1. Determine you Big Idea/title
2. Determining questions your title asks
3. Create lists of related and contrasting words
4. Select and organize questions into your song form
5. Sketch out rough answers to your questions by section

- C. Select a Theme: Make a Universal Theme Your Own

1. Approaches to help you explore your theme and make it your own:
 - a. What is your song about?
 - i. What are the most important thing you can say about your theme?
 - ii. Can you say it in one sentence?
 - iii. Determine the emotion of your song
 - b. Determine a unique way to say it
 - i. Use fresh language and images
“The way you say something is as important as what you say.”
2. Try a new angle or perspective
 - a. Select Your Title
 - i. Look for short phrases (one to five words) that will stand on their own
 - b. Pick a title that will inspire and support an entire song
“If the title doesn’t captivate you, don’t use it”

- D. Determine the Questions the Title Asks

1. A good title suggests questions that you need to answer.
Our example title- *Behold The Glorious Lamb*
2. A short list of questions your title might raise:
 - a. Why do you say that?
 - b. What happened to make you feel that way?
 - c. What will you do about it?
 - d. What does that mean?

- e. How does this truth make you feel or respond?
 - f. What does God's Word say about this?
3. The right questions will help you say focused
- a. Make a list of 3 or 4 questions you want to answer and stick with them
 - b. If more questions arise while writing, be sure to check back with your primary questions
- E. Create Lists of Related and Contrasting Words
- 1. The title is only a starting point. You're not ready to write a song yet.
 - 2. Related words - write as many as you can think of
 - a. Follow the trail of associations
 - b. Put yourself into your song...imagine your emotions
 - 3. Contrasting words - words that contrast your title as well as with images, phrases and words found in your "related" word list.
 - 4. Using your raw material: Combine these word lists, along with the questions your title asks. Now you are ready to start sketching a song.
 - 5. Use the Word List handout to spark ideas, if needed.
- F. Select and organize questions into your song form
- 1. Determine the most important questions to answer, and where they should be answered.
- G. Sketch out rough answers to your questions by section
- 1. Create a song sketch using conceptual ideas based on your theme/title, key lines (including hook and/or title) and question answers.

II. The Questions Method: Five Step Worksheet Example

A. SELECT YOUR BIG IDEA: THEME & TITLE

1. Theme: new song for Easter that connects the resurrection and ascension with Jesus current activities in heaven. (reigning and interceding for us)
2. Title: Behold The Glorious Lamb

B. DETERMINE THE QUESTIONS THE TITLE ASKS

1. Who is the Lamb?
2. What is he doing?
3. What has he done?
4. What is the significance of what he's done?
5. What does it mean to me?
6. How do I feel about it?
7. What else will he do?
8. Why is he glorious?
9. What is he like?
10. What is happening around him?
11. What happens when I behold him?

C. CREATE LISTS OF RELATED AND CONTRASTING WORDS

Related words

Behold, slain, savior, reigning, interceding, risen, seated, ruling, throne, worship, elders fall down, angels worship, triumphant, shining, endless day, ascended, crowns, holy, glorified, worthy

Contrast

Death, defeated, tomb, dark, empty, Satan, fallen, stand, darkness, blind, endless night, descended, smitten, afflicted, wounded,

D. SELECT AND ORGANIZE QUESTIONS INTO YOUR SONG FORM

Questions by song section

Verse 1- Who is the Lamb? What has he done?

Chorus 1- Why or how is he glorious? What is my response?

Verse 2- What is he doing?

Chorus 2- same

Bridge- What will I do?

Other possible questions: What will he do? What is he like?

A. SKETCH OUT ROUGH ANSWERS TO YOUR QUESTION BY SECTION

Verse 1-Who is the Lamb? What has he done?

He is the One who was, who is and is to come
The one begotten Son of glory came to earth
To be the ransom for helpless sinners
His perfect sacrifice stands through eternity
The Eternal Son from everlasting

Chorus 1- Why or how is he glorious? What is my response?

Behold the glorious Lamb
Exalted, Risen and now seated on the throne of grace
Glorious and mighty
We fall down and sing "Worthy are you to receive all blessing and glory and honor and power"

Verse 2- What is he doing?

He was slain to give us life
He shines into our darkness with the light of his love
He can never forget the ones he has ransomed
Ever interceding for each of His children
Even before we ask he is working to give us all that we need.

Bridge- What will I do?

I will join the praise of saints and angels and magnify the Risen One.

III. Five Step Process for Lyric Development

A. Select Your Theme & Title

B. Determine the Questions the Title Asks

C. Create Lists of Related and Contrasting Words

D. Select and organize questions into your song form

E. Sketch out rough answers to your questions by section

WORD LIST

Act	Black	Dark	Far	Half	Is
Affair	Bless	Dear	Farther	Halfway	Isn't
After	Blind	Decide	Fast	Hand	It
Again	Break	Deep	Father	Hanging	Join
Against	Breathe	Desire	Feel	Happy	Joke
Ain't	Breathless	Destiny	Fever	Hard	Joy
Air	Bridge	Different	Find	Has	Journey
Alive	Bright	Distance	Fire	Have	Just
All	Call	Do	First	Head	Justice
Almost	Calvary	Doesn't	Flame	Hear	Keep
Alone	Can	Don't	Fly	Heart	Kind
Always	Can't	Down	Flying	Heaven	Kingdom
Amazing	Careless	Dream	Follow	Help	Kiss
And	Carry	Dreaming	Fool	Helpless	Know
Angel	Caught	Drive	Foolish	Here	Last
Any	Chance	Earth	For	Hold	Late
Anymore	Cherish	Edge	Forever	Holy	Lay
Anytime	Child	Motion	Forget	Home	Leaving
Anywhere	Close	Empty	From	Honest	Lesson
Arms	Closer	End	Get	Hope	Let
Ashes	Color	Endless	Ghost	Hopeless	Letter
Ask	Come	Enjoy	Girl	Hot	Life
Away	Completely	Escape	Give	House	Lift
Awe	Cool	Eternal	Glad	How	Like
Baby	Could	Even	Glory	Hungry	Light
Back	Cover	Every	God	Hurt	Living
Beautiful	Crash	Everybody	Gone	Idea	Longer
Because	Crazy	Everyday	Good	If	Look
Bed	Cross	Everything	Goodbye	Impossible	Looking
Believe	Crush	Eyes	Goodnight	In	Lord
Belong	Cry	Fade	Got	Inside	Losing
Best	Daddy	Faithful	Grace	Inspiration	Lost
Between	Dance	Fall	Groovy	Into	Love
Big	Dangerous	Falling	Grow	Invisible	Lover

WORD LIST

Act	Black	Dark	Far	Half	Is
Affair	Bless	Dear	Farther	Halfway	Isn't
After	Blind	Decide	Fast	Hand	It
Again	Break	Deep	Father	Hanging	Join
Against	Breathe	Desire	Feel	Happy	Joke
Ain't	Breathless	Destiny	Fever	Hard	Joy
Air	Bridge	Different	Find	Has	Journey
Alive	Bright	Distance	Fire	Have	Just
All	Call	Do	First	Head	Justice
Almost	Calvary	Doesn't	Flame	Hear	Keep
Alone	Can	Don't	Fly	Heart	Kind
Always	Can't	Down	Flying	Heaven	Kingdom
Amazing	Careless	Dream	Follow	Help	Kiss
And	Carry	Dreaming	Fool	Helpless	Know
Angel	Caught	Drive	Foolish	Here	Last
Any	Chance	Earth	For	Hold	Late
Anymore	Cherish	Edge	Forever	Holy	Lay
Anytime	Child	Motion	Forget	Home	Leaving
Anywhere	Close	Empty	From	Honest	Lesson
Arms	Closer	End	Get	Hope	Let
Ashes	Color	Endless	Ghost	Hopeless	Letter
Ask	Come	Enjoy	Girl	Hot	Life
Away	Completely	Escape	Give	House	Lift
Awe	Cool	Eternal	Glad	How	Like
Baby	Could	Even	Glory	Hungry	Light
Back	Cover	Every	God	Hurt	Living
Beautiful	Crash	Everybody	Gone	Idea	Longer
Because	Crazy	Everyday	Good	If	Look
Bed	Cross	Everything	Goodbye	Impossible	Looking
Believe	Crush	Eyes	Goodnight	In	Lord
Belong	Cry	Fade	Got	Inside	Losing
Best	Daddy	Faithful	Grace	Inspiration	Lost
Between	Dance	Fall	Groovy	Into	Love
Big	Dangerous	Falling	Grow	Invisible	Lover

TOPIC 4: EFFECTIVE LYRICS DEVICES

Lyric Devices often used in songwriting:

- a) **Antithesis:** contrasting, opposing ideas in parallel words or phrases (*He was humbled to the grave, then exalted in the heavens*)
- b) **Oxymoron:** contradictory words for unusual effect. (*The Mighty Lamb*)
- c) **Metaphor/Similes:** a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance. (*He is a Lion. He is like a Lion*)
- d) **Personification:** the attribution of human nature or character to animals, inanimate objects, or abstract notions, especially as a rhetorical figure. (*The heavens declare the glory of God.*)
- e) **Synecdoche:** kind of metaphor, part represents the whole. (*a smile, waiting in the kitchen*) (*The cross, representing the saving work of Christ.*)
- f) **Irony:** characterized by some kind of incongruity. (*The sinless one became our sin.*)
- g) **Hyperbole:** an extravagant statement or figure of speech not intended to be taken literally. (*your boundless love, conquered my boundless sin*) (*I could sing of your love forever*)
- h) **Anaphora:** repetition of same word or phrase at the beginning) (*In Christ Alone -repeats phrase at beginning of verse 1 and 2*)
- i) **Itemization:** listing of multiple words. (*In Christ Alone-“He is my light, my strength, my song”*)
- j) **Alliteration:** the beginning of two or more words of a word group with the same letter. (*In Christ Alone “Firm through the fiercest”*)
- k) **Isocolon:** parallel elements that are of matching length. (*In Christ Alone-“What heights of love, what depths of peace” Notice positional contrast as well.*)
- l) **Parallelism:** similarity of structure in a pair or series of related words. (*In Christ Alone-“When fears are stilled, when striving cease.”*)
- m) **Epistrophe:** repetition of same word or phrase at end. (*In Christ Alone-“Here In the love of Christ I stand.” similar in 3 of the 4 verses.*)

IN CHRIST ALONE SONG ANALYSIS

1. BIG IDEA- The life, death, resurrection of Christ, and the implications of that for us.

2. SONG TITLE-The song title is the first line of the song. The first line of a song is always a “power position.” It is the first impression. In a strophic form song it is even more impacting because of the lack of a chorus.

3. MESSAGE/CONTENT OUTLINE

Verse 1- The faithfulness and love of God in Christ Jesus
 Verse 2-First half of the Gospel story with personalized ending
 Verse 3-Second half of Gospel story with personalized ending
 Verse 4-The power and sovereignty of God with personalized application

4. MUSIC STYLE/EMOTION- The musical setting is a “modern Celtic” ballad in 4/4 time signature. The emotion is earnestness, fervency.

5. ARE THE MUSIC AND LYRICS SAYING THE SAME THING? The emotion of earnestness is generally consistent with the message of the song. As one sings and embraces the truths of the song, fervency is a natural response.

6. INSTANCES OF POOR PROSODY? Two small, but acceptable “infractions”. 1. “-er” of *Comforter* in Verse 1. 2. “-ness” of *righteousness* in Verse 2.

7. SONG FORM-Verse/Verse/Verse/Verse (strophic). Eight lines with the following syllabic patterns:

Line 1: 4+4+8
 Line 2: 8
 Line 3: 4+4+8
 Line 4: 8
 Line 5: 4+4=8
 Line 6: 4+4=8
 Line 7: 4+4=8
 Line 8: 8

NOTE: The choices by the writers to use even number of syllables in each line and an even number of lines in each verse makes the song feel more “solid” and “stable” than if they had chosen an odd number of syllables or lines. Solid and stable adds to the message of the song.

8. LITERARY DEVICES

VERSE 1

In Christ alone my hope is found
 He is my light, my strength, my song
 This Cornerstone, this solid ground
 Firm through the fiercest drought and storm
 What heights of love, what depths of peace
 When fears are stilled, when strivings cease
 My Comforter, my All in All
 Here in the love of Christ I stand

1. **Anaphora** (repetition of same word or phrase at the beginning)-“*In Christ Alone*” – repeats at beginning of verse 2
2. **Itemization** (listing of multiple words) He is my light, my strength, my song
3. **Tautology** (restatement in similar wording)- *This Cornerstone, this solid ground*
4. **Alliteration**-*Firm through the fiercest, strivings cease*
5. **Isocolon** (parallel elements that are of matching length)- *What heights of love, what depths of peace*
6. **Antithesis** (contrasting ideas in parallel phrases)- *What heights of love, what depths of peace.*
7. **Parallelism** (similarity of structure in a pair or series of related words)- *When fears are stilled, when striving cease.*
8. **Epistrophe** (repetition of same word or phrase at end)- *Here In the love of Christ I stand.* (similar in 3 of the 4 verses.)
9. **Metaphor**- *Firm through the fiercest drought and storm*

VERSE 2

In Christ alone who took on flesh
 Fullness of God in helpless babe
 This Gift of love and righteousness
 Scorned by the ones He came to save
 Till on that cross as Jesus died
 The wrath of God was satisfied
 For every sin on Him was laid
 Here in the death of Christ I live

1. **Anaphora** (repetition of same word or phrase at the beginning)-*"In Christ Alone"* - repeats at beginning of verse 1
2. **Antithesis** *Fullness of God in helpless babe*
3. **Irony**- (characterized by some incongruity) a. *Scorned by the ones He came to save*
b. *Here in the death of Christ I live*
4. **Epistrophe** (repetition of same word or phrase at end) Here In the ... (similar in 3 of the 4 verses.)
5. **Oxymoron**-*Here in the death of Christ I live.*

VERSE 3

There in the ground His body lay
 Light of the world by darkness slain
 Then bursting forth in glorious Day
 Up from the grave He rose again
 And as He stands in victory
 Sin's curse has lost its grip on me
 For I am His and He is mine
 Bought with the precious blood of Christ

1. **Antithesis**- *Light of the world by darkness slain*
2. **Metaphor**- *Sin's curse has lost its grip on me*
3. **Alliteration**-a. *Lay, Light* b. *Sin's curse has lost*
4. **Isocolon** - *For I am His and He is mine*

VERSE 4

No guilt in life, no fear in death
 This is the power of Christ in me
 From life's first cry to final breath
 Jesus commands my destiny
 No power of hell, no scheme of man
 Can ever pluck me from His hand
 Till He returns or calls me home
 Here in the power of Christ I'll stand

1. **Anaphora**- *No guilt in life, no fear in death.*
2. **Synecdoche**-*From life's first cry to final breath*
3. **Metaphor**- *Can ever pluck me from His hand*
4. **Isocolon**- *No power of hell, no scheme of man.*
5. **Epistrophe**- a. *Here in the...* b. The word "Christ" is used in the last line of every verse.

9. RHYMING DEVICES (perfect rhymes, false rhymes and inner chimes)

BASIC RHYME SCHEME:

Verse 1: A, B, A, B-false, C, C, D, E

Verse 2: A, B, A, B, C, C, B, E

Verse 3: A, A, A, A-false (British OK?), B, B, C, C (false)

Verse 4-A, B, A, B, C, C, D, C (surprise chime gives more of a sense of finality)

Inner-chimes are underlined below

VERSE 1

In Christ alone my hope is found
 He is my light, my strength, my song
 This Cornerstone, this solid ground
 Firm through the fiercest drought and storm
 What heights of love, what depths of peace
 When fears are stilled, when strivings cease
 My Comforter, my All in All
 Here in the love of Christ I stand

VERSE 2

In Christ alone who took on flesh
 Fullness of God in helpless babe
 This Gift of love and righteousness
 Scorned by the ones He came to save
 Till on that cross as Jesus died
 The wrath of God was satisfied
 For every sin on Him was laid
 Here in the death of Christ I live

VERSE 3

There in the ground His body lay
 Light of the world by darkness slain
 Then bursting forth in glorious Day
 Up from the grave He rose again
 And as He stands in victory
 Sin's curse has lost its grip on me
 For I am His and He is mine
 Bought with the precious blood of Christ

VERSE 4

No guilt in life, no fear in death
 This is the power of Christ in me
 From life's first cry to final breath
 Jesus commands my destiny
 No power of hell, no scheme of man
 Can ever pluck me from His hand
 Till He returns or calls me home
 Here in the power of Christ I'll stand

10. MELODIC PHRASING-use of repetition & contrast

The melody can be sung by learning four basic melodic phrases with a few twists.

1. **A1**-4 notes, upward movement, no large interval leaps
2. **A2**-4 notes, upward movement to one note higher, no large interval leaps
3. **B**-8 notes, general downward movement with 6th interval leap up in middle of phrase, followed by downward movement.
4. **A1**-Exact repeat of original A1
5. **A2**-Exact repeat of original A2
6. **B**-Exact repeat of original B
7. **C1**-4 notes, upward movement,
8. **C2**-4 notes, downward movement
9. **D**-4 notes, octave leap and downward movement
10. **C2**- Exact repeat of original D1
11. **A1**-Exact repeat of original A1
12. **A2**-Exact repeat of original A1
13. **B**-Exact repeat of original B

11. UNIVERSAL (the average person wants to sing it)

These are themes that resonate with every believer, God's faithfulness, God's keeping power, the glory of the Gospel and this personalizes them in a powerful way.

EMOTIVE LINES:

1. My Comforter, my all in all
2. Here in the love of Christ I stand
3. Then bursting forth in glorious day, up from the grave he rose again
4. No guilt in life, no fear in death
5. This is the power of Christ in me
6. From life's first cry to final breath
7. Jesus commands my destiny
8. No power of hell, no scheme of man
9. Can ever pluck me from His hand
10. 'Til he returns or calls me home
11. Here in the power of Christ I'll stand

12. ACCESSIBLE (the average person can easily learn it)

1. One octave and a fourth, but most of the song is an octave plus a second.
2. See melodic pattern above for why this song is easy to learn and sing.

13. CREATIVE

1. The song combines a story telling and list song style in a unique way. Most songs are one or the other.
2. Melodic peak is 3/4s of the way through the verse.
3. *Firm through the fiercest drought and storm (lack of water, much water)*
4. *Fullness of God in helpless babe*
5. *Scorned by the ones he came to save (irony)*
6. *Here in the death of Christ I live (oxymoron)*
7. *Light of the world by darkness slain*
8. *Sin's curse has lost it's grip on me*
9. *Then bursting forth in glorious day*
10. *From life's first cry to final breath*
11. *Jesus commands my destiny*
12. *No power of hell, no scheme of man, Can ever pluck me from his hand*
13. The title "*In Christ Alone*" is unique among worship songs.

14. SENSORY IMAGES

1. My light...my song
2. This Cornerstone, this solid ground
3. I stand
4. There in the ground His body lay
5. Bursting forth in glorious day, up from the grave He rose again
6. As He stands
7. grip on me
8. life's first cry
9. pluck me from His hand
10. I'll stand

In Christ Alone

Words and Music by
Keith Getty and Stuart Townend

♩ = 60

A \flat E \flat A \flat B \flat E \flat /G A \flat E \flat /G Fm 7 A \flat /B \flat

1. In Christ a - lone my hope is found, He is my light, my strength, — my
 2. In Christ a - lone, who took on flesh, ful-ness of God in help - less
 3. There in the ground His bod - y lay, Light of the world by dark - ness
 4. No guilt in life, no fear in death, this is the pow'r of Christ — in

4 E \flat A \flat E \flat A \flat B \flat E \flat /G A \flat E \flat /G Fm 7 A \flat /B \flat

song; This Cor-ner-stone, this sol-id Ground, firm through the fierc-est drought — and
 babe! This gift of love and right-eous-ness, scorned by the ones He came — to
 slain; Then, burst-ing forth in glo-rious Day, up from the grave He rose — a -
 me; From life's first cry to fi-nal breath, Je - sus com-mands my des - ti -

8 E \flat E \flat /G A \flat E \flat /G B \flat ^{sus} B \flat E \flat /G A \flat Cm 7

storm. What heights of love, what depths of peace, when fears are stilled, when striv-ings
 save. Till on that cross as Je - sus died, the wrath of God was sat - is -
 -gain! And as He stands in vic - to - ry, sin's curse has lost its grip on
 -ny. No pow'r of hell, no scheme of man, can ev - er pluck me from His

12 B \flat ^{sus} B \flat A \flat E \flat A \flat B \flat E \flat /G A \flat E \flat /G Fm 7 A \flat /B \flat

cease. My Com-fort-er, my All in All, here in the love of Christ — I
 -fied. For ev - 'ry sin on Him was laid; Here in the death of Christ — I
 me; For I am His and He is mine, bought with the pre-cious blood — of
 hand; Till He re - turns or calls me home, here in the pow'r of Christ — I'll

16 E \flat B \flat m 7 Fm 7 E \flat E \flat ^{sus} E \flat

stand.
live.
Christ.
stand!

CCLI Song # 3350395

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TOPIC 5: LYRICS PARAMETERS

- I. Three broad categories of the lyric parameters are:
 - A. Semantic elements (the meaning of the words)
 - B. Prosodic elements (the rhythm or cadence of the words and phrases)
 - C. Sonic/Phonetic elements (relating to the sound and structure of the words.)

- II. The sound of words: Phonetic Pings and Klang
 - A. Phonetic “pings”: Each place in a song where there is some phonetic entity to grab your ear is called a “ping-point.” The sum total of all the ping-points in a song make up its “sonic activity.” The higher the sonic activity of a song, the more it holds attention and etches itself into the listener’s memory.
 1. Your phonetic crayons:
 - a. Rhyme (5 degrees)
 - b. Alliteration (beginning consonant the same)
 - c. Sonic reversal (lever/revel, lap/pal, stop/pots)
 - d. Klang (explained below)

 - B. Five Degrees of Rhyme (a way of seeing types of rhyme)
 1. Perhaps the most important thing that rhyme does is create closure, adding a degree of finality to a lyric section.
 2. There are different kinds of rhyme, and each tends to offer a different degree of closure.
 3. Closure is the degree of finality created by the rhyme pair.
 4. Perfect rhyme (Type 1) offers the most closure, while consonance rhyme (Type 5) offers the least closure.
 5. We have a paradox - the strongest degree of perfection is sometimes the barest giveaway of poor content.
 - a. If the rhyme appears too obvious, the listener may be more likely to doubt that what we’re saying is true.
 - b. The same can go for very loose rhyme as well. If the match is too awkward, it may draw attention away from what we’re saying and onto how we’re saying it.
 6. What about multi-syllable words?
 7. When working with a multi-syllable word, it is the strongly stressed syllable of that word usually receives the rhyme.
 - a. For example, with “alive”, the second syllable “-live” requires the rhyme: strive, buy, collide.
 - b. In the case of the word “bargain”, the first syllable “bar-” requires the rhyme.
 - c. The second syllable may also rhyme, but the link is not always necessary: target, harden, tardy

- III. Five Types of Rhymes
 - A. Type 1
 1. The strongest degree of rhyme-closure is ‘perfect’ rhyme. Perfect rhyme means that both the ending consonant (if any) and ending vowel sound of two words match exactly.

2. Examples of perfect rhyme are:

heart, start
well, sell
chase, face
saw, flaw
form, dorm

B. Type 2

1. The second strongest degree of closure is called 'family' or 'half' rhyme. It is closely related to assonance or vowel rhyme (see below) Family rhyme is when the ending vowel sounds match exactly, and the ending consonant sound is closely linked. Family rhymes are like cousins of perfect rhymes.

2. Examples of family rhyme are:

wet, deck
dame, grain
float, yoke
math, pass

C. Type 3

1. The third strongest degree of closure is additive/subtractive rhyme.

2. Like its name, additive rhyme means that a consonant ending has been added to the matching vowel sounds, and subtractive rhyme means that a consonant ending has been deleted from the matching vowel sound

a. Examples of additive rhyme are:

stow, hope
year, feared
down, found

b. Examples of subtractive rhyme are:

bake, stay
shout, now
roll, bow

D. Type 4

1. The fourth strongest degree of closure is assonance rhyme. In assonance rhyme, the ending vowel sounds match but the ending consonant sounds are different.

2. Keep in mind that assonance can easily become family rhyme if the ending consonant sounds are related.

a. Examples of assonance rhyme are:

rope, known
straight, fame
still, grip

E. Type 5

1. Perhaps the least satisfying of all the rhymes, but sometimes they just have to do!

2. Examples of consonance rhyme are:

bag, log
ground, bond

stood, wade
sock, back

IV. Klang association is the property of a word where by the SOUND of the word triggers the MEANING of words with similar sound, but not necessarily related in any other way. Dickens: *Ebenezer Scrooge*, sounds like he was.

- A. Your word choices should match the message of the song and the emotion of the music.
- *A mighty fortress is our God, a bulwark never failing.*
 - *Amazing grace how sweet the sound*

V. Three Tips for using Rhyme Effectively

Make rhyme your ally. Know WHY you are rhyming. The link to songwriting and rhyme is so strong that songwriters may bend a line out of shape or change what he/she intended to say just to include a rhyme. (Like “yoda speak”, *All Your glory the sky fills, Sing Your praises, Lord, I will*)

- A. Rhyme is a memory aid:
1. Used as a memory aid
 2. Tip: If you use a rhyme within your hook line or make your hook the second line of a pair of rhyming lines, you increase the chance that listeners will remember it.
- B. Rhyme offers a sense of completion and release:
1. A rhyme consists of two lines: a setup line and a completion line. If the completion isn't fulfilled the tensions remains, waiting to be released. This can get the listener's attention but if left unresolved it could become uncomfortable.
 2. Rhyming tip: Fulfill the listener's expectation but with a twist. Extend a rhyming line by a couple of words or syllables so the rhyme occurs later than anticipated, thus delaying the sense of release. This adds a fresh feel to what might otherwise be a predictable rhyme.

EXAMPLE:

– PREDICTABLE: The Lord our God is great, He's
worthy
of all praise (syllables 6&6)

– LESS PREDICTABLE: The Lord our God is great, He's
worthy of the highest praise (syllables 6&8)

VI. Rhymes add emphasis:

- A. A rhyming word draws attention to itself. It has added weight because it releases tension.
- B. Be sure the rhyming word is one you want your listeners to notice.
- C. Rhyming Tip: Write your completion line first, then go back and write the set-up line.

VII. Music style considerations and rhyme

- A. The style of music you have chosen will tend to suggest a different set of guidelines for the use of rhyme. If your choice is a modern hymn style or a classic ballad pure rhymes or near rhymes at the ends of lines is often the way to go. If your music style is more in keeping with modern music trends (alternative, folk, pop, rock, R&B or a blend of all of these!) then a different set of guidelines will help keep your lyrics more cutting edge. Here are a few of them:

1. *Break The Tyranny of Rhyme*-In many modern songs, rhyme is

often used in creative ways that break our nursery rhyme expectation or it's de-emphasized to allow non-rhyming but important words to get more attention.

2. *Maintain Believability While You Rhyme*-People don't talk in rhyme. Yet, many of today's songs manage to maintain a demanding rhyme scheme while conveying a believable emotional moment. A spontaneous feel is essential in today's big hit songs. Listeners want to believe the emotions are real and occurring now. Rhyming works against that response; it just isn't something that happens naturally. However, rhyme can create useful effects, so you want to keep it around. The solution: keep your rhyming words low-key and the surrounding lyric conversational.
3. Use Vowel Rhymes (near rhymes, assonance).
 - a. They give you more choices
 - b. They are more conversational
 - c. Doesn't draw as much attention to itself
 - d. Sounds more casual.
4. A perfect rhyme might still be used to add extra emphasis to a hook line. Working with tight rhyme schemes you should parallel in Verse 2 what you did in Verse 1.
5. Keeping it conversational. It will help rhymes not sound forced.

I SEE FIRE lyrics from The Hobbit Movie, The Desolation of Smaug

FIND RHYMES, ASSONANCE, ALLITERATION -1 point each

Oh, misty eye of the mountain below
Keep careful watch of my brothers' souls
And should the sky be filled with fire and smoke
Keep watching over Durin's son

If this is to end in fire
Then we should all burn together
Watch the flames climb high into the night
Calling out father oh stand by and we will
Watch the flames burn auburn on the mountain side

And if we should die tonight
Then we should all die together
Raise a glass of wine for the last time
Calling out father, oh prepare as we will
Watch the flames burn auburn on the mountain side
Desolation comes upon the sky

Now I see fire, inside the mountain
I see fire, burning the trees
And I see fire, hollowing souls
I see fire, blood in the breeze
And I hope that you'll remember me

Oh, should my people fall
Then surely I'll do the same
Confined in mountain halls
We got too close to the flame
Calling out father oh hold fast and we will
Watch the flames burn auburn on the mountain side
Desolation comes upon the sky

Now I see fire, inside the mountain
I see fire, burning the trees
And I see fire, hollowing souls
I see fire, blood in the breeze
And I hope that you'll remember me

And if the night is burning
I will cover my eyes
For if the dark returns then
My brothers will die
And as the sky's falling down
It crashed into this lonely town
And with that shadow upon the ground
I hear my people screaming out

TOPIC 6: THE POWER OF MELODY

What they say...

*** Rooksby-*More than with other aspects of songwriting, the best melodies do often come as sheer inspiration. Many great melodies are composed by songwriters untutored in any music theory or songwriting craft. They'll recall how the tunes of some of their most famous numbers simply "came" to them-sometimes even with a few words of lyric. Paul McCartney has described how he heard the entire melody of "Yesterday" in a dream. It seemed so familiar and so rounded he was convinced it must have been a tune he had once heard and forgotten. He later realized this wasn't the case... So given that inspiration is vital to melody, does that mean melody writing cannot be learned? Not quite? What CAN be learned is an awareness of how melody works and what possibilities are hidden in any given idea.*

*** Baloché/Owens-*Good melody writing is a combination of the creative and technical.*

I. Melodic Rhythmic Patterns: Create and Organize

- A. Melodic rhythm patterns are at the heart of every great song melody ever written.
- B. If your melody doesn't use at least some repeated melodic patterns, it will lack the focused, structured quality that listeners like to hear.
 1. *In Christ Alone*, What makes it memorable?
 - a. Four basic melodic ideas
 - A1, A2, B (two short phrases, one longer) (4+4+8)
 - A1, A2, B
 - C1, C2, C3, C2 (all 4 note phrases)
 - A1, A2, B
 2. *Behold Our God*
 - a. Verse- Three basic melodic ideas
 - A, B, A, B, C, D, C, D
 - Chorus-
 - A, B1, B2, A2, B3, B4
 3. Robin Frederick's "Vacation Rule" Repetition With Variation Keeps Your Melody Fresh

"When you create a melody line then repeat it, it becomes familiar, like being at home. If you then go away to a different melody line, it feels like a vacation; it's something new and exciting."

 - a. THE VACATION RULE
 - Line 1-Create a short melodic phrase-5 or 6 notes
 - Line 2-Repeat Line 1
 - Line 3-Go to a different phrase with different notes
 - Line 4-Now, return to your first phrase
 - b. VARIATION #1
 - Line 1- Create a short melodic phrase-5 or 6 notes
 - Line 2-Repeat Line 1
 - Line 3-Go to a new phrase
 - Line 4-Return to Line 1 phrase

Line 5-Repeat Line 1
Line 6-Now go to a new phrase with new notes and rhythms

c. VARIATION #2

Line 1-Create a short melodic phrase-5 or 6 notes
Line 2-Repeat Line 1
Line 3-Go to a new phrase
Line 4- Repeat Line 3
Line 5-Return to Line 1
Line 6-Repeat Line 1
Line 7-Now go to a new phrase with new notes and rhythms

4. Although you're going to repeat your opening melody line, you don't need to repeat the lyric. Try writing a new lyric for your second line while your melody repeats. The repetition of the melody gives listeners something familiar while the lyrics adds new information.
5. Use this to suggest ideas rather than telling your melody what it SHOULD do.

C. The Importance of Contrast between Song Sections

1. A general rule of thumb in songwriting is repetition within a song section and contrast between song sections.
2. The contrast can be in various elements including:
 - a. Note length/activity intensity
 - b. Note range
 - c. Length of melodic phrases.
 - d. Chord progression

TOPIC 7: SENSORY IMAGES

- I. According to Bill Pere in *Songcrafters' Coloring Book* 70% of all people, both writers and listeners, prefer to get information through the senses. Things you can see, hear, touch, taste or smell. The other 30% prefer to communicate through concepts and ideas.
- II. Sensory images not only help engage the imagination, but they also can help provide depth to an abstract concept.
 - A. Helps the mind's eye see; the mind's ears, hear; etc.
 - B. The Psalms are full of sensory images.
- III. Specificity, one of the prime sources for grabbing and holding listen's attention. Specificity is not the same as clarity-clarity refers to focus, the message, the *aboutness* of the song. Specificity refers to the cinema of the song, the who-what-where-when-why-how that brings sensory concreteness to the song and holds listener interest.
- IV. Two effective ways to use sensory images:
 - A. Describe detail so people experience the scene in their mind.
 1. Example-*You created the universe* versus *Your hand set each star in place.*
 2. Combine the abstract to the concrete to create a metaphor.
 - a. Example-God's love is a rock.
 3. "You gain a great deal of choice and potential for originality when you mix ideas and feelings with direct sensory content."
- V. Metaphors have a way of holding the most truth in the least space, however fresh metaphors do not come easily because we are "colliding together" ideas that do not normally go together. Here are a few exercises to help you find some "happy accidents."
 - A. Create **expressed identity** metaphors between two nouns
EXAMPLE USING *fear* and *shadow*
 1. "x' is "y" = fear is a shadow
 2. The "y" of "x" = The shadow of fear
 3. "x's y" = Fear's shadow
 4. Try it yourself- pick two nouns and go for it
 - a) "x is y" = _____
 - b) "The y of x"= _____
 - c) "x's y" = _____
 - B. Create **qualifying metaphors** using *adjectives+nouns* or *adverbs+verbs*
 1. Friction within these relationships creates metaphor
 2. Hasty clouds (adjective+nouns)
 3. Sing blindly (adverb+verb)
 4. Try it yourself-
 - a) Adj+noun = _____
 - b) Adverb+verb= _____
 - C. Create a **verbal metaphor** formed by a conflict between the verb and it's subject.
 5. Clouds sail
 6. Frost gobbles summer down
 7. He tortured his clutch

8. Try it yourself

NOUNS

promise
 seed of David
 resurrection
 gift
 debtor
 news,
 power
 salvation
 riche
 glory
 heir
 tree
 grace
 righteousness
 love
 Son

ADJECTIVES

eternal
 darkened
 incorruptible
 blessed
 perfect
 unsearchable
 wonderful
 unspeakable
 astounding
 deep
 joyous
 merciful
 wealthy
 ancient
 living
 precious

SENSORY IMAGES IN THE PSALMS Exercise

Many of the psalms use sensory images to communicate spiritual truths. Circle the sensory images in this psalm.

PSALM 23

The LORD is my shepherd; I shall not want.

He makes me lie down in green pastures.

He leads me beside still waters.

He restores my soul.

He leads me in paths of righteousness for his name's sake.

Even though I walk through the valley of the shadow of death,

I will fear no evil, for you are with me;

your rod and your staff, they comfort me.

You prepare a table before me in the presence of my enemies;

you anoint my head with oil; my cup overflows.

Surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the house of the LORD forever.