

Transitions For Keyboard

Start here Decide as a worship team that you want to eliminate dead air from your worship sets.

Accept the reality that the more players you involve in these transitions, the more detailed your chart will need to be for the transition.

- Every musician will need to be fully attentive as you approach the transition.

Devices to utilize:

- Create and exploit hooks

A hook is a melodic and/or rhythmic element that is stated in an intro and then reused for a reintro, interlude, or outro

Reduce-Reuse-Recycle

Reuse the hook; In Chris Tomlin's "Unfailing Love" there's a nice Rhodes hook in the intro and reintro. Play that hook as the ending of "Unfailing Love", then do an abrupt modulation to the new key and play that same Rhodes hook.

Become familiar with several crucial chords in each key you're using:

The 4 chord, 5 chord, flat 7 chord, the 2m7 and 6m7 chords.

Consider using a common tone in blurring the transition between the two keys.

Some Important Information

	Key	4 Chord	5 Chord	2m7	Flat 7
Current Song					
Next Song					
Common Tones					

Reduce-Reuse-Recycle Part 2

In an arrangement I use for "Lord I Give You My Heart" in E major, we play an interlude that begins with a Bm7, a chord not normally in the key. The chord progression used is Bm7 A E C#m7. We repeat this progression several times. When we're ready to sing the chorus again after this interlude, we play what's charted below.

(1 chord per measure)

F#m7	E/G#	A	B7sus	Bm7	A	E	C#m7
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Every moment I'm awake
Lord, have Your way in me

Repeat this vamp

(1 chord per measure)

Bm7 A E C#m7

When you're ready to return to the chorus again, let the last measure be:

/	/	/	/
C#m7		B7sus	

If you want to use this progression to head to your next song, if that song is in A major, you could adapt this B minor interlude progression. Rather than follow this Bm7 with the A that had been used, you could follow it with an E7sus. Now you've strongly established the key of A and can begin playing the intro or singing the verse or chorus of the next song. Without dead air.



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Break Forth Canada

Example of transition from Ed's church

In our most recent worship service, we sang Kathryn Scott's "Hungry" in the key of C and then sang Chris Tomlin's "Enough" in the key of E. We did not transition seamlessly, but rather went for "dead air" after Hungry ended. Since then, I have considered how we might have connected the key of C to the key of E. Here's my conclusion: At the end of "Hungry", we vamp on the C Fmaj7 figure that is the first line of the chorus. Charted below (with 1 slash equaling 1 beat in a measure)

I: / / / / | / / / / :|
C **Fmaj7**

We would repeat this a couple of times; eventually we would play 1 bar of each of the following chords:

C **Fmaj7** **Am7** **Bm7**

The Bm7 doesn't belong in the key of C. I'm treating it as a minor 5 chord in the key of E. After the Bm7, head right to the E of the verse and then begin singing verse 1 of "Enough".

