

SYMPOSIUM '81

The Fifth Annual National Music Leadership Conference



SYLLABUS

Shady Grove Church
1829 West Shady Grove Road
Grand Prairie, Texas

"Swept along in the flow of God..."

SYMPOSIUM '81 SYLLABUS

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Dear Sojourner,

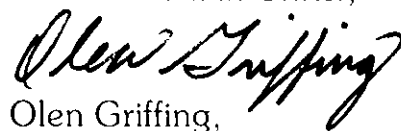
Welcome to Texas, a “little bit of heaven” on earth. If this is your first visit to this land of serenity and plenty, there are a few minor suggestions I’d like to make.

1. If you must get up in the middle of the night, wear slippers to avoid scorpions.
2. Carry a ball bat to deal with the mosquitos.
3. Don’t wander too far into the pasture due to horned lizards, mountain boomers and rattlesnakes.
4. Stay alert for people who tell tall tales.

Now for a more serious line of thought. We are believing with you that this week is going to be especially fruitful for the Kingdom. We are expecting an anointing to such a degree that none will leave here the same person. Let’s get caught up with and lost in God together. We are looking forward to basking in the Presence of Jesus as He anoints our teachings, our ears, our worship, and our fellowship.

If we may serve you in any way, please do not hesitate to let us know.

Your servant in Christ,

A handwritten signature in black ink that reads "Olen Griffing". The signature is written in a cursive, flowing style.

Olen Griffing,

Pastor

SYMPOSIUM '81

Shady Grove Church
Grand Prairie, Texa

Aug. 4 - 7, 1981

SCHEDULE

Tuesday, Aug. 4		Wednesday, Aug. 5		Thursday, Aug. 6		Friday, Aug. 7	
8:30	Morning Meditation and Worship	Morning Meditation and Worship	Morning Meditation and Worship	Morning Meditation and Worship	Morning Meditation and Worship	Morning Meditation and Worship	Morning Meditation and Worship
9:15	GENERAL ASSEMBLY: "Song of the Lord" - Barry and Steve Griffing	GENERAL ASSEMBLY: "Song of the Lord" - Larry Dempsey	GENERAL ASSEMBLY: "Song of the Lord" - Zion Song	GENERAL ASSEMBLY: Song Sharing - Zion Song	GENERAL ASSEMBLY: Song Sharing - Zion Song	GENERAL ASSEMBLY: Song Sharing - Zion Song	GENERAL ASSEMBLY: Song Sharing - Zion Song
10:30	BREAK	BREAK	BREAK	BREAK	BREAK	BREAK	BREAK
10:45	SEMINARS 1. Worship Leading 2. Elem. Choral Arr'g 3. T. V. Music Special 4. Church Administration	SEMINARS 9. Expressive Worship 10. Adv. Choral Arr'g 11. Mult. Media 12. Pastor. Worship	SEMINARS 13. David's Tabernacle 14. Orchestral Arranging 15. Chr. School Music 16. Vocal Techniques	SEMINARS 17. Words of Praise 18. Effective Drama 19. Conducting Techniques 20. Musical Extravaganzas	SEMINARS 13. David's Tabernacle 14. Orchestral Arranging 15. Chr. School Music 16. Vocal Techniques	SEMINARS 17. Words of Praise 18. Effective Drama 19. Conducting Techniques 20. Musical Extravaganzas	SEMINARS 13. David's Tabernacle 14. Orchestral Arranging 15. Chr. School Music 16. Vocal Techniques
12:00	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
1:30	REGISTRATION: Pay Registration Fee	GENERAL ASSEMBLY: Song Sharing - Zion Song	FREE TIME have fun, relax, sight see . . .	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4
2:45	BREAK	BREAK	BREAK	BREAK	BREAK	BREAK	BREAK
3:00	Select Seminars Pick up Packets	5. Chief Musician 6. Dance: Pageantry 7. Pastors' Fellowship 8. Church Orchestra	5. Chief Musician 6. Dance: Pageantry 7. Pastors' Fellowship 8. Church Orchestra	5. Chief Musician 6. Dance: Pageantry 7. Pastors' Fellowship 8. Church Orchestra	5. Chief Musician 6. Dance: Pageantry 7. Pastors' Fellowship 8. Church Orchestra	5. Chief Musician 6. Dance: Pageantry 7. Pastors' Fellowship 8. Church Orchestra	5. Chief Musician 6. Dance: Pageantry 7. Pastors' Fellowship 8. Church Orchestra
4:15	Lodging Assignments	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4	FREE TIME have fun, relax, sight see . . .	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4	REHEARSAL: Orchestra - S Choir - 1 Dancers - 4
5:15	DINNER: on your own	DINNER: on your own	DINNER: on your own	DINNER: on your own	DINNER: on your own	DINNER: on your own	DINNER: on your own
7:00	Pre-Service Prayer	Pre-Service Prayer	Pre-Service Prayer	Pre-Service Prayer	Pre-Service Prayer	Pre-Service Prayer	Pre-Service Prayer
7:30	EVENING SERVICE: Praise and Worship Message: Olen Griffing	EVENING SERVICE: Praise and Worship Message: Graham Truscott	EVENING SERVICE: Praise and Worship Musical Drama: "Lamb"	EVENING SERVICE: Praise and Worship Musical Drama: "Lamb"	EVENING SERVICE: Praise and Worship Musical Drama: "Lamb"	EVENING SERVICE: Praise and Worship Musical Drama: "Lamb"	EVENING SERVICE: Praise and Worship Musical Drama: "Lamb"

SYMP^oSIUM '81



SEMINAR SCHEDULE



SEMINAR TITLE	SEMINAR LEADER	ROOM NO.
A Wednesday 10:45 a.m.		
1. Worship Leading: The Key to God's Highest Order	LaMar Boschman	S
2. Songwriting Skills: Elementary Choral Arranging	Larry Turner	2
3. Christian Television: Producing A Music Special	Jim Pearce	3
4. Church Administration: Relationships Among the Musical and Pastoral Staff	Jack Nation	4
B Wednesday 3:00 p.m.		
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6. The Dance: A Scriptural Perspective of Movement and Pageantry	Charlotte Baker	1
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WORSHIP LEADING: THE KEY TO GOD'S HIGHEST ORDER

1

LaMar Boschman
Shiloh Fellowship
Little Rock, Arkansas

I. WHAT IS SONGLEADING?

A. WHAT IS THE SONGLEADER?

1. A Master of the Song (I Chronicles 15:27)

- a) The songleader does not necessarily have to but usually is skillful in the area of _____. (Vs. 22)

2. A Royal Priest (Hebrews 13:15)

- a) Royal Priest to publicly display the _____ of God (I Peter 2:9)
b) Offer spiritual _____ (I Peter 2:5)

3. A Leader (II Chronicles 29:26-30)

- a) Hezekiah instructed the song service to begin. (Vs. 27)
b) Lead the people into the next _____ of service. (Vs. 29)

4. A Minister (Exodus 28:1-3, Ephesians 3:7)

Definition: One who serves, waits on, or attends another.

- a) A songleader is to serve the people by bringing them into the presence of God.
b) A songleader is NOT to use this office to showcase his talent.
c) A minister is a _____. (Matthew 20:26-28)

5. A Vessel Sensitive to the Moving of the Holy Spirit

- a) God's never in a hurry — WAIT upon the mind of the Lord. (Leviticus 24:12)
b) Be in the Spirit. (Romans 8:7, 8)

A songservice cannot be pleasing to God if the songleader is in the flesh.

- c) Romans 15:5, 6 The songleader must _____ what God wants for a service to be able to bring the _____ into that same ONE MIND.
d) To know the mind of the Lord for a service is not some spooky thing (I Corinthians 2:16). You have the _____ of _____, just tap into it.
e) Holy Priests of God sang as they were _____ by the _____ (II Peter 1:21)
f) Know when to change the order of service and when the burnt offering is consumed. (II Chronicles 29:28, Hosea 10:12)

6. A Levite (I Chronicles 6:31-48)

Definition: Attached, united, cleave, twine, joined.

- a) The songleader, and in fact every _____, is to be attached, united, joined and intertwined to the purposes of God and the House of the Lord.

B. WHERE DID THE SONG SERVICE COME FROM?

1. I Chronicles 6:31, 32 King David appointed certain musicians to be in charge of the song service in 1300 B.C.
 - a) Vs. 31 This order of song service will only work in a congregation that has known the _____ of God resting among them.
 - b) Vs. 32 "They MINISTERED . . ." - Servant's hearts.
"BEFORE . . . the CONGREGATION" - in front as leaders.
"with SINGING . . ." - with music.

C. THE PURPOSE OF THE SONGSERVICE

"The purpose of the songservice is to bring the TOTAL man to a place of TOTAL worship."

1. To Bring the People into the Presence of God
 - a) Psalm 100:1, 2 - approach God's presence by singing.
 - b) To refresh them. (Acts 3:19)
2. To Bring the People Up into Mt. Zion
 - a) The Lord dwells in heights; we dwell in an earthly plane so we must lead the people UP to meet with God. (Isaiah 33:5; Psalm 76:2)
 - b) Isaiah 35:10, 51:11 — We approach the Mt. of the Lord with music and singing.
 - i) Jeremiah 31:6, 7, 12 — go up to Zion with singing.
 - ii) Jeremiah 50:4, 5 — They shall ask the way to Zion.
 - iii) Psalm 65:1 — Praise waits for God to visit in Zion.
3. To Release the Prophetic Mantle
 - a) I Kings 3:15 "When the minstrel played _____ prophesied."
 - b)
4. To Prepare the Hearts of the People for the Word
5. To Get the Word of God Within Our Mind
 - a) Colossians 3:16 Let the Word of God dwell in you richly.
HOW? _____ and admonishing one another in music.
ADMONISH - "Noutheteo" - to put in mind, to call attention to; to caution, warn or reprove gently.
 - b) Psalm 51:6 "Behold thou desirest TRUTH in the INWARD PARTS: and IN the HIDDEN part thou shalt make me KNOW wisdom."
6. To Reveal the Character of God
 - a) Psalm 9:11 Sing praises and declare the _____ of God.
DOINGS (Hebrew - "alilah or aliylah") - the exploits, deeds, works and actions of God.
 - b) Psalm 40:3 Many will hear and see our worship and _____ the Lord because of the character of God revealed in our _____. (Psalm 107:22)
 - c) Psalm 48:10 Our praise is as the _____ of our God.

7. To Bring Unity To the Body of Christ

- a) The songservice will bring everyone (Acts 2:46, 47), into one accord – one train of thought.
- b) Isaiah 52:8 A Watching, observing and waiting people shall lift up their voice and sing TOGETHER. Unity. In unity all will see eye to eye.
- c) Jeremiah 31:12 Singing in the height of God's _____ shall cause a flowing together.
- d) Jeremiah 33:10, 11 The voice of the Bride and Bridegroom – the sacrifice of praise was as one voice.

8. To Release God's Miracle Working Power

- a) Acts 16:25 "At midnight Paul and Silas . . . song _____
. . . suddenly there was a great earthquake."
- b) Numbers 21:16-18 Israel sang, then the miracle happened.
- c) Acts 3:9, 10 Lame man praising God and leaping brought amazement to the people.
- d) Music during an altar service is powerful.

9. To Bring Healing to our Bodies

- a) _____ is healthy for the body.
- b) "A merry heart doeth good like a MEDICINE". (Proverbs 17:22) A content and happy heart brings health.
 - i) II Chronicles 7:3, 6, 10 After a great _____ in the House of the Lord, returned home with glad and merry hearts.

10. To Proceed the Realization of God's Promises

- a) Isaiah 54:1 Singing releases our _____ to believe God for the promise.
- b) I Samuel 2:1-10 Hannah _____ and rejoiced over the blessings of God, THEN she became pregnant.
- c) Luke 1:46 Mary sang, praised and magnified the Lord with a prophetic _____ that spoke of her being blessed – THEN years later she became pregnant by the Holy Spirit.

11. To Offer Spiritual Sacrifices to God

- a) I Peter 2:9 We are a royal _____ that are to offer the sacrifices of _____ to God.
 - i) Psalms 69:30, 31 Singing in praise of God is more pleasing to God than the old order of _____ sacrifices.

Sacrifice: (Greek – "Thusia") The act of offering something meaningful and valuable.

- b) Psalms 116:17 — Sacrifice of Thanksgiving
(Psalms 107:22; Jonah 2:9)
- c) Jeremiah 17:26; Hebrews 13:15 — Sacrifice of Praise
(Jeremiah 33:11)
- d) Psalms 27:5, 6 — Sacrifice of Joy
- e) Psalms 51:17 The Sacrifices of God are a _____
and a _____.

This revelation came through a musician – David, but is found in few musicians today.

- f) Deuteronomy 33:19; Psalms 51:19 — Sacrifices of Righteousness

It is not easy to be 100% righteous 100% of the time. There is a need to make ourselves do what is right.

- g) Philippians 2:17 — The Sacrifice and Service of Faith

NOTE: It is the responsibility of the songleader to get the congregation in such an attitude of heart that they will begin to offer or give away things to God. This is the Sacrifice of Praise.

12. To Give Glory to God

- a) Psalm 50:23 In the offering or _____ of praise we are giving glory to God.

NOTE: **SONGLEADING** - the ability to lead people in songs.

WORSHIP LEADING - the ability to lead people in worship.

"ANYONE CAN LEAD SONGS, FEW CAN LEAD IN WORSHIP!"

II. PRINCIPLES OF PLOWING

A. TO LIVE IN GOD'S PRESENCE IS TO BE PLOWED

1. Micah 3:12 "Therefore shall Zion for your sake be plowed as a field." (Jeremiah 26:18)

Praise - plow
Heart - ground

Preacher - sower
God - gives increase (sunshine)

B. PRAISE PLOWS

1. Hosea 10:11 "Judah shall plow".
2. Vs. 12 - The Principle of Plowing:

- a) Our responsibility - break up the fallow ground. Sow - reap.
b) God's responsibility - Rain & Sunshine.

Spiritually break up the fallow ground of our _____ and seek Him till He rains.

C. HOW DO WE PLOW?

1. By Praise (Hosea 10:11) How long, how deep to plow?

NOTE: The songservice is to prepare the soil of our hearts for the entrance of the seed - the Word of God.

2. With a Matched Team

- a) Deuteronomy 22:10 Can't have two different kinds of vessels pulling the plow.
Two different streams or camps pulling a service will make the rows _____.
b) Vocal praisers and _____ praisers must be tuned together as a matched team.
c) The Pastor, or sower, and the Music Minister or _____ must be tuned together before a service.

3. God Isn't Pleased with Sloppy - Haphazard Plowing.

- a) Rows must be straight - the songleader must plow straight, knowing where he is going.
b) Knowing how deep - what songs to sing.

Set the plow at the right depth for the type of seed or _____ to be planted.

Different _____ are planted _____. Isaiah 28:26

4. How Long Do We Plow?

- a) "Does the plowman PLOW ALL day? Isaiah 28:24
b) II Chronicles 29:28 Until the Offering is _____
c) Hosea 10:12 Until God rains _____ upon you.

D. SONGLEADER IS THE PLOWMAN.

1. Holds the handle of the plow
 - a) One hand on the instrument players.
 - b) One hand on the singers.
2. Ox Goad in One Hand
 - a) Original plow had one handle; in the other hand, the plowman carried an ox goad.
 - b) Ox Goad - a _____, sharp pointed instrument (true exhortation).
3. Do Not Look Back Luke 9:62
 - a) To see if this service has reached a higher peak than the last service.
DO NOT COMPARE: SERVICES, TALENTS, GROUPS, ETC.
4. Don't Step on the Furrows before the seed is planted and covered.
 - a) Announcements, lightness, momentary trivia, sometimes specials will kill the service.
 - b) The seed of the Word will fall on the surface of the ground and not the _____.
5. If Plowing Isn't Done Right, It is Hard to Plant
 - a) If songservice doesn't get off the ground, it is hard to minister the _____.
 - b) Uneven crops -
 - i) Lots of Word - little praise.
- ground wasn't properly prepared.
- crop grows wild and uneven.
 - ii) Lots of worship - little word.
- deep furrows but little seed.

III. PRACTICAL WAYS TO LEAD WORSHIP MORE EFFECTIVELY.

A. LEAD AS YOU ARE LED BY JESUS - THE MASTER OF SONG.

B. PREPARATION

1. Pray - well before the service.
 - a) Let God know you are willing to be used of Him - surrender vessel.
 - b) Seek God about a certain _____ or emphasis.
2. Choice of Songs - Make a List
 - a) List the songs God quickens to you when in prayer.
CAUTION: A list is wrong if it is used as the _____ of the songservice and not the Holy Spirit.
(Follow the Holy Spirit, not the program in the bulletin.)
 - b) God usually moves along a central theme - the songs chosen should flow together along this theme.
CAUTION: DO NOT PICK SONGS CAFETERIA STYLE OR BY MULTIPLE CHOICE.
 - c) Have a balance of songs (though not necessary in the same service).
 - i) PSALMS: Scripture songs.
HYMNS: Classic _____ of the church.
SPIRITUAL SONGS: New choruses birthed by the Spirit of God.
 - ii) Songs of varied keys and tempos.
 - iii) Songs new and old (Leviticus 26:10, Matthew 13:52).

C. A WORSHIP LEADER IS A LEADER - SO LEAD!

1. Be strong, confident and positive. I Corinthians 14:7, 8
2. Do not follow the people - the people are to follow you.
3. Lead with sincere vigor and enthusiasm. If songleader is lifeless, so will the congregation. (James 2:26)

D. HELPFUL SUGGESTIONS TO WORSHIP LEADING.

1. Things NOT TO DO

- a) Lead worship, don't preach.
 - exhort yes; talking between every song is dull
 - exhortations kept short.
- b) Do NOT progress too fast from songs approaching God's presence into songs within the _____.
(Don't leave the people behind.) - Don't blast through the Holy of Holies.
- c) It is not necessary to wave arms - it can be very distracting from what the congregation is trying to do - worship.
 - However, if _____ is dragging or speeding, motion is necessary.

2. Things to Incorporate

- a) If possible lead from piano or guitar.
 - will bring added strength and variety.
 - don't let your instrument _____ or _____ you.
- b) Know how to modulate to the right key - don't be afraid of changing keys.
- c) Be dramatic - crescendo - decrescendo.
 - the key to _____ a song.
- d) Vary the way a song is sung and played.
 - men sing, women sing.
 - soloist sings, congregation sings.
 - violin plays, trumpet plays.
- e) Allow space for instruments, singers or congregation to prophecy. I Corinthians 14:26
- f) Give space for the musicians to simply play in the spirit.

NOTE: SELAH - a pause or change of mood, a musical interlude for change of mood.

- Let the divine _____ of God unfold.

3. Starting a Song.

- a) Give the musicians the song title and correct _____ - allow time to find it before starting.

NOTE: Communication between musicians and songleader is of the utmost importance.

- b) Hymn - give number (more than once); allow time to turn to it.
- c) New chorus - have words written on overhead transparency in advance or give the words verbally.
- d) Make it very obvious to the musicians that you are about to start - by _____
or by _____.

4. Ending A Song

- a) Be confident and sure of when you are ending — don't be hesitant about it.
- b) Indicate ending by:
 - lifting both hands, or
 - interject spoken "amen", or
 - a clenched fist - signal to musicians.

5. Specials

- a) Invite those ministering to get ready while congregation is singing.
- b) As much as possible let there be a flow from the songservice into the specials and back to a congregational response or worship.

NOTE: DO NOT LET THE SPECIAL BREAK UP THE FLOW OF THE SERVICE.

MUSIC SIGNALS

I. SONG DIRECTION SIGNALS

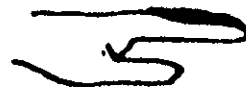
- A. Repeat chorus -
- Shape hand in the form of a "C".
- B. Repeat last part of song -
- Clench fist, extend index finger, rotate in circle, downward
- C. Sing verse -
- Signal verse number with fingers, "1, 2, 3, etc."



- D. Cut off instrument playing -
- Flat hand, motion cutting along leg.



- E. Slow the tempo—
- Flat hand, move slowly in one direction, below waist.



- F. Speed up tempo -
- Flat hand, circle motion, above waist.



- G. End song -
- Clenched fist.



II. SONG KEY SIGNALS

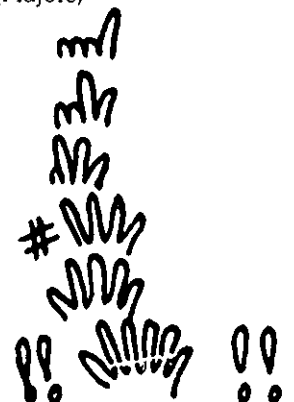
A. Flats (Majors)

- "F" (1^b)
- "B^b" (2^b)
- "E^b" (3)
- "A^b" (3^b)
- "D^b" (5^b)



B. Sharps (Majors)

- "G" (1[#])
- "D" (2[#])
- "A" (3[#])
- "E" (4[#])
- "B" (5[#])
- "F[#]" (6[#])



- C. Minors - Give signal upside down.

- D. C-chord - Index finger & thumb shaped into a "C".



Notes

SONGWRITING SKILLS: ELEMENTARY CHORAL ARRANGING

#2

Larry Turner

Westgate Assembly of God

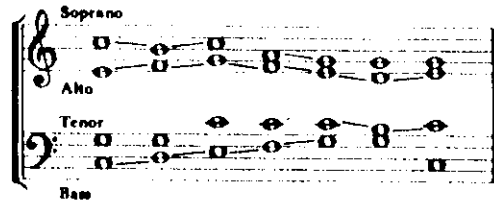
Salem, Oregon

1. Melodic voice leadings:

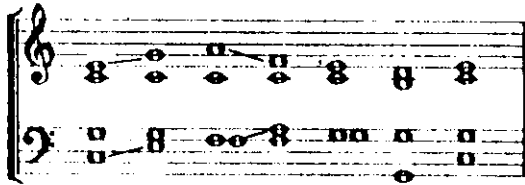
2. Some basic laws of good part writing

A. Each part must move smoothly and melodically

1. Diatonic movement



2. Movements and leaps of thirds



3. After a large skip (interval) the melodic line usually changes direction but could maintain the same direction if within the same chord.



4. The melodic line could maintain the same direction if the movement following the leap is diatonic or if the tone or note to which the skip is made is sustained long enough to imply a new melodic beginning.



3. Difficult Intervals

A. There are a couple of intervals that should be avoided especially with a group of inexperienced voices.

1. Aug. seconds & aug. fourths upward
2. Diminished flatted fifths downward
3. Some resolutions to these problems may be to arrange for smoother voice leading.

Awkward voice leading

Good voice leading

EXCEPTION When voices shift position within the same chord

When alteration of the voice leading is impractical, enharmonic spelling may be used.

A. Hard to hear aug. 2nd (C to D#)

B. Same interval spelled enharmonically using a minor 3rd (C to Eb) much easier!

i.e.

Awkward spelling

Enharmonic spelling

C. Another possibility is to approach the interval with a passing note

Awkward spelling

4. Interval Limits Between Voices

Normal spacing

Unusual spacing

Generally speaking, no two adjacent voices should be separated by more than an octave. Occasionally, greater intervals may be permitted if needed for smooth voice leading or if they are momentary and not continued long.

Poor spacing

Good spacing

Using larger intervals is more common between Tenor & Bass than between Tenor & Alto or Alto & Soprano.

NOTE: Remember that these rules are only guidelines to generally advisable procedures and may be set aside when a particular effect is desired or when the musical circumstances requires a special treatment.

5. Doubling

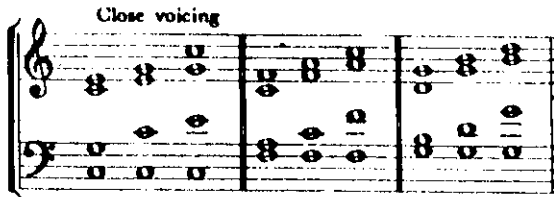
A. Best notes to double in principal triads I, IV, V.

1. In root position (root)
2. Inversions (root or fifth)

NOTE: Legitimate theory prohibits the use of the (doubled) third particularly when these chords I, IV, V, are used in first inversion.

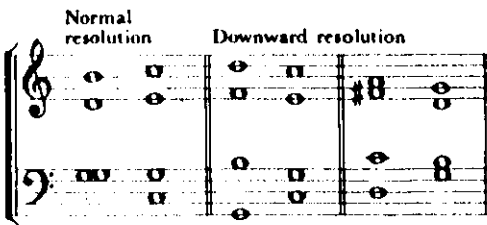
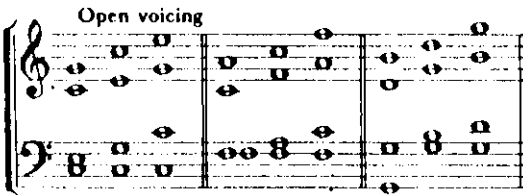
Close Voicing

Spacing upper three vocal parts within an octave



Open Voicing

Spacing upper three vocal parts at greater intervals than an octave



6. Tone Tendencies of Dominant Seventh

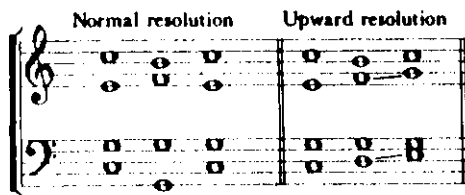
- A. Downward resolution is normal
- B. Upward resolution sometimes permitted when:
1. Ascending diatonically in thirds with Bass
 2. Ascending diatonically in tenths with Bass

7. Tone Tendencies of Major Seventh (leading tone)

- A. Upward strong tendency
- B. Downward occasionally

1. A third to the dominant (5th) inner part to complete harmony of the tonic chord.

i.e.

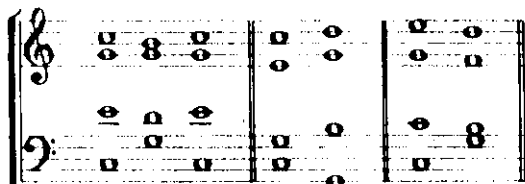


NOTE: More common in close voicing where the inner parts are heard less predominately.

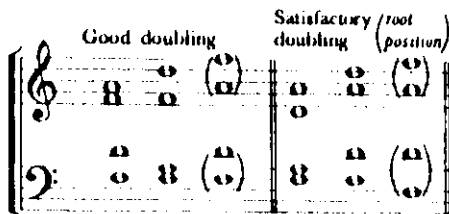
8. Common Tones

- A. A common tone to two consecutive chords should usually be retained in the same voice

i.e.



1. Occasionally exceptions will occur



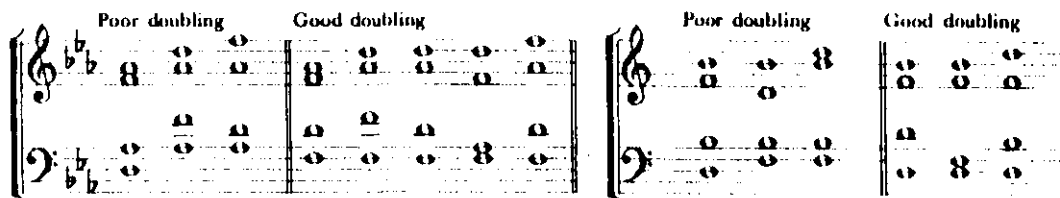
- B. Best notes to double on subordinate triads ii, iii, vi

1. The third is the best
2. The root
3. The fifth (when using inversions)

- C. The ii chord in minor keys happens to be an exception to the above rule. This is a diminished triad that requires inversion.

1. First inversion is best with root or third in Bass.

i.e.



- D. The triad formed on the seventh degree of the scale (leading tone) is a diminished chord & requires inversion also.

1. First inversion is best with anything being doubled except the (leading tone-7th)

E. Dominant Seventh chord in root position

1. The fifth may be omitted and the root doubled (unless the melodic line makes this necessary) it is better or as well to include all four tones.

i.e.

Poor doubling Good doubling

F. The Dominant Seventh in inversions.

1. All four tones must be included

i.e.

Poor voicing Good voicing

2. All the rules applied to Dominant Seventh chord stand true for diminished chords, Secondary Sevenths, as well as augmented Sixth (more commonly spelled as 7(b5) chords.

i.e.

Poor voicing Good voicing

G. The Dominant Ninth chord in root position.

1. The fifth may be omitted
2. In all inversions of this chord the root is omitted

NOTE: In traditional harmony the Ninth must not appear in the Bass.

i.e.

Poor voicing Good voicing Poor voicing Good voicing

NOTE: The above rules having to do with doubling actually apply only in traditional part writing where the Bass carries the fundamental Bass line of the Harmonic structure and may be disregarded in other types of writing, particularly when employing parallel motion.

The more you hear your arrangements sung, the sooner you will develop your ability to decide whether a particular voice leading, in texture or progression, is either muddy or awkward. Usually, one or more of the rules we have just covered has been violated. If that is the case, further evaluation will disclose the need for necessary alterations.

Analyze some traditional choral arrangements and look for the following implements:

- A) Voice ranges
- B) Close voicing
- C) Open voicing
- D) Doubling
- E) Contrary motion and others we have talked about.

9. Contrary Motion

- A. Good traditional part writing requires the use of contrary motion in one or more parts whenever possible.
- B. When contrary motion is not practical, one or more parts should retain the Common tones to consecutive chords.

i.e.

A musical score for two voices (Soprano and Bass) in 4/4 time. The lyrics are "Je - sus Christ is ris'n to - day, -- Al - le - lu - ia!". The Soprano part moves from a half note G4 to a half note F#4, then to a half note E4, and finally to a half note D4. The Bass part moves from a half note D3 to a half note C3, then to a half note B2, and finally to a half note A2. This illustrates contrary motion as the voices move in opposite directions.

Many exceptions to the preceding rules will be encountered particularly when dealing with materials suggesting an emphasis on movement and bouyancy. One kind of situation is when parallel motion in all parts may be employed.

i.e.

A musical score for two voices (Soprano and Bass) in 4/4 time. The lyrics are "Ah.". The Soprano part moves from a half note G4 to a half note A4, then to a half note B4, and finally to a half note C5. The Bass part moves from a half note D3 to a half note E3, then to a half note F3, and finally to a half note G3. This illustrates parallel motion as both voices move in the same direction.

Continued use of either tends to be monotonous and free exchange between the two is recommended, except when a monochromatic effect is desired.

Singable and effective choral part writing as well as a good choral balance will be the result of following the principles we have just discussed.

If you are just beginning to arrange, you should observe them carefully as they will greatly improve your command of good part writing.

The more proficient you become as an arranger, you will learn to recognize those situations where the rules may be safely disregarded.

FOUR - PART WRITING

1. Good solid full sound with simple structure.
2. Best medium for materials dependent upon complex harmonic structure.

3. **Tempo must be moderate so as to allow each chord or inner part to register clearly.**

- A. In fast tempos, over-harmonization causes the texture to become muddy and obscures the clarity of both melodic line and rhythmic motivation.

4. **Accapella** (unaccompanied)

- A. Good because the full harmonic structure is represented.
1. Use for an entire song but be sure your singers have good intonation.
 2. Use as a contrasting section of an accompanied arrangement. Be sure that it is short enough that the choir will not experience difficulties when the accompaniment re-enters.

5. **Traditional Four-Part Writing**

- A. Straight forward Homophonic setting as found in most hymn books.
- B. Contrapuntal treatment by J.S. Bach of the same material.

The image displays a musical score for the hymn "Ein feste Burg" (A Mighty Fortress is Our God). It is presented in two systems, each with a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the notes in both German and English. The first system of lyrics is: "A ,might-y for-tress is our God! A bul-wark nev-er fail-ing!" and the second system is: "Ein' fe-ste Burg ist un-ser-Gott, Ein' gu-ten Wehr-und waf-fen." Below the second system, a caption reads: "Ein Feste Burg"—M. Luther, setting by J. S. Bach.

6. **Open voicing in high registers**

- A. Effect: Sonority & Breadth

7. **Close voicing in high register**

- A. Use: For strong, dramatic, bright songs or passages.
- B. Effect: Declamatory, stentorian.
1. Because all voices sing near top of their ranges.

8. **Close voicing, Lower register**

- A. Effect: Restful, sombre, dark tone color.

9. **Open or close voicing in medium register**

- A. Usually occurs when the melodic line moves within a narrow range.
- B. Use: Best for quiet, unpretentious compositions in which simple purity of the single voicing will heighten its charm.

When complexity of both melody or harmony makes these basic four-part traditional styles impractical, try alternating with unison and/or two-part writing.

10. **Four-Part Writing with Doubled Melody**

- A. Use: With music that has relatively simple harmonic structure not requiring full harmonization.
 - 1. Sopranos & Altos - double
 - 2. Sopranos & Tenor - double
 - 3. Altos & Basses - double
 - 4. Altos & Tenors - double

11. **Four - Part Writing in Parallel Motion**

- A. Effect: Lightness and bouyancy.
- B. Use: With vigorous, sweeping strains emphasizing movement, close voicing will lend to the bouyancy and movement.

12. **Basses Double Melody**

13. **Swing Four - Part Parallel Motion**

- A. Four different tones in every chord add 6ths, 7ths and diminished tones.
- B. Effect: Full tight modern sound.
- C. Use: Open or close.

Four-part writing should be considered the basic tool for the choral arranger and from it innunierable combinations may be developed.

14. **Unison Writing**

Unison writing is one of the most valuable tools available to the arranger, however it is also one of the most neglected.

- A. Variety
- B. Strongest single sound other than choral voiced, so each part sounds in its most powerful register
- C. Flexible - adapts well to any style
- D. Easily learned and performed
- E. Use:
 - 1. Songs with strong and sharply outlined melodic line
 - a) Harmonization of some material actually detracts from its forcefulness
 - 2. Songs with flowing melodic line
 - a) Try octaves in Bass and Tenor and unison with female voices or vise/versa
 - 3. Songs with rhythmic melodic line
 - a) Harmonization of this kind of song may only weigh it down

Try some of these combos:

Unisons for Altos and Basses alone
Women alone
Men alone
Unisons for Tenor and Altos

The choice depends on the material and the ranges involved. In songs with high ranges you may wish to use octaves in the Bass clef and octaves in the treble clef, or alternate between octaves and unisons.

15. **Melodic line in alternate voices.**

- A. One phrase with ladies, next phrase with men, etc. However, the text must not lose its continuity.
- B. Try solo, then choir.
- C. Try two soloists, alternating.

16. **Alternating unison with harmony**

- A. Provides fullness, while retaining the strength and flexibility of the unison.

Unisons are unimpressive when the song or passage is predominantly harmonic in character.

The unison may be effectively used when the melody is constructed upon arpeggiation of the harmonic structure and thereby indicating the harmonics.

1. **Two - Part Writing**

- A. Usually dependent upon accompaniment
 - 1. Traditional two-part writing
 - a) Unisons, thirds, fifths, sixths, octaves, tenths
 - 2. Contemporary two-part writing
 - a) Seconds, fourths, and sevenths

2. **Three - Part Writing**

S.S.A. - S.A.B. - A.T.B. - T.T.B. - T.B.B.

VOICE RANGES

VOICE	NORMAL RANGE (Of most singers)	PROFESSIONAL SINGERS' RANGE*	
Soprano I			written in treble clef
Soprano II			sounds as written
Alto I			written in treble clef
Alto II			sounds as written
Tenor I			
Tenor II			may be written in treble clef
Bass I (Baritone)			written in bass clef
Bass II			sounds as written

*some exceptional voices with wider range.

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CHRISTIAN TELEVISION: PRODUCING A MUSIC SPECIAL

#3

*Jim Pearce
Television Producer
Beverly Hills Baptist Church
Dallas, Texas*

I. CHRISTIANS ON TELEVISION – WHO IS DOING WHAT?

- A. Discussion of Current Christian Television Programs.
- B. Discussion of Use of Christian Music on Television.

II. PRODUCING A MUSIC SPECIAL FOR TELEVISION

- A. How Do I Get a Good Program Idea on Television?
 - 1. Screening of several examples of church musical programs produced for television.
- B. Discussion of Budgets, Pre-Production, Production, Post Production and Acquiring Air or Cable Time for Program.

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CHURCH ADMINISTRATION: RELATIONSHIPS AMONG THE MUSICAL AND PASTORAL STAFF

#4

*Jack Nation
Shady Grove Church
Grand Prairie, Texas*

INTRODUCTION: The seven enemies of harmony and associated staff problems.

I. COMMUNION WITH GOD OUR FIRST PRIORITY

- A. God's call must show
- B. Our zeal must glow

II. CONDESCENSION AND SERVICE – THE PATHWAY TO HARMONY

- A. Humility or Hostility
- B. "... Whosoever will be chief among you, ..."

III. CLEAR FUNCTIONAL OUTLINES ENHANCE THE FLOW OF TEAMWORK

- A. Agreement on your ministry description
- B. Understanding the responsibilities of others

IV. CONCLUSION

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THE CHIEF MUSICIAN: VISION, CREATIVITY, AND MANAGEMENT IN THE MUSIC DEPARTMENT

#5

*Hazel Sasser
Rock Church
Virginia Beach, Virginia*

I. THE CHIEF MUSICIAN DEFINED

II. VISION IN THE MUSIC DEPARTMENT

III. CREATIVITY IN THE MUSIC DEPARTMENT

IV. MANAGEMENT IN THE MUSIC DEPARTMENT

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THE DANCE: A SCRIPTURAL PERSPECTIVE OF MOVEMENT AND PAGEANTRY

#6

Charlotte Baker

The King's Temple

Seattle, Washington

INTRODUCTION

Pageantry involves the expression of the Majesty of God, the King, and His soon return, and is an exciting new area of expressive worship.

When Israel wanted the ark to go with them to war (1 Sam. 4), they sought the ritual without the reality. We must have revival of His Presence or we stand in danger of making the same mistake. Pageantry then without the reality of His Presence as King is but empty form and ritual. It must be the expression of experience, not mere performance.

PAGEANTRY:

Definition according to Funk & Wagnalls and Webster's dictionaries: (parentheses indicate Latin roots)

- 1) Pageants collectively
- 2) Grand spectacle (to behold)
- 3) Gorgeous display, manifestation, reveal, show; particularly colorful, bright (to unfurl, scatter)
- 4) Imposing exhibition (to hold forth; present)
- 5) Elaborate parade (to set or place in military order, to prepare)
- 6) A procession with floats, or march

Syn: ostentatious, pomp, splendor, magnificence

Pageantry involves the many internal workings and outward acts whereby we 'GLORIFY' God; that is to adore, praise, to elevate and exalt in honor to a place of glory, where the light of His Presence shines forth, the state of His Being in majesty or enthroned.

The revelation of His 'Glory': that splendor of state, grandeur, magnificence and exalted reputation is the essence of pageantry. This truth runs through the law (Num. 14:21), the Psalms (Ps. 72:19), the prophets (Is. 11:9-10, Hab. 2:14), the Gospels (Jn. 1:14, 2:11), and Revelation (Rev. 21:23).

I. SCRIPTURAL EXAMPLES OF PAGEANTRY

SCRIPTURAL EXAMPLES containing the concept of pageantry through the previous definitions:

(i.e., to display, show, procession, to reveal, manifest, to prepare, present, glorify, to parade, set in military order)

- 1) To display: refers to banners

Ps. 60:4 "Thou hast given a banner to them that fear thee, that it may be displayed because of the truth."

- 2) To show: refers to Queen Vashti

Est. 1:4, 11 "When he shewed the riches of his glorious kingdom and the honor of his excellent majesty many days, even an hundred and fourscore days."

"To bring Vashti the queen before the king with the crown royal, to shew the people and the princes her beauty: for she was fair to look on."

Eph. 2:7 "That in the ages to come he might shew the exceeding riches of his grace in his kindness toward us through Christ Jesus."

1 Pet. 2:9 "But ye are a chosen generation, a royal priesthood, an holy nation, a peculiar people; that ye should shew forth the praises of him who hath called you out of darkness into his marvellous light . . ."

Is. 43:7, 21 "Even every one that is called by my name: for I have created him for my glory, I have formed him; yea, I have made him."

"This people have I formed for myself; they shall shew forth my praise."

3) Processions, or march:

Ps. 68:7, 24 "O God, when thou wentest forth before thy people, when thou didst march through the wilderness . . ."

"They have seen thy goings (Heb. 'processions'), O God; even the goings of my God, my King, in the sanctuary."

Key chapter because it involved bringing back the ark to permanently reside, rest; enter the consolation of matrimony. (Ps. 132, 2 Chr. 6:41, 42)

Joel 2:7 "They shall run like mighty men; they shall climb the wall like men of war; and they shall march every one on his ways, and they shall not break their ranks . . ."

4) To reveal:

Is. 40:5 "And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it."

Rom. 8:18, 19; Ps. 98:2; Is. 53:1; Gal. 1:16

5) To present:

Job 2

1 Sam. 17:16 "And the Philistine drew near morning and evening, and presented himself forty days."

6) To exhibit:

Eph. 5:27 "That he might present it to himself a glorious church, not having spot, or wrinkle, or any such thing; but that it should be holy and without blemish."

Col. 1:22; Rom. 12:1; 2 Cor. 11:2

7) To prepare:

Rev. 21:2 "And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband."

8) Glorify:

11 Thes. 1:10, 12 "When he shall come to be glorified in his saints, and to be admired in all them that believe . . ."

"That the name of our Lord Jesus Christ may be glorified in you, and ye in him, according to the grace of o God and the Lord Jesus Christ."

1 Cor. 6:20

9) Manifest(ation)

Jn 17; 1 Jn.

1 Pet. 1:20 "Who verily was foreordained before the foundation of the world, but was manifest in these last times for you."

1 Pet. 5:4 "And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away."

10) Pomp:

Strong's # 1347 (*Heb.*) from 1342, arrogance or majesty; by impl. ornament: arrogancy, excellency, majesty, pride, haughtiness, highness

1342 — prim. rt. to mount up, hence in gen, to rise, (fig.) be majestic: be risen, triumph

Is. 14:11 "Thy pomp is brought down to the grave, and the noise of thy viols: the worm is spread under thee, and the worms cover thee."

Eze. 7:24 "... I will also make the pomp of the strong to cease; and their holy places shall be defiled."

Eze. 30:18; 32:12; 33:28

II. PAGEANTRY IN HISTORY

In medieval times secular pageants were a part of every important meeting of princes and every royal marriage. Chivalry likewise held its numerous elaborate pageants. Each of the Crusades was launched with pageantry often more secular than religious. Religious pageants evolved for most of the major festivals of the Catholic Church from which grew the mystery of Biblical plays. Drama does have its place in pageantry!

From the age of Renaissance on, European pageantry was most elaborately staged at the courts of monarchs and princes — for May Day, Water Pageants, etc., and then eventually the pageantry was involved in the progress of the succeeding monarch to the throne. That was much like our traditional Inaugural Day Parade here in the United States.

From its ancient roots in tribal worship, ritual is seen as an all-embracing, often singular expressive act of a people, an aspect of public life bringing together dancing, poetry, and music into a single function. But now, visible in the history of dance in the Western world due to individuation and secularization, there is a shift from mystic tribal acts to the organized church ceremonies, to the self-serving spectacles by princes of the Middle Ages.

Henceforth, the loss of spontaneity and expressiveness from participation of the people into the highly planned, structured and precise religious ceremony whose form demanded the instruction of priests. The final transition into the hands of nobility and aristocracy further separated the action from the people's lives of which it was originally an expression.

Pageantry then was not originally intended for spectators nor for entertainment. The professionalism of dancing made it so

complex that it, too, excluded the participation and spontaneity of the common people.

The Church of the Middle Ages sponsored music, painting and architecture, bringing the bloom of innovative artistic expression while basically ignoring and/or suppressing the theater and dance. These two expressions have therefore not developed along with our religious experiences, resulting in the mixture of the secular. *IS IT TIME NOW TO BRING DANCE AND THEATER BACK INTO THE CHURCH AS ONE OF THE TOOLS OF HER EXPRESSION IN WORSHIP AND AS TOOLS OF EVANGELISM TO REACH THIS GENERATION?*

Without the necessary church support, dance was bound back to reiterating old forms and experiences without significance and purpose. Thrown into the secular life of the community there arose a variety of nationalistic folk dances with God's people left stripped of their own heritage and sense of common identity.

When the term 'pageantry' (including such things as banners, processions, etc.) is used, many reject it as a return to 'Catholicism'. However, we should consider the place of pageantry in its perspective as an added dimension within our worship today.

Since man is composed of body as well as spirit, it is natural for him to express his internal worship emotions through external actions. The internal acts of worship are of their nature most important. The external acts, like pageantry, exist for the purpose of stirring up and nourishing the internal. Man's external acts are capable of acknowledging God's excellence and submission only to the extent to which they are inspired by internal devotion and prayer.

Banners were first adopted for military use by Christian warriors, then later (it is not known exactly when, but banners were rarely represented in art before the 10th century) the use of banners entered into some religious ceremonies.

Banners, then, are used for both war and peace and in both outdoor processions and within the Church. In the Christian tradition banners have often figured as symbols of religious truths and devotion to a cause or a leader. The chief symbolism of a banner is usually that of victory and triumph — works of art often depicting with a banner the risen Christ and the returning Lamb of God.

III. HISTORY OF PAGEANTRY IN THE CHURCH

To discover the history of pageantry within the Church leads us back through Church history to the Book of Acts to Jesus, whose roots are found in Judaism. Jesus, a Jew, was found in the temple and the synagogues teaching, as were His disciples throughout the Book of Acts, even after Pentecost. We must accept the fact that Christian worship arose against the background of Jewish worship, the Old Testament being basic for the written law of their worship.

But when Jesus didn't return as soon as the Church expected, they faced the issue of dealing with their parent Judaism, its temple worship, rituals and traditions. Unfortunately, these years between Jesus' death (about 30 A.D.) and the writing of the last Gospel (90 A.D.) are some of the vaguest decades of Church history.

Above all others, Paul was responsible for rejecting the specifically Jewish features of Christianity, because those external law observances were no means of justification. However, the worship songs and teachings of the early Church were filled with allusions and references to the Old Testament. Since the Church then simply appropriated the Jewish scripture, the relationship between the temple and the Church should not be tolerant isolation and estrangement. Judaism does not mean paganism, so neither do her forms of worship.

The actual breach between the Church and synagogue took place at the end of the first century, so any of the striking resemblances of Jewish and Christian worship generally occurred before then. Yet, the conflict between the two and their ambiguous relationship still exists today.

Perhaps it will be the area of worship and specifically pageantry that will best break down the differences to expose the har-

mony and common patrimony of the two religions. Pageantry in the Church today should fulfill the Jewish rituals of future hope regarding the Messiah.

The Judaic tradition from the Old Testament records numerous forms and occasions of pageantry, including processions, banners, ornaments, vestments, etc. Can these be considered ancient landmarks?

When the Jews emerged from the wilderness, they came out as a people armed with an extensive ritual (involved around the tabernacle) and a moral code (the Ten Commandments and a covenant). Many years later their lives revolved around the Temple and its ritual.

At this point one might wonder why it is that God, so specific about the most minute details of the tabernacle and the temple, chose to elaborate comparatively so little about the expressions of worship which brought the glory (with all the dancing, pageantry, and processions we know were involved!).

First of all, Prov. 25:2 says, "It is the glory of God to conceal a matter and a king's honor to search it out." Secondly, God in the Old Testament often limited Himself to dealing with externals until Christ; because the Holy Spirit is a key to pageantry.

In the Old Testament, 11 Kings describes King David and the Levites carrying in procession the Ark (a type of God's Presence) into the city of David. Then all Israel assembled in song and praise and rejoicing to carry the Ark into the Temple at Jerusalem. The usual goal of Hebrew processions was the Temple. A study into Bible customs and manners gives further insight that pageantry in the form of processions, celebrations, dancing and banners were most often involved with:

- 1) Kings and coronations with pomp, order, processions.
- 2) Weddings in ornament, joy, lights, spontaneous celebration.
- 3) War, victory, marching, banners.
- 4) Jewish feast (festival) days.

Pageantry or ritual is intrinsic to almost all forms of religion in all countries and among all peoples. Pageants are as ancient as recorded history. They included pantomime, instrumental and vocal music, patterned movement and dance, variously combined.

In the dance, man is able to ritualize common experiences, making bodily movement one of his most fundamental expressive acts. It is an extremely powerful force in human experience and/or worship, as it engages the whole being of man and soon his society; for dance is highly contagious in nature, spreading rapidly like a yawn throughout a crowd.

Reference materials furnished by Lynette Matthews.

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PASTORS' FELLOWSHIP MEETING

#7

*Olen Griffing, Host Pastor
Shady Grove Church
Grand Prairie, Texas*

Notes

THE CHURCH ORCHESTRA: STARTING AND DEVELOPING IT FROM BIBLICAL STANDARDS

#8

Dan Gardner
Zion Evangelistic Temple
Clawson, Michigan

Psalm 150:6 "Let everything that hath breath praise the Lord"

I. GOD HAS GIVEN US A WORD

A. *Psa. 150:1a* Praise ye the Lord

B. *Psa 98:4, 5-9* ZAMAR - _____

C. *Ephesians 5:18, 19* . . . but be filled with the _____; Speaking to yourselves in _____ and _____ and _____ songs, singing and making melody in your heart to the Lord.

II. GOD HAS PROVIDED A PLACE

A. *Psa. 150:1b* Praise God in his _____ : praise him in the _____ of his power.

B. *Hebrews 10:25*

C. *Psa. 107:32* Let them exalt him also in the _____ of the people, and praise him in the assembly of the elders . . . (HALAL) - _____

III. GOD REQUIRES A CORRECT MOTIVE

A. *Psa. 24:3, 4*

1. *Psa. 150:2a* Praise Him _____ his _____

2. *Psa. 96:1-4* O sing unto the Lord a new song . . . Declare his glory among the heathen, his wonders among all people. _____ the Lord is _____, and greatly to be praised.

3. *Psa. 95:1-3* Why do we come before His presence?

IV. REBUILDING THE TABERNACLE OF DAVID

After this I will return, and will build again the tabernacle of David, which is fallen down; and I will build again the ruins thereof, and "I" will set it up!

A. What kind of tabernacle does God want to establish?

1. *Psa. 150:2b* _____

a) Selection of musicians

1) Application

Zion Evangelistic Temple **APPLICATION FOR INVOLVEMENT IN MUSIC MINISTRY**

Name _____ Date _____

Address _____ City _____

State _____ Zip Code _____ Telephone _____ - _____

Male _____ Female _____ Marital Status: Single _____ Married _____

Born-again Christian _____ When _____

Spirit Baptized _____ When _____

What type of ministry are you interested in?

Vocal Music: S A T B

Instrumental Music: Type _____

Please indicate any previous experience you may have had. Include names of groups you may have participated in and length of involvement. _____

After prayerful consideration by both the Ministry Director, and myself, and with the leading of the Lord, my commitment will be unto Him in this ministry.

Signature

2. Auditions — Goals

a)

b)

c)

1)

2)

3)

4)

5)

6)

7)

d)

e)

3. Instruments

. . . *Psa 150:3, 4, 5*

STRINGS

Violin
Viola
Violincello
(Cello)
Double bass
Mandolin
Classical guitar
Acoustical guitar
Electric Bass and guitar
Harp

KEYBOARD

Piano
Organ
Synthesizer
Harpsichord

WOODWINDS

Piccolo
Flute, Alto Flute
Recorder
Oboe
English Horn
Eb Clarinet
Bb and A Clarinet
Bb Bass Clarinet
Bassoon, Contrabassoon
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Bass Saxophone

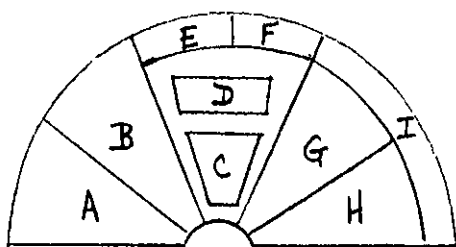
BRASS

Trumpet
Cornet
Fluegelhorn
French Horn
Trombone
Baritone
Euphonium
Tuba
Sousaphone

PERCUSSION

Timpani
Trap Set: Snare/Tenor/Tam
Bass Drums
Bells
Chimes
Vibraphone
Xylophone
Marimba
Cymbals
Tambourine
Triangle
Blocks
Bongos
Maracas
Guero, etc.

4. Seating Arrangements



- A _____
- B _____
- C _____
- D _____
- E _____
- F _____
- G _____
- H _____
- I _____

5. Rehearsals

- a) Prayer/Worship
- b) Prepared Music (with/without vocal)
- c) Special Ensembles
- d) Sharing and Fellowship

Psa 150:6 Let everything that hath breath praise the Lord . . . Praise Ye The Lord!!

AUDITION EXAMPLES

SCALES



G MAJOR



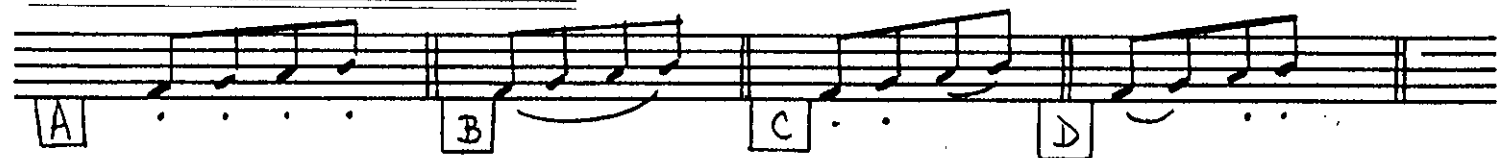
F MAJOR



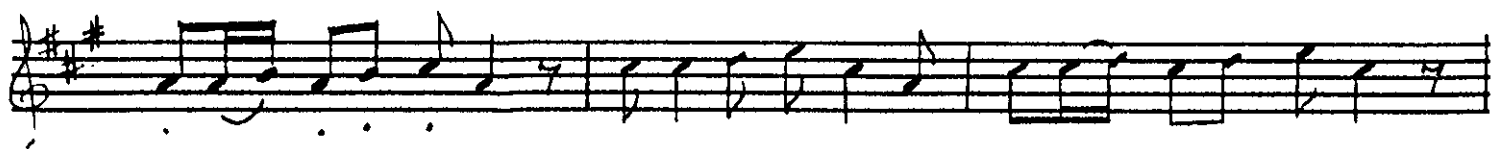
F MINOR



ARTICULATIONS FOR THE ABOVE



ETUDE EXAMPLES



Notes

EXPRESSIVE WORSHIP: DANCING BEFORE THE LORD - WHO, ME!?

#9

Joni Miller

Shiloh Christian Fellowship

Oakland, California

I. GOD OUR CREATOR

- A. Rev. 4:11 We are created for His pleasure.
- B. Gen. 1 God created and then beheld "it was very good". Vs. 31
- C. Coming before the King.

II. WE THE CREATION

- A. Gen. 1:27 We are created in God's image.
- B. I Cor. 6:19-20 We are made to glorify Him in body, soul, and spirit.

III. WORSHIP JOINS THE TWO TOGETHER

- A. Ps. 22:3 God dwells in our praises.
- B. Is. 65:18-19 God rejoices in us and through us.

IV. DIFFERENT MOODS OF EXPRESSION

- A. Ps. 149:3 "Let them praise His name in the dance." *Machowl* - a round dance.
- B. I Chron. 15:29 David danced and played. *Raqad* - to stomp, to spring about wildly with joy.
- C. Rom 16:20 Warfare - "and the God of peace shall bruise Satan under your feet."

V. YOU ARE THE EXPRESSION OF GOD

- A. Song of Solomon 4:12 "A garden enclosed . . ."
- B. Rom. 6:13 "Yield your members as instruments of righteousness unto God."

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SONGWRITING SKILLS: ADVANCED CHORAL ARRANGING

10

Larry Turner

Westgate Assembly of God

Salem, Oregon

I PLANNING AN ARRANGEMENT

- A. Study the material. What does the song say? How many verses? What is the mood? Who is going to perform it? Youth, adults, children?
- B. Are they experienced? What is their vocal range? What are the singers' capabilities?

II THE SKETCH PLAN

- A. Outline the arrangement before scoring (try a number of possibilities).

III SETTING THE PRINCIPAL THEME

- A. Does the theme have a strong expressive character for which an unaccompanied setting would be suitable or is the emphasis upon rhythmic movement suggesting an accompaniment?
 - B. Is it a strong, flowing, or rhythmic line with simple harmonies which would lend itself well to a unison treatment?
 - C. Is it naturally in thirds, sixths or horn-call patterns which might suggest a two-part setting?
 - D. Is the harmonic structure fairly complex, and is the tempo sufficiently moderate to require a four-part setting?
 - E. Is there natural counter melody or contrapuntal line suggested by the harmonic structure, or can one be devised?
 - F. Are there natural open settings in the melody requiring figuration?
 - G. Has the theme the vigorously rhythmic character which might suggest an ostinato?
- 1) Secondary themes should be similarly tested for character and possibilities of treatment which will contrast agreeably with the opening statement of the principal theme. The arranger should bear in mind that the first statements of themes should be relatively simple; more complex or unusual treatments are best reserved for a reappearance of the themes.

IV SETTINGS FOR REAPPEARANCE OF THEMES

- A. Does the theme lend itself to solo treatment with harmonized or rhythmic, or arpeggiated accompaniment?
 - B. Can a fresh harmonization be devised which will remain consistent with the character of the musical material?
 - C. Are there suitable opportunities for more elaborate contrapuntal treatments, canonic, or fugal devices?
 - D. Can the theme be set effectively with the melody in an inner part?
 - E. Are there phrases suggesting imitation or antiphonal effects?
 - F. Is a change of key indicated either for dramatic effect or to permit the voices to be wider spread for a change of color?
 - G. Would a change of tempo for interest and variety be in character with the musical material?
- 1) Having completed the sketching of the body of the arrangement, the arranger should now turn to the introduction, modulation if any, and the ending, letting these grow naturally from the material already sketched.

V MULTIPLE-PART WRITING

A. General principles

- 1) The third in the bass may be doubled in the upper voice if they are separated by an interval of two octaves.
- 2) Inversions of the Dominant 7th chord.
 - a) The bass is not normally doubled in upper voices.
 - b) Occasional exceptions may be permitted when the bass is the 5th of the chord.
- 3) Rules for 9th chords are the same as above.

B. Consecutive octaves and fifths

- 1) When these intervals are merely duplication of parts moving consecutively in octaves. They enhance the movement and therefore are not objectionable.
- 2) Consecutive fifths enhance the sonority of certain passages when used in the lower voices.

VI TRADITIONAL MULTIPLE-PART WRITING

A. Similar to traditional four-part using contrary motion, etc. and the bass line of the harmonic structure is included in the vocal parts.

- 1) New problems in tone doubling. Usually dictated by good voice leading and not by the ideal harmonic balance.

B. Writing for five or more independent voices seldom is gained in its overall effect.

VII FIVE PARTS WITH MELODY DOUBLING

A. Melody doubling

- 1) Strengthens melodic line and adds to the feeling of movement. Less rigid sound than traditional four-part.

a) Double Sop & Ten

Traditional four-part writing with the exception of doubled melody.

- b) Baritones double melody - medium range.
- c) Altos double melody - high range.

VIII PARALLEL MOTION

A. Creates a feeling of movement and harmonic fullness. No fundamental bass line used.

B. S.A.A. or (S.S.A) T.T.B or T.B.B. — Double trio in women and men; or

C. S.S.A.A. T.T.B. or T.B.B. — Four-part ladies - three-part men; or

D. S.S.A.A. T.T.B.B.

IX WIDE SPREAD

A. Rich, full, powerful.

B. Tempo considerations:

- 1) Must be slow enough for clear chord changes
- 2) Rapid chord changes

X MELODY IN INNER PARTS

- A. Use when melody has been established.
- B. Mark your scores to indicate who is carrying the melody.

XI MULTIPLE-PART SWING

A. Parallel Motion

- 1) *5-part* S.S.A.T.B. bass doubled melody or soprano in octaves
- 2) *6-part* S.S.A.T.T.B. or S.S.A.A.T.B.

- B. Alternate between unison and two-part writing. No fundamental bass part is used.

XII MIXED VOICING

- A. Combinations of from one to eight or more parts.

XIII CHORAL ACCOMPANIMENT

A. Solo with choral background

- 1) *Sustained*
 - a) Homophonic
 - b) Contrapuntal

Use of: Neutral sounds — “MM, OO, OH, AH”, etc.
- 2) *Rhythmic*
 - a) Doo, doo, BaBa doots
 - b) Hand-clapping, foot-stomping, finger snapping
- 3) *Arpeggiated*
 - a) Symphonic and somewhat orchestral
- 4) *Figuration*
- 5) *Solo voice and choir*
- 6) *Solo voice with choir*
 - a) Solo - choir answers
 - b) Solo sings descant
 - c) Solo as contrast with choral parts

XIV CHORAL PEDAL POINT

- A. Harmonic Pedal Point
- B. Rhythmic Pedal point
- C. Inverted Pedal point

XV ANTIPHONAL EFFECT

- A. Choral echoing

XVI THE “FAN”

XVII “THE PYRAMID”

XVIII “THE CASCADE”

XIX HARMONIC AND MELODIC ALTERATIONS

- A. Harmonic
- B. Melodic

XX IMITATIONS OF NATURAL SOUNDS

- A. Bells - chimes
- B. Trains
- C. Drums
- D. Wind

XXI CONTRAPUNTAL DEVICES

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MULTI - MEDIA: EFFECTIVE USE IN THE LOCAL CHURCH

11

Rob Eisenmann

North Richland Hills Baptist Church

Fort Worth, Texas

I. WHAT IS MULTI - MEDIA?

II. SEEING IS BELIEVING

III. EFFECTIVE WAYS OF USING MULTI - MEDIA

(Refer to handout.)

IV. HOW TO BEGIN

- A. Evaluate Audience
- B. Stimulate creativity
- C. Resources / requirements

V. PRACTICAL IDEAS

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THE PASTOR: KEY TO RESTORATION OF BIBLICAL WORSHIP

12

Graham Truscott
Restoration Temple
San Diego, California

INTRODUCTION: Revelation 19:1-9

- I. THE WORSHIPPING ELDERS AND WORSHIP:** Revelation 4:10, 11

- II. THE WORSHIPPING ELDERS AND THE BIBLE:** Revelation 5:6-10

- III. THE WORSHIPPING ELDERS AND GOD'S PRESENCE** Revelation 7:11-15

- IV. THE WORSHIPPING ELDERS AND THE ARK OF GOD:** Revelation 11:16, 17 & 19

- V. THE WORSHIPPING ELDERS AND INSTRUMENTS
AND SINGERS IN ZION:** Revelation 14:1-3

- VI. THE WORSHIPPING ELDERS AND
THE MARRIAGE OF THE LAMB:** Revelation 19:1-9

CONCLUSION:

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DAVID'S TABERNACLE: BIBLICAL PATTERN FOR MUSIC MINISTRY

#13

Robbie Carder

Shiloh Fellowship

Little Rock, Arkansas

I. WHERE DO WE GET OUR PATTERN?

- A. _____ of men? What does God say?
Tradition: Usually this word means laws and regulations handed down orally from one generation to another and forming the oral law of the Jews, which Jesus frequently denounced when it was against the real law of God.
(Cruden's Concordance) *Matthew 15:2-3, 6, 9; Colossians 2:8*
- B. "This is the way we've always done it." But what does God say? *Is. 43:19-21; Hab. 1:5; Jer. 33:3; John 4:20-24*
- C. What is this new thing God is bringing forth? Is it scriptural? Is it New Testament? *Acts 24:14* "Believing all things which are written in the _____ and in the _____."
Luke 24:25 & 45 . . . what have they spoken . . . Amos 9:11
- D. David's Tabernacle, isn't that just past history? *Romans 15:4; I Corinthians 10:11; II Timothy 3:15-17; II Corinthians 3:14-16; Acts 3:20, 21*
- E. Restoration of David's Tabernacle. The Acts 15 Controversy.
- F. O.K. . . . The Tabernacle of David is being _____ today.
But what is it? Why is it important to know? *Revelation 3:7 & 12* Key of David . . . main difference between Moses' and David's Tabernacle.
1. God's presence _____ Moses' Tabernacle.
God's presence _____ David's Tabernacle.
 2. Moses _____,
David _____ and _____.
 3. _____ man once a _____, Moses' Tabernacle.
Whole Nation - _____ abiding, David's Tabernacle.
- G. David's Tabernacle is what God promised to restore . . . this is God's _____
and _____ for our music ministry today.

II. DAVID'S TABERNACLE – God's New Thing

- A. David spoke to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries (guitar-like instruments), harps and cymbals sounding, by lifting up the voice with joy. *I Chronicles 15:16*

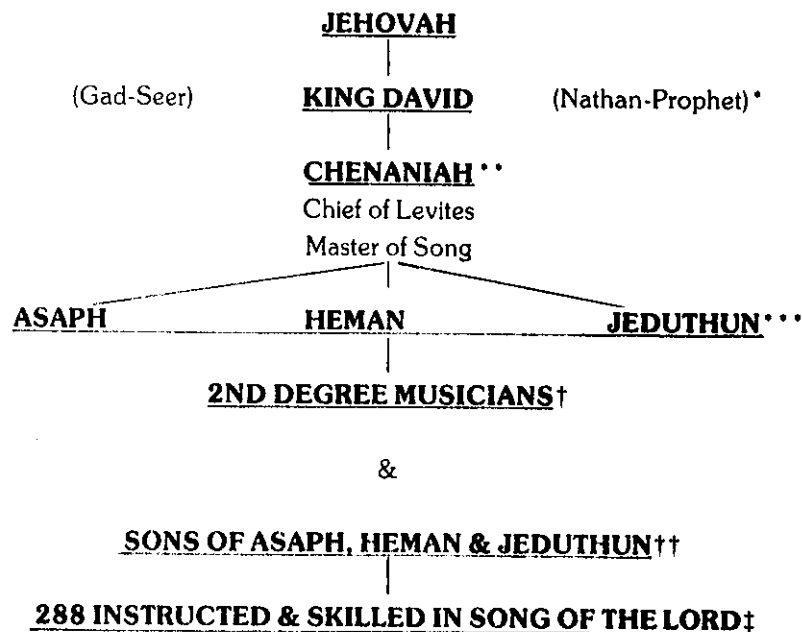
New Order of Worship . . . rejoicing, celebration, loud praise, great expressions of thanksgiving and blessing!!!

Why? The presence of God and access to His presence was open to them for the first time. An experience of grace in the midst of legalism and ritual. An "out of time" experience!

NOTE: It was here at David's Tabernacle that men could go freely, boldly into the unveiled presence of Jehovah God. This was after generations of people who had no access except by means of an intermediary, namely the High Priest. This would not occur again until Jesus opened the way for us.

- B. *The Musician* – "standing before God". *I Chronicles 16:4 & 37*
1. Appointed - *I Chronicles 15:6, 17, 19; II Chronicles 20:20*
 2. Set apart (sanctified) by the Lord for ministry unto Him. Separated from all that would hinder a pure flow of the Spirit. *I Chronicles 15:14; I Chronicles 25:1; II Chronicles 29:25; Ezra 3:10; II Chronicles 5:11.*

- What are we to be set apart from in order to be effective in our ministry?
3. Under proper God-given authority and *chain of command*:



*II Chronicles 29:25; II Chronicles 20:19
 **I Chronicles 15:16, 22, 17
 ***I Chronicles 15:16-18; 6:31-47; 25:1-7

†Chronicles 15:18-21
 ††I Chronicles 25:1-7
 ‡I Chronicles 25:7-31

- We as musicians in God's house must be properly submitted to pastoral leadership.
- Rebellion and pride originated in a chief musician named Lucifer.
- Independent attitudes must be dealt with seriously.
- Musicians & singers have a real battle in this area of pride and independence. Making a name for yourself is primary goal in the world system and carries over into the Christian's ministry if he is not vigilant and wise to Satan's devices.
 - Those coming in should not immediately be thrust into this ministry. *I Timothy 3:6*
 - We are to know those who labor among us, and this takes a season of proving. *I Thessalonians 5:12*
- If we minister "The Gospel" by the principle of Satan (which is independence and iniquity) there may be "fruit", but it will inevitably be fruit of the same kind. *Genesis 1:12*

NOTE: Iniquity = lawlessness . . . the spirit of this age; by modern translation "Do your own thing" . . . "nobody is gonna tell me what to do" *Judges 21:25*

4. Skillful — they were trained both in their physical expertise and in their understanding and vision of their ministry. *I Chronicles 16:22; II Chronicles 34:12* "Sing unto Him a new song; play skillfully with a loud noise." *Psalms 33:3*

III. RESTORATION FOLLOWS PREPARATION

A. Place — Mt. Zion (The City of David) *I Chronicles 15:1, 3, 12; II Samuel 5:7*

- Mt. Zion characterized by the presence and glory of God.
 - Omnipresence
 - Manifest Presence
- Are we hungry for more? Are we ready to do our part in preparing the place?
- Where is Mt. Zion today?

- a) Assemblies (local churches) in which God has birthed the desire for more of His presence.
- b) In the midst of a praising and worshipping people. *Psalm 22:3; Psalm 76:1*

B. People

"And all the people rejoiced that God had prepared the people: for the thing was done suddenly." *II Chronicles 29:26*

"The people which shall be created shall praise the Lord." *Psalm 102:18*

1. "Who shall ascend the hill of the Lord?" *Psalm 24:1*
 - a) Those that know a lot about music, and can play lead licks like a whirlwind?
 - b) Those that can burst crystal with their beautiful voices?
 - c) Those that say "Well, I just like to worship God in my own way"?
 - d) Those with clean hands and a pure heart who know that God's ways are higher than their ways? (Hope you picked this one!)
2. "And it _____ come to pass in the last days, that mountain (Zion) of the Lord's House (David's Tabernacle) shall be established in the top of the mountains and shall be exalted above the hills and all nations shall flow unto it, and many people shall go and say, come ye, and let us go up to the mountain of the Lord, to the house of the God of Jacob; and he will teach us of his ways, and we will walk in his paths." *Isaiah 2:2-3*

C. God's Method of Evangelism

1. As the true pattern of God is restored in our worship to Him and the ministry of music and of the musician and singer is given the place and importance God has ordained . . . the _____ of God's presence will so fill the house and permeate our lives that His _____ shall be seen upon us. This glory shall draw those whom we contact to the Lord. Read *Isaiah 60:1-5*
2. This is God's means of evangelization and reaching the lost.
 - a) "But don't we have to play music that appeals to them in order to draw them close enough to share Jesus?" Hmmm . . . sounds reasonable . . . but . . .
3. It was the sound of great and powerful praise unto God that was heard at Mt. Zion, and that caused the nations round about to know that God was in the midst of His people.
 - a) "And He has put a new song in my mouth, even praise unto our God: many shall see it and fear, and shall trust in the Lord." *Psalm 40:3*
4. You mean openly praise and glorify God as we would "at church" in front of unsaved people? Surely that would only turn them off. That would never work . . .
 - a) "And at midnight Paul and Silas prayed and _____ unto God: and the _____ heard them!!"
5. So they heard, no big deal.
 - a) "Then suddenly there was a great earthquake, so that the foundations of the prison were shaken: and immediately all the doors were opened (remember Jesus opens doors that no man can shut . . . interesting that He has the _____) and every one's bands were loosed."
 - b) Is this what we desire to see . . . prison doors opened, deaf ears hearing, bands loosed; those who sat in darkness now behold a great light as we do what we are created to do . . . show forth His praises? Or perhaps our desire is that we might be recognized a "Yea, a great talent for God".
6. Other scriptures further this God-ordained means of evangelizing.
 - a) "I will praise thee O Lord, among the people: and I will sing praises unto thee among the nations." *Psalms 108:3*
 - b) "O sing unto the Lord a new song: sing unto the Lord, all the earth. Sing unto the Lord, bless His name; shew forth his salvation from day to day. Declare his glory among the heathen, his wonders among all people." *Psalm 96:1-3*
7. We must be made aware of the spiritual power released as the praises of God's people go forth. Though music is a powerful weapon in Satan's hand, it will be a far greater weapon against him as we allow the high praises of God to flow through us. Indeed we will bind his kings with chains and his nobles with fetters of iron. In turn releasing those who were held in his grip. *Psalm 32:7*

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ORCHESTRAL ARRANGING: MAKING OPTIMUM USE OF YOUR INSTRUMENTS

14

Fletch Wiley

Church of the City

Rivendell Recording Studio

Pasadena, Texas

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Notes

MUSIC MINISTRY TO CHILDREN: CHRISTIAN SCHOOL MUSIC

15

Janet Shell
Hope Temple
Findlay, Ohio

I. WHY?

- A. Restoration of David's Tabernacle - *I Chron. 25:6*, "All these were under the hands of their father for song in the house of the Lord, with cymbals, psaltres and harps, for the service of the house of God according to the *King's order* to Asaph, Jeduthan, and Heman."
- B. *End-Time Army* - Musicians are in the front lines.
- C. *Deut. 31:9*, "Now therefore write ye this song for you, and teach it the children of Israel; put it in their mouths, that this song may be a witness for me against the children of Israel."
- D. *Psalms 33:3*, "Sing unto him a new song; play skillfully with a loud noise."
- E. *Psalms 40:3*, "And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear and shall trust in the Lord."

II. CHAPEL

- A. Pre-prayer - (Paul - Timothy)
- B. 8:30 a.m. - Worship
- C. Loose the Song of the Lord.
- D. Special Music
- E. Message
- F. Congratulation Slips

III. REQUIRED COURSES

- A. *Music Theory*
 - 1. K-7, 30 min. once a week - Praise Hymn, Inc. - "*God Made Music*"
 - R.C.A. - egg
 - Films - Handel
 - 2. 8-12, Diagnostic Test*
 - 3. *Supplements*
 - a) Kodally
 - b) Scripture Study - (David's Tabernacle)
 - c) Sight singing
 - d) Flash cards
 - e) Choruses and worship
- B. *Choir*
 - 1. Kindergarten - once a week
 - 2. 1-3 - two times a week (action songs, children's musicals)
 - 3. 4-5 - Two times a week (parts, musicals)
 - 4. 6-8 - two times a week (parts, musicals)
 - 5. 9-12 - two times a week
 - a) Add instruments and motions
 - b) Rhythm instruments
 - c) Games - Simon Says - echo clapping
 - d) Solo performance
 - e) Group Ministry
 - f) Tone Quality - posture and breathing

IV. ELECTIVE COURSES

- A. *Advanced music theory*
 - 1. College prep. - *Elementary Harmony*, Robert W. Ottman, (Prentice Hall, Inc.) Theory and Practice
- B. *Instrument classes*
 - 1. Teach techniques and creativity
 - 2. Dedicate instruments to the Lord
 - 3. Beginning strings - 40 min. - 2x
 - a) Junior strings - 40 min. - 2x
 - b) Violin classes - 40 min. - 2x
 - c) Beginning winds - 2x
 - d) Intermediate winds - once
 - e) Advanced winds - once
 - 4. Stress posture, intonation, literacy, blend
 - 5. Remind constantly why they're played.
- C. *Recruitment*
- D. *Private lessons*
 - 1. 30 min. - \$4.00
 - 2. 15 min. - \$2.00
 - 3. 30 min. - student teacher - \$3.00
 - *4. Billed thru school
 - *5. Letter to parents

V. EAR TRAINING

- 1. Scales and chords - key signatures
- 2. Improvisation - creativity
- 3. Sight sing and read
- 4. Rhythm cards

VI. ORCHESTRA

- A. *Junior Orchestra*
 - 1. 2x a week for 30 min.
 - 2. Stepping stone to Sr. Orchestra
- B. *Senior Orchestra*
 - 1. 3x a week - 60 min., 2 x a week - 30 min.
 - 2. Chapel
 - 3. Services
 - 4. Chief musicians
 - 5. Scales, triads, hand signs
 - 6. I, IV, V chord
 - 7. Catechism - Moses' Tabernacle
 - 8. 3-12, this year 6-12
 - 10. Tempered, tuned, adjusted
 - *11. Sections
 - 12. Competition
 - *13. Guidelines

II Chron. 5:13, 14 - "It came to pass as the trumpeters and singers *were as one*, to make *one sound* to be heard in praising and thanking the Lord . . . that then the house was filled with a cloud even the house of the Lord; so that the priests could not stand to minister by reason of the cloud: for the glory of the Lord had filled the house of God."

VII. PRACTICE

- A. Skill is a commandment
- B. 30 minutes - M-S
3 hours (break down of time)
- C. Discipline
- *** D. Keep a schedule - reward and demerit (grades for time)
- E. Parents sign card - letter to parents
- F. Be faithful
- G. Stretch yourself
- H. Develop creativity - (See handouts)

VIII. GRADES

- A. Every nine weeks
- *B. See sheets
- C. Lesson and instrument class evaluation
- D. Grade book

IX. PERFORMANCE, RECITALS, CONCERTS

"Fear and inhibition are learned traits"

- A. Chapel - solos and ensembles (original and learned)
- B. Solo recitals - Sunday afternoons
- C. School programs (during service) 2x a year
- D. Special music
- E. P.T.F.
- F. Joint concerts
- G. Nursing Homes
- H. Public Schools
- I. Deposit glory - don't embezzle

X. COMPETITION - ATTITUDES AND PREPARATION

- A. OMEA - solo and ensemble - ratings - jr. hi., sr. hi.
- *B. School competition - forms - Strings 1-3, etc., W.W. 8-12, etc.
- C. A.C.E. - state and national

XI. CURRICULUM - MUSIC - S.O.L., MAMMON, S.O.S.

- A. *Choir* - Lillenas, Musicals and records, choruses
- B. *Orchestra* - **"Jesus Is Here"* - Clearing House - *500 hymns for Instruments, Book A - Clar. (B^b) I, II, Ten./Sax. Bar. T.C., Book F (See folder from Gromans.)
- C. *Method Books*
 - 1. String class - Muller-Rusch - Orchestra Performance
String lessons - String Builders - Applebaum
 - 2. Wind class - *"Band Today"* - James D. Playbar (class instruction)
Wind lessons - *"First Division Band Method"* - Fred Weber
Solo Books - each instructor
Studies and Melodies etudes
(Belwin Mills, Melville, N.Y. 11746)
Supplement - (Rubank-Elem. Method, Miami, Florida)
- D. *Student Songs*

1. I Will Worship You
 - *2. Oh Lord, You Satisfy My Soul
- E. *Ensemble music*
1. *500 Hymns for Instruments* (Lillenas)
 - a) Book A - Clar. (B^b) - I, II Ten. Sax/Bar. T.C.
 - b) Book B - Trumpets (B^b) - I, II, III, Bass Clar.
 - c) Book C - Violins - I, II, III, String Bass
 - d) Book D - Trombones - I, II, III, String Bass
 - e) Book E - Horns (F) I, II, Alto Sax (E^b) I, II
 - f) Book F - Chords, Drums, Melody, Bass
 2. *Devotional Trumpet Trios*
 - a) David Williams
 - b) Lillenas
 3. *The Sacred Brass Quartet* - Frank Garlock
 - a) Sacred Brass Publications, 2117 Buncombl Road, Greenville, S.C.
 4. *Easy Ensemble Music* - Brass Choir
 - a) Hope Publishing Company, Carol Stream, IL. 60187

XII. BEFORE SCHOOL STARTS

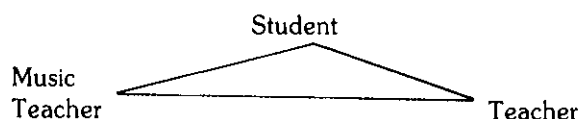
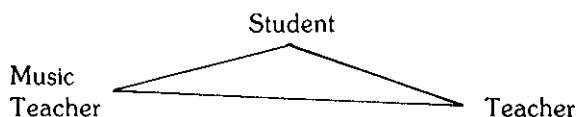
- *A. Scheduling - set dates, calendar (our disaster)
- B. School schedule
- C. Order text books
- D. Get choir and orchestra music
- E. Contact music stores - folders, books, rental
- *F. Kindergarten screening
- G. Music Questionnaire

XIII. STAFF

- A. Start with what you have.
- B. Private teachers pay for self.

XIV. COMMUNICATION

- A. Weekly meetings - Church music and school / School administration and music administration



XV. MAIN OBJECTIVE - TRAIN WORSHIPPERS

- A. Daily in Temple (24 hour praise) - 8 hour shifts
- B. Pray at beginning of classes
- C. Make it a delight
- D. Teach positively - Love Concept - Agape - Teacher
- E. Be excited
- F. Minister to needs of students
- G. Pray for the anointing
- H. Give up offenses

XVI. VISION - *CONSERVATORY AND BIBLE COLLEGE

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VOCAL TECHNIQUE: THE ABC's OF MAKING A JOYFUL NOISE

16

Warren Hastings
Shady Grove Church
Grand Prairie, Texas

INTRODUCTION

A. We are COMMANDED to use our voices in SINGING PRAISE to God.

1. *Psalm 100:1-2* "Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing."
2. *Psalm 95:1* "O come, let us sing unto the Lord; let us make a joyful noise to the rock of our salvation."
3. *Psalm 96:1* "O sing unto the Lord a new song; sing unto the Lord, all the earth."
4. *Psalm 98:4* "Make a joyful noise unto the Lord, all the earth; make a loud noise, and rejoice, and sing praise."
5. *Ephesians 5:18-19* "... be filled with the Spirit; speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."
6. *Colossians 3:16* "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord."

B. We are COMMANDED to receive INSTRUCTION in singing so that we may be SKILLFUL.

1. *I Chronicles 15:22* "And Chenaniah, chief of the Levites, was in charge of the singing; he gave instruction in singing because he was skillful." (NASB)
2. *Psalm 33:3* "Sing unto him a new song; play skillfully with a loud noise."
3. *I Chronicles 25:7* "So the number of them, with their brethren that were instructed in the songs of the Lord, even all that were cunning (skillful), was two hundred fourscore and eight (288)."
4. KEVIN CONNERS: "Music and singing is not just a *gift* of the Spirit. It is a *talent* given by God that has to be developed, trained, quickened by the Spirit, and released by the Spirit."

Thus we need both *skill*, which requires instruction and practice, and we need the *anointing* of the Holy Spirit.

C. There are five main areas involved in singing:

1. Posture
2. Respiration
3. Phonation
4. Resonation
5. Articulation

I. POSTURE - the way you stand.

A. Reasons for good posture.

1. Breathe better - allows breathing to be most efficient.
2. Sound better - puts the vocal mechanism (larynx) in the best position.
3. Less tiring - skeleton supports the body, not the muscles.
4. Look better - good appearance.
5. More confident - helps you feel more confident - with positive attitude.
6. Better health - feel better, organs function properly. Good posture is good for you all the time, not just when singing.

B. Description of good posture.

1. *Feet*: one foot slightly in front of the other, fairly close together, with weight evenly distributed on the balls of the feet.
2. *Legs*: loose, relaxed, don't lock knees.
3. *Lower abdomen*: held in comfortably.

4. *Upper abdomen*: flexible, free to move in breathing.
5. *Chest*: held high but not stiff; should feel expanded, spacious, bouyant.
6. *Shoulders*: pulled back gently and allowed to drop; not stiff as in a military stance.
7. *Arms*: best if hung loosely at sides; may also lightly rest on pulpit or piano.
8. *Head*: keep erect, perpendicular.
9. *Chin*: keep down - especially on high notes! Think of stretching the back part of the neck upward - keeps chin low.
10. *Whole body*: keep erect, straight. STAND TALL! Look relaxed, comfortable, natural.

II. RESPIRATION - *breathing: moving air in and out of the body.*

A. Types of breathing.

1. *Incorrect* (for singing): chest breathing, rib breathing, back breathing, belly breathing.
2. *Correct* (for singing): diaphragmatic or upper abdominal.

B. Description of correct breathing.

1. Good posture needed - chest high.
2. *Diaphragm*: a thin dome-shaped muscle attached to bottom of lungs; completely separates the chest and abdominal cavities.
3. To get air into the body:
 - a) Diaphragm contracts, pulling lungs down.
 - b) Lungs are enlarged, so air is forced in from outside to fill the extra space.
 - c) Ribs also contribute somewhat - are pulled up and out.
 - d) There will be a slight expansion around the waistline - especially in the upper abdomen (between belt line and sternum).
4. To get air back out of the body:
 - a) Abdominal muscles contract, pulling in.
 - b) Lungs, diaphragm, intercostal muscles between ribs, and contents of abdominal cavity (stomach and other organs) have elasticity - tend to return to normal shape or position when relaxed. These all push against the lungs, forcing air out.
5. *Nose or mouth*:
 - a) If there is plenty of time, breathe through nose.
 - b) If in a hurry, breathe through mouth (used most often).
6. To relax and open the throat, think of a gentle yawn.
7. *Support*: a dynamic balance or relationship between the inhaling muscles (diaphragm) and the exhaling muscles (abdominal muscles). The diaphragm does not relax while singing. It continues to push against the breathing out muscles, giving a feeling of resistance. This is support.
8. Breathing should not be heard (keep throat relaxed); it should not be seen (no chest movement); and it should appear effortless.

C. Four phases of breathing in singing.

1. *Inhalation* - breathe in.
2. *Suspension* - stop the breath momentarily.
3. *Controlled exhalation* - diaphragm resists abdominal muscles; keep the "breathing-in" feeling.
4. *Relax* - "let go" of everything.

D. Breathing exercises.

1. Hands around waist, then inch fingers forward till they touch - breathe in.
2. Get a partner; have him/her double fist, place against upper abdomen - breathe in.
3. Cup hand over tummy - breathe in.
4. Lay flat on back; put books on upper abdomen - breathe in.
5. Using finger, blow out candle with long, sustained breath.

III. PHONATION - the production of sound caused by the vibration of the vocal cords in the larynx or voice box (Adam's apple). There are three types of phonation.

A. Loose phonation

1. *Description:*
 - a) Sound is breathy
 - b) Vocal cords are too far apart - too much air escapes.
 - c) Common in young and untrained singers.
2. *Suggestions to correct sound:*
 - a) Sing louder
 - b) Shout - yell "hey"
 - c) Act like opera singer - big, dramatic sound
 - d) Practice with tight, closed vowels (e.g., "ee", "ding", "yang").

B. Tight phonation

1. *Description:*
 - a) Sound is harsh, edgy, strident
 - b) Vocal cords held together too tightly.
 - c) Too much tension and breath pressure.
2. *Suggestions to correct sound:*
 - a) Relax neck and vocal cords (e.g., yawn, sigh, roll head around).
 - b) Practice with dark, open vowels (e.g., "ah", "oh", "oo").
 - c) Deliberately make sound breathy.

C. Balanced phonation

1. *Description:*
 - a) Sound is neither breathy nor tight.
 - b) Just enough tension in vocal cords to produce efficient sound.
 - c) You feel little or nothing in the throat.

IV. RESONATION - the vibration of air in a cavity (e.g., throat and mouth), caused by the vibration of the vocal cords.

A. Effect of resonance

1. Amplifies or enlarges sound
2. Beautifies and enriches tone
3. Gives characteristic sound or tone quality.

B. Examples of resonance in musical instruments

1. Trumpet, trombone
2. Violin, guitar
3. Drums

C. Primary vocal resonators

1. *Pharynx* — upper throat above larynx
2. *Mouth* - oral cavity

D. Unimportant as vocal resonators

1. Chest
2. Windpipe (trachea and bronchial tubes) - below larynx
3. Nose
 - a) air should come out of mouth, not nose, when singing
 - b) used in three nasal sounds - M, N, Ng.
 - c) soft palate should be closed to direct air out through mouth (e.g., say "hung-ah").
4. Sinuses

E. Suggestions for improving resonance

1. Yawn - the "cure-all" for vocal ailments
2. Open throat

3. Drop jaw - open mouth
4. Think “deep tone”
5. Big sound - think “opera singer”

VI. ARTICULATION - the motor movements involved in forming vowels and consonants.

A. Primary articulators

1. Lips
2. Tongue
3. Jaw
4. Soft Palate

B. Exercises to develop good articulation

1. “Take a look at life and liberty”
2. “Drink a little, drink a little tea”

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MULTI - MEDIA PRESENTATION: SEVEN WORDS OF PRAISE

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Sam Sasser

The People's Church

Ventura, California

I. TOWDAH

II. YADAH

III. HALAL

IV. ZAMAR

V. BARAK

VI. TEHILLAH

VII. SHABACH

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EFFECTIVE DRAMA: HOW TO START AND BUILD A DRAMA MINISTRY

#18

*Rich Peterson
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I. WHY DRAMA?

A. Seeing is believing!

1. We would see Jesus . . . Come and see . . . Prophets . . . The Temple . . .
2. % Remembered
3. Movies etc. you remember . . .

B. Alternative

1. The Devil onslaught in media
2. TV
3. Films
4. Entertainment

C. Ministry

1. Moments
2. Revelations of God

II. HOW TO START

A. Someone needs to be called by God to head it. (Or start it!)

B. Start small (Start with yourself!)

C. Gather a committed group . . .

1. Committed to God, not just drama.
2. Membership in church is helpful (essential?).
3. Leadership be willing to sacrifice.

D. Scripts

1. Write.
2. Write . . .
3. **Write!!!**
 - a) No "Bathrobe Dramas"
 - b) No trite answers
 - c) No surface people or problems
 - d) Deal with gut-level reality
 - e) People want to identify with you!
 - f) Characterization
 - g) Godly, holy scripts with reality are needed. (You are setting the example!)
 - h) Find available scripts.

E. Exercises

1. People machines - Loosen up group!
2. Create scenes out of objects or subjects.
3. Create scenes from verses of scripture.
4. Walks - they tell a lot!
5. Leading

6. Diction ("Andjew!")
7. Voice lessons (Dave Boyer)
8. Dance lessons
9. Acting lessons (or class)
 - a) Stanislavski - emotional recall
 - b) Concentration
 - c) Observation
10. Mime
 - a) Cup
 - b) Walk
 - c) Wall
 - d) Eating and Drinking

F. Church

1. You will need its support - newsletter, etc.
 - a) Drama members support church
 - b) Church supports drama members!
2. Submit to church leaders (scripts, discuss problems, etc.)
 - a) You are a new idea! It will take endurance on your part to prove your calling.
 - b) If misunderstood, don't bury it - forgive it and talk it over!
3. Church members only
4. Prayer most important warfare
 - a) You are involved in spiritual battle!
 - b) Ministries are hit hardest the week before a presentation!
5. Recognize director as God's man
6. Director recognize self as God's man!

G. Publicity

1. Develop Logo
 - a) Encourage artist in body to participate!
2. Style
3. Respect your publicity
 - a) If you are proud of it, your group and Church will be!
4. Posters
5. Spend \$ on it!
 - a) If God has called you, He will provide for you!

III. GROWING

A. Get to know each other

B. Pray together

1. Don't neglect spiritual needs
2. Opening night is no time for a communication breakdown!

C. Attend your church and its functions

1. Work days etc.
2. Don't be too busy - encourage your group to do so too!

D. Discipline

1. Try to have understudies
 - a) Ace in the hole!
2. Don't let things build - talk early!

3. Discipline early
 - a) If 100% is not being given, remind them to see Jesus asking for their 100%!
4. Cut early - not just on shows but on tasks; it saves friends.
 - a) Assume they don't have adequate time to devote to it.
5. Two places where the Devil attacks in Christian theatre:
 - a) Personal relationships
 - b) Endurance - don't give up!
6. Foolish jesting
 - a) Director sets tone - let Jesus set it!
 - b) • Be careful - it spreads and it's hard to stop!
7. Our policies
 - a) No absences (2 and you're borderline, 3 cut)
 - b) 3 lates - talk
 - c) No drop-outs in production - no drop-back ins!
 - d) Notify cast before-hand of commitments
 - e) Talk with parents in special meeting.
8. Discipline in rehearsals
 - a) Mimeograph schedules once a week
 - b) Take *short* breaks. Keep same length
 - c) Time: end rehearsals and start them on time, or you will lose your families, children and marrieds. (Try to get both husband and wife involved if possible!)
- E. Lights
 1. Ellipsodals - spots
 2. Fresnels - cover spots
 3. Battens and spots - area lighting
- F. Make-up
 1. Buy your own
- G. Costumes
 1. Get help from church seamstresses, designers, etc.
 2. It is a BIG job!
- H. Set
 1. Travel light
 2. Design things that will work in your church.
- I. Stage
 1. Churches are not usually designed for drama
 2. Be prepared for small stages on the road!
- J. Finances
 1. Take love offering - tell expenses.
- K. Transportation
 1. Vans are great - pray for one!
- L. Crew
 1. Very important to have one! (Even in light show.)
 2. They come early and stay late.
 3. Must know how to operate equipment.
 4. It's nice for crew to be set-up way in advance - even by morning or early afternoon.
- M. Pray
 1. With sponsor - pastor or group
 2. With cast before presentation

N. Public relations

1. Radio - Ps announcements
2. Newspaper - 10,000 posters!
3. Posters - cast gets ten. Make them to last three seconds.
4. Tickets (if needed) - 20 to each cast member. Parents complimentary.
5. Interviews
6. T-Shirts
7. TV Spots - cable is opening up
8. Bulletin - announcements in other church bulletins.

O. Fund Raisers

1. Whatever works!

IV. CONTINUING MINISTRY

A. Drama workshop

1. Generates and taps interest
2. Develops potential and cast faithfuls!

B. Holy Spirit's leadership

1. Be sensitive to it!
2. You can ride the crest of God's new wave!
3. The forefront of God's dealings in your fellowship!
4. Worship etc. . . .

C. Respect your time and your group's time

1. Prepare for rehearsals so you can accomplish much.
2. End rehearsals on time, trusting God to make the show go!

D. Videotape your shows!

1. It's worth the expense!

E. Discover your ministry - traveling or residential?

1. Rehearse traveling company for two months.
2. Start regular season shows.

F. Walk in righteousness

1. "For as by one man's disobedience many were made sinners, so by the obedience of one shall many be made righteous." *Romans 5:19*

G. Pray

1. That God will call forth a faithful, strong and wise *leadership team* to work with you.

H. If you want your dreams to come true, don't oversleep!

I. You are an Entrepreneur

1. *Definition:* Entrepreneur - one who does not sleep!

J. Cast Party

1. Spare no expense!!
2. We watch the dress rehearsal or performance video at ours.

K. Go in God's strength

1. God's people at their weakest are greater than the Devil's at their strongest!

L. Now watch God use you

1. But remember: "You can get the elephant out of the theater, but you can't get the theater out of the elephant!"
2. *Praise the Lord!!*

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CONDUCTING TECHNIQUES: THE BASICS OF GOOD CHORAL DIRECTING

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“He chose David . . . (who) fed them according to the integrity
of his heart; and guided them by the skillfulness of his hands.”

Psalms 78:70, 72

Definition: Conducting is “Communication by Gesture”.

I. ESTABLISH CONDUCTING AXIS

II. BASIC PATTERNS ARE DETERMINED BY BEATS PER MEASURE

4

3

2

6

1

Odd numbered patterns can usually be broken down into a simpler regular pattern. 7 is 4 + 3, 2 + 2 + 3, 3 + 2 + 2, 3 + 4.

III. BATON OR HAND?

A. *Baton*

1. Gives a clearer, more visual beat. Is an extension of the hand. The stick can do the entire job with good technique. It accommodates instruments better and can be seen farther. Is a more standardized method.
2. However, it scares people, and can make them too starchy.

B. *Hand*

1. Allows greater expressiveness in choral work, and seem to get more sound out of voices.

IV. THE “POINT OF ATTENTION”

- A. Where to hold the stick.
- B. Tempo in mind.
- C. Don't hold too long.

V. THE “BEAT OF PREPARATION”

Usually one full beat preceding the first beat to be played, it determines:

- A. Tempo
- B. Volume
- C. Style

VI. SHOWING AND SUSTAINING THE BEAT

- A. Downbeat
- B. Ictus
- C. Tip of baton
- D. Keep it moving

VII. STYLISTIC PATTERNS

- A. Non-expressivo
- B. Expressivo-legato
- C. Staccato
 - light
 - full
- D. Marcato

VIII. CHANGES IN DYNAMICS

- A. Sudden
 - 1.
 - 2.
 - 3.
- B.
 - 1.
 - 2.

IX. CUING

- A. Eyes
- B. Baton
- C. Left hand

X. SUB - DIVISION OF THE BEAT

XI. RITARDANDO & ACCELERANDO

XII. HOLDS

- A. Concluding hold.
- B. Holds not followed by a rest.
- C. Holds followed by a rest.

XIII. ACCENTS AND SYNCOPATION

XIV. RESTS

XV. CUT - OFFS

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MUSICAL EXTRAVAGANZAS: PRACTICAL POINTS TO PRODUCING AND USING THEM

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I. YOUR VISION

A. Is it God's idea or a good idea?

1. *Psalms 26:2-3* "Examine me, O Lord, and prove me; try my reins and my heart. For Thy loving-kindness is before mine eyes: and I have walked in they truth."
2. *Ephesians 2:10* "For we are his workmanship, created in Christ Jesus unto good works, which God hath before ordained that we should walk in them."
3. *John 8:28-29* "Then said Jesus unto them, 'When ye have lifted up the Son of man, then shall ye know that I am he, and that I do nothing for myself; but as my Father hath taught me, I speak these things. And he that sent me is with me: the Father hath not left me alone; for I do always those things that please him'."

B. Is your flesh influencing your vision?

1. *Galatians 3:3* "Having begun in the Spirit, are ye now made perfect by the flesh?"
2. *Psalms 115:1* "Not unto us, O Lord, not unto us, but unto thy name give glory, for they mercy, and for thy truth's sake."

C. Be committed to your vision

1. *Galatians 6:4-5* "But let every man prove his own work, and then shall he have rejoicing in himself alone, and not in another. For every man shall bear his own burden."

II. PRODUCTION STRUCTURE

A. Executive Producer - Pastor

1. Communicate with him your vision, budget, etc.
2. Joyfully submit to his authority.

B. Producer

(Many times this will be the music director and/or person with the vision.)

1. Is in charge of overseeing entire production.
2. Needs to be able to delegate and rule well.
3. Makes final major decisions.
4. Must faithfully support and encourage his crew. A good-natured and patient spirit is essential.
5. Establishes budget.
6. If he's also the music minister, audition and rehearse singers and orchestra.
7. Select songs and review script. Advise writers on what you are looking for in content, style, mood, etc.
8. Have weekly/bi-weekly meetings with technical crew (lighting, costume, make-up, etc.). Must establish individual department budgets.
9. Arrange for promotion. (Think BIG! and far in advance.) * See III. Promotion Guidelines.
10. Give producer's notes before each show.
11. Must encourage atmosphere of prayer and fasting in the cast, so we can better *serve* the audience. We are not *stars* when we perform. A unity of purpose to minister and to see hearts touched and lives changed is essential.

C. Director's Responsibilities

1. *Spiritual*

- a) Be in ceaseless prayer about the ministry before him.
- b) Pray for producer and cast.
- c) Constantly listen to the Spirit of God.

2. *The Script*

- a) Know and understand the script.
 - 1. The purpose of it?
 - 2. Is the message clear?
 - 3. Does everything about it focus on the gospel of Jesus Christ?
- b) The cast
 - 1. What levels of talent? Know what you need.
 - 2. What are good combinations of actors?
 - 3. Are you willing to let the Lord choose your cast?
 - 4. Finalize your decisions.
- c) The rehearsals
 - 1. Plan a rehearsal schedule.*
 - 2. Coordinate with lighting deadlines, costume deadlines and set deadlines.
 - 3. Prepare blocking and choreography before first rehearsal.
 - 4. Plan what needs to be done in final week, the most critical week, before opening night.

3. *Directing*

- a) Always be sure that each character and each scene is a vital piece to the whole concept of the play.
- b) Give actors, as their characters, purpose for being on stage. Provoke questions. Why are they there? What did they intend to do in this scene? Did they accomplish that objective? Where did they come from? Where are they going once this scene is over? In general, stimulate the cast's imagination to come up with something to give to the production. Help them to develop their characters according to the theme.
- c) Take notes and give notes to cast after each rehearsal.
- d) Maintain a disciplined atmosphere during rehearsals. For many it can be a time of fellowship which is necessary. However, the director can never lose focus of his purpose and keep disruptions to a minimum. This includes the necessity of stressing punctuality, stressing deadlines for lines, etc.
- e) Must have a faithful leader as stage manager from the beginning of all plans whose responsibility is to ensure technical deadlines.

4. *Technical staff***

- a) Get lighting plots
 - 1. Talk with lighting designer. (Usually the same man will run lights for the run of the show.)
 - 2. Communicate moods, wants, special effects, scene by scene.
 - 3. Give finalized light plots the OK.
- b) Get costume designs
 - 1. Same process as with lighting people.
- c) Coordinate make-up ideas
- d) Get set design
 - 1. Same process as above.

5. *Once rehearsals are over*

- a) Continue to encourage the cast and crew. Take some limited notes.
- b) Continue to pray and continue in the role of a pastor throughout the whole time with these people.
- c) And, finally, when you see how the Lord draws the people to Himself - give God the glory.

D. *Stage Manager*

- 1. The stage manager is to perform all duties that the director can't. In a way, he is to be the director's right-hand man.

* Your schedule should know who to call and for how long. Since we are working with volunteers, we have to consider their needs and not schedule cast members who do not need to attend all rehearsals.

** Ideally, the stage manager should oversee these areas as far as deadlines. Final authorization should come from director and producer.

2. *Rehearsal schedule*

- a) Keep record of attendance. He must know *all* cast's phone numbers.
- b) Must keep the playbook
 1. Keep all blocking notes current.
 2. Keep all cues (sound, lighting, etc) current and accurate.
 3. Keep all script changes accurate.
 4. "Sit on book", which means to be there to give lines when actors forget. (This duty can be shared with a cast member depending on stage manager's work load.)
- c) Maintain some discipline during rehearsals. Knowing where actors are (locating them can be difficult at times).
- d) Technical responsibilities during rehearsals.
 1. Keep schedule of goals for all departments and know how they are going.
 2. Give aid to them when necessary
- e) Prior to technical week, sit down with the director and lighting man to draw up light cues for the show.
- f) During technical week (stage manager calls the show).
 1. *First technical* - stage manager begins to organize all technical aspects of the show. (Works closely with director.)
 2. *Second technical* - stage manager works out the rough areas with technical crew.
 3. *First dress* - to be run as actual performance. Stage manager calls *all* cues.
 4. *Second dress* - run as preview performance. Stage manager calls the show.
- g) Run of show
 1. Responsibility for the show now becomes the stage manager's.
 - a) Sets actors' call for make-up.
 - b) Gives calls (45 minutes, 30 minutes, 15 minutes) to green room for actors.
 - c) Sees that all props, costumes or sets are in place *before* audience enters the house.
 - d) Must see that all departments are ready and on time for curtain.
 2. Stage manager must call the show. *All* cues (light, sound, etc.)
 - a) Keep record of technical errors to be corrected (including blocking).
 - b) Keep running time.
- h) At the end of the show he may have to organize set strike.
- i) Continually pray for the production and all who are involved.

E. Set Designer

1. Must work in close harmony with the producer, director, and stage manager to create a set that is suitable for singing, acting, projection.
2. Must be able to set up and work within a set budget for building a set.
3. Must be willing to supervise along side the stage manager as erection of the set takes place.
4. Must number the pieces of the set so that the set can be easily torn down and set up again in future years. Give an understanding to the stage manager of the total assembly and disassembly of the set.

F. Head of Lighting

1. Must have a good knowledge of the different types of lighting instruments available.
2. Must have a knowledge of what the electrical system in a given auditorium is capable of producing.
3. Must submit a budget as to the cost of purchases and rentals.
4. Must work with producer and director, possibly meeting together ahead of time, to design and discuss lighting for each scene of the production.
5. Must have a knowledge of setting the lights. During a technical rehearsal, the director, producer, and head of lighting will work together to get the lights set for each scene.
6. Must organize and instruct his crew in the operation of the lighting instruments.

G. Head of Sound

1. Must set up budget as to what is needed working with producer and director. (Rental of cordless mikes might be advised for solo numbers.)
2. Must meet with producer to establish mike positions.

3. Must select sound crew.
 - a) Must assemble handing mikes.
 - b) Must be present at technical and dress rehearsals.
 - c) Must acquaint themselves with the demands of musical productions, (solos, group numbers, dancing, etc.) know the script, have the knowledge of where to put the mikes for the optimum placement of the mikes.

H. Costume Designer

1. Must work with producer to set up and must be able to creatively work within limited budgets using volunteer seamstresses.
2. Must be willing to do research into different designs of different age periods' style of dress.
3. Must take complete charge of fitting all cast members.
4. Must set up schedule and deadlines for completion of costumes.
5. Must be able to supervise her crew of sewers, and to delegate work to people on her crew. Must not think that she can do all the costumes herself.
6. Must be at all performances, or have an assistant who can be at any performance that designer cannot, to repair any ripped or damaged costumes.
7. Must be responsible for checking in and keeping a count of all costumes after each performance.

I. Head of Make-Up

1. Must work with the producer in setting up a budget.
2. Must be able to do research, such as sitting down and coloring the main characters as they would want to do their faces, and comparing this coloring with the lighting used in the show.
3. Must train her crew prior to dress rehearsals.
4. Must set up an orderly system of applying make-up to all the cast: for example, she could, at her option, hold a training class for those in the cast who would like to do their own make-up, but must supervise all finished make-up and approve it for uniformity.
5. Must have an understanding of the exaggeration needed in applying make-up so that it can be seen past twenty rows into the auditorium. Must not be satisfied with just "street make-up".

J. Hair Designer

1. Must meet with producer and establish budget for all the needs in the hair department. (Wigs, hair spray, hair color, etc.)
2. Must do research and train crew on proper hair design for the period depicted in the production.
3. Must work with the make-up people to establish an orderly schedule for preparing the cast before the shows.
4. Must have final approval on all major characters.

K. Head of Prop Department

1. Must meet with producer and director to find out their needs.
2. Must be in charge of delegating people to bring certain items that can be found in homes.
3. Must be in charge of purchasing or making all other items needed.
4. Must be in charge of setting up budget for the needs.
5. Must be in charge of back-stage prop placement and storage. Must take a count before and after each rehearsal and performance to make sure each prop has been returned to its marked place.
6. Must delegate people to take props off stage and carry on props during a show.
7. Make a list to give to producer, director and stage manager.

L. Choreographer

1. Must be able to creatively design stage movements that have a purpose and are lending to the desired effect in a production.
2. Must create movements for singers to do while singing that will have a purpose.
3. Must work with producer and director to know their desires.
4. Must rehearse any specialized choreography or dance at times other than the production rehearsals.

M. Vol of Ushers

1. Must be very considerate of their faithful volunteering of their time. Must be ready to lovingly appreciate them

- regularly.
- 2. If many shows are involved, perhaps different ushering crews from different areas of the church could be responsible for different nights. For example, youth department taking one night; missions committee taking one night; the singles taking one night; the regular ushering staff taking one night, etc.
- 3. Is in charge of quickly collecting the offering. Can use buckets that are passed to the end of the rows and picked up by the ushers at the end of the other rows.

III. PROMOTION GUIDELINES

A. Scriptural Guidelines

1. *II Chronicles 20:34* "Now the rest of the acts of Jehoshaphat, first and last, behold, they are written in the Book of Jehu the son of Hanani, who is mentioned in the Book of the Kings of Israel."
2. *Habakuk 2:2* "And the Lord answered me, and said, 'Write the vision, and make it plain upon tables, that he may run that readeth it'."
3. *Jeremiah 11:6* "Then the Lord said unto me, 'Proclaim all these words in the cities of Judah, and in the streets of Jerusalem, saying, Hear ye the words of this covenant, and do them'."
4. *Mark 2:1* And again he entered into Capernaum after some days; and it was noised that he was in the house."
5. *Acts 1:8* "But ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me both in Jerusalem, and in all Judea, and in Samaria, and unto the uttermost part of the earth."
6. *Mark 13:10* "And the gospel must first be published among all nations."

B. Promotion Planning

1. *Define objectives*
 - a) Contact pastors
 - b) Contact media regularly
 - c) "Letter to the editor" drive
2. *Organize Advertising Committee*
3. *Decide Target Audience*
 - a) Our church
 - b) Our satellite churches
 - c) Area Christians
4. *Select Ad Media*
 - a) Christian cable
 - b) Mpls/St. Paul Magazine
 - c) Chanhassen and Guthrie
 - d) Television
5. *Getting free time and space*
 - a) Send for: *If You Want Air Time* to National Association of Broadcasters, 1771 N Street NE, Washington, DC 20036.
6. *Set up Media Calendar*
 - a) Date of ad deadlines
 - b) Date ad runs
 - c) Size of ad
 - d) What newspaper ad was in
 - e) Cost of ad

C. Promotion Timetable - Everyone in Promotion must share overall vision. In buying media, concentrate the dominate; don't string it out too long.

1. 3 - 5 months prior
 - a) recruit volunteers
 - b) contact TV ad agency
 - c) set up budget
 - d) plan ads and literature to be printed

- e) contact satellite churches
- f) monitor press coverage
- g) reserve TV and billboard space
- 2. 1 - 2 months prior
 - a) press releases and kits
 - b) public announcements
 - c) accelerate volunteers
 - d) posters in rural areas
- 3. 15 - 30 days prior
 - a) run 1/2 TV and radio
 - b) newspaper ads
 - c) billboards
 - d) regular public announcements
 - e) establish prayer
- 4. 0 - 15 days prior
 - a) full TV ads
 - b) radio and newspaper
 - c) posters and literature goes out
 - d) financing
 - e) newspaper ads

D. In-Church Promotion

- 1. Regular exciting announcements
- 2. Crowd Control: Set up a method of distributing crowd so no one is turned away.
 - a) Free tickets are an excellent way to control crowds. Tickets are given only by request, and roughly 1/4 - 1/3 of tickets will not be used, so give out that many more tickets.
- 3. Advertise ticket request phone number.
 - a) posters
 - b) mailings
 - c) billboards
 - d) buses
 - e) Bible bookmarks
 - f) radio
 - g) television
 - h) newspaper

Notes

Notes



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