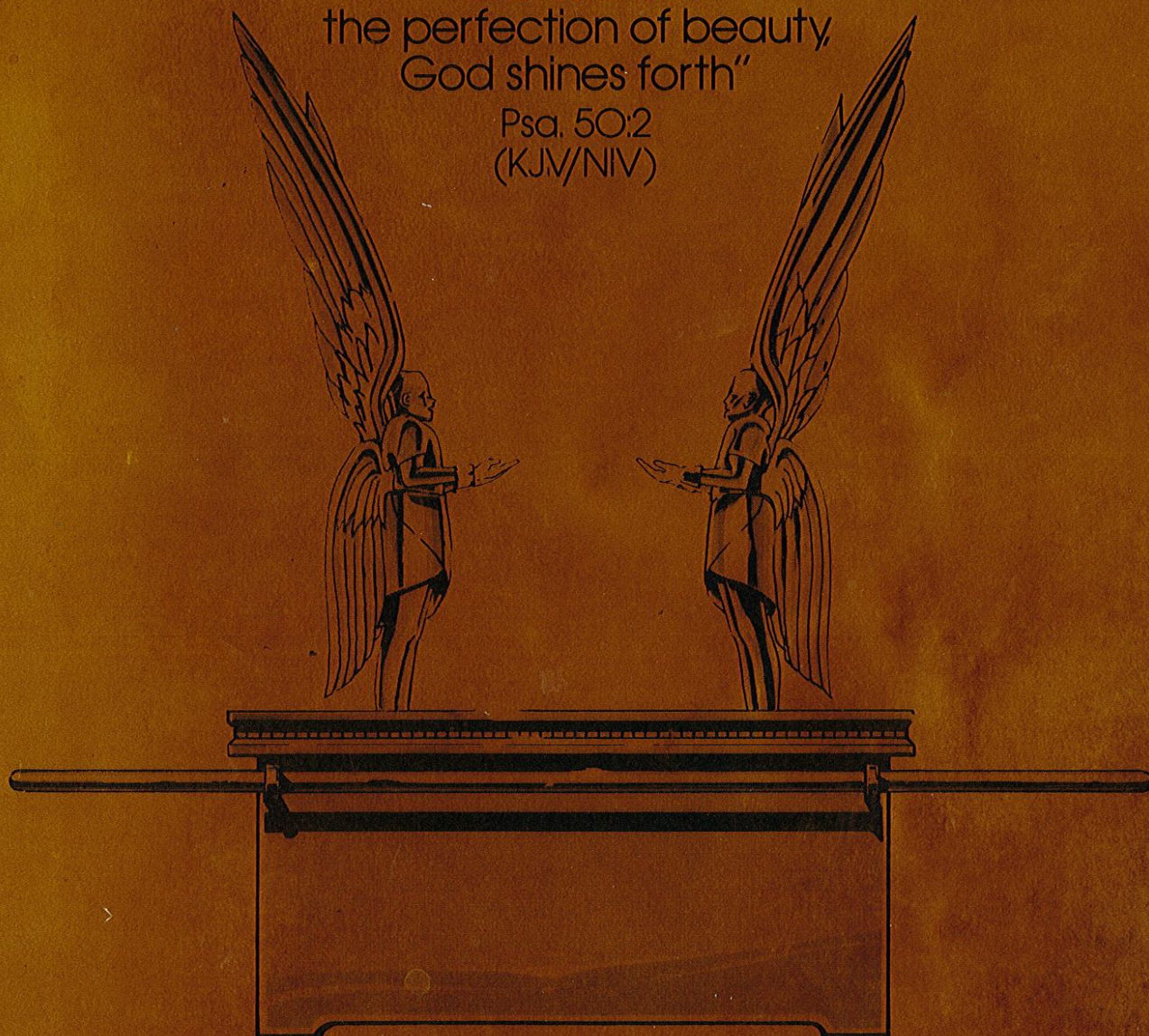


"Out of Zion,  
the perfection of beauty,  
God shines forth"

Psa. 50:2  
(KJV/NIV)



# SYMPOSIUM '82

National Music Leadership Conference

SYLLABUS

[www.zionsong.com](http://www.zionsong.com)





Inter-Denominational

700 Elmwood  
Pastor — Rev. Leonard Gardner

Clawson, Michigan 48017  
Phones: 588-1610/588-1615

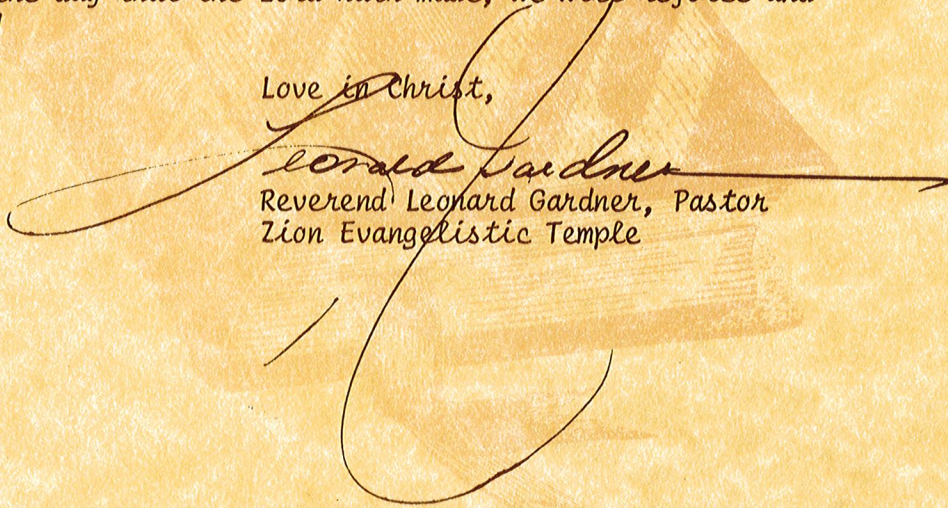
Dear Friend in Christ:

We take this opportunity to welcome you to the Zion Evangelistic Temple. We consider it a privilege to host Symposium '82 and want to make your visit as enjoyable and rewarding as possible. If we may serve you in any way, please make your needs known to our hospitality steward at the information table in our lobby.

We encourage you to open your heart and expect to receive great things from the Lord during these days. Believe with us for an outstanding move of the Holy Spirit resulting in an unusual presence of Jesus in our worship, fellowship, and sharing of the Word.

This is the day that the Lord hath made, we will rejoice and be glad in it!

Love in Christ,

  
Reverend Leonard Gardner, Pastor  
Zion Evangelistic Temple







Bible-Saek Diven  
(B.M.T.)

SYMPOSIUM 1982 SYLLABUS

CONTENTS

	<u>Leader</u>	<u>Page</u>
Facility Diagram.....		4
Symposium Schedule		
Monday, Tuesday.....		5
Wednesday.....		6
Thursday.....		7
Friday.....		8
David's Tabernacle - Bible Pattern For Contemporary Music Ministry	Rev. Barry Griffing.....	9
The 1948 Revival - Then and Today	Pastor Violet Kitely.....	16 1h-9:45-10:45
Song of the Lord: Biblical Principles	Mike Herron.....	17 1h-11:00-12:00
How To Be An Effective Worship Leader	David Fischer.....	18
Introduction To The Expression Of Dance	Debbie Roberts.....	22 1h-1:30-2:45
Loyalty: The Key In Staff Relationships	Warren Hastings.....	29
The Basics of Good Choral Conducting	Dean P. Demos.....	34
Starting A Drama Ministry In Your Church	Jill Austin.....	37
Keyboard Accompaniment In Worship (Intermediate)	Larry Turner.....	38
Releasing the Song of the Lord - Vocally (Lab)	Larry Dempsey.....	39 1h-3:00-4:30
Dance Workshop (Lab)	Pamela Chesbro.....	40
The Team Ministry of Pastor and Music Minister	Pastor Violet Kitely.....	41
Releasing the Song of the Lord - In the Orchestra (Lab)	Barry/Steve Griffing, & Mike Herron.....	42
General Session	Pastor Ione Glaesar.....	43
Master Potter - Dramatic Presentation	Jill Austin.....	44
The Heart of Worship	Lamar Boschman.....	45 1h-9:45-10:45
The Concerted Sound: The Cloud Not The Laser	Steve Griffing.....	48
How To Plan A Music/Worship Conference In Your Local Church	Larry Dempsey.....	49
Relationship Among The Musical and Pastoral Staff	Hazel Sasser.....	56
The Priesthood Of The Believer: The Purpose of the Priesthood	Sam Sasser.....	57 1h-11:00-12:00
How To Get The Black Gospel Sound	Beverly Glenn.....	58
Bearing The Image Of The Heavenly	Debbie Roberts.....	60 1h-1:30-2:45
Following The Flow Of God In A Worship Service	Larry Turner.....	61
Multi-Media For Church Use	Tim Braddock.....	62
The Priesthood Of The Believer: The Problem of the Priesthood (Warfare In Praise)	Sam Sasser.....	65
Music In Warfare - Summary of the Battle Plan	Steve Griffing.....	66 1h-9:45-10:45
The Role Of Music In The Panorama Of Restoration	Larry Dempsey.....	67 1h-11:00-12:00
True Worship: the Posture of the Pure in Heart	Barry Griffing.....	74
Flowing With Leadership Under The Anointing	Pam Chesbro.....	75
Choral Voice Principles: How To Improve Your Singing Voice	Dean Demos.....	76
Large Dramatic Productions: Practical Points to Producing and Using Them	Tom Elie.....	79 1h-1:30-2:45
Music Ministry To Children - Christian School Music	Janet Shell.....	93
Keyboard Accompaniment In Worship (Advanced)	Larry Turner.....	100
Lab On The Dance (Advanced)	Debbie Roberts.....	101 1h-3:00-4:30







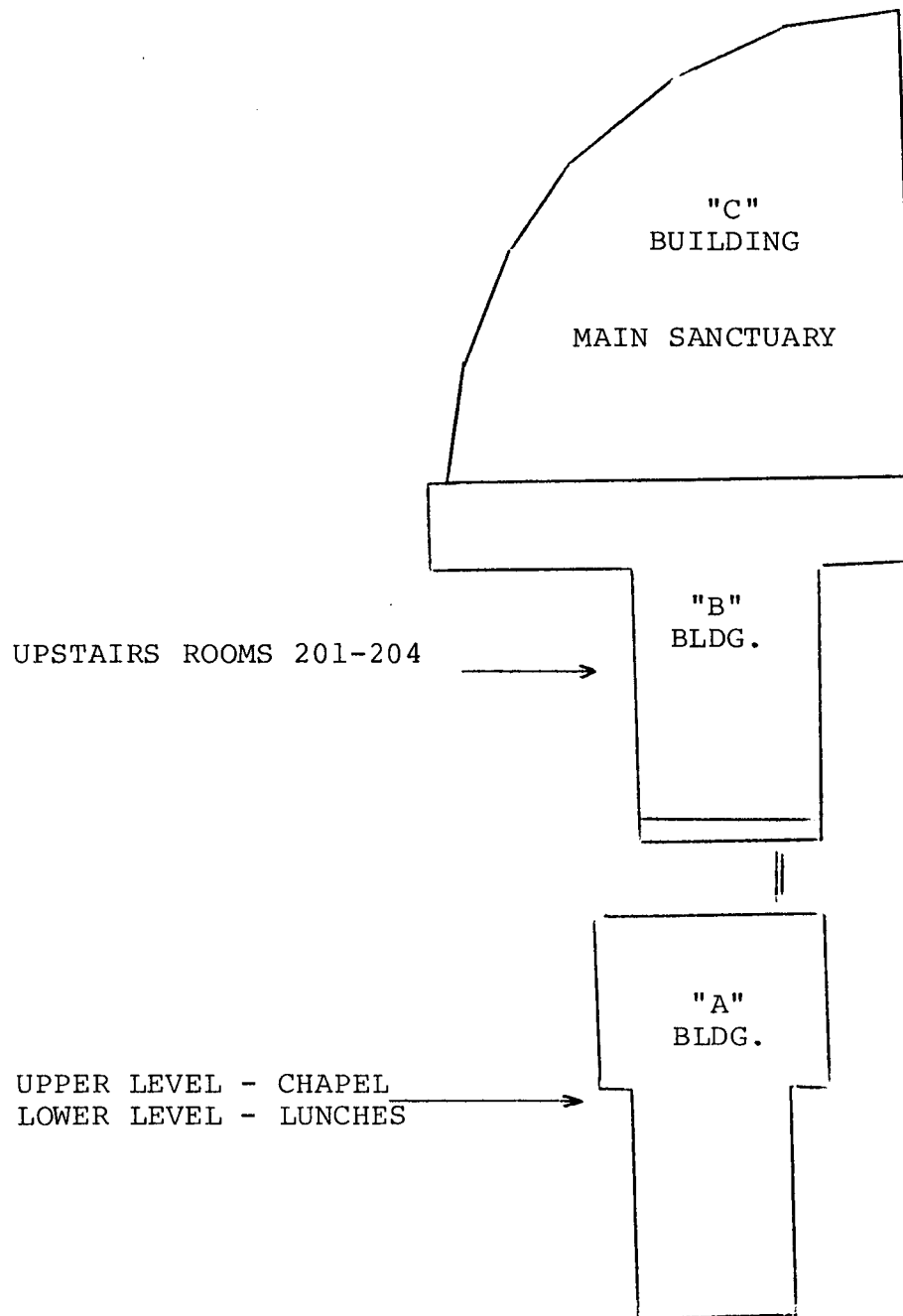
Effective Use of Television in the Local Church	Tim Braddock.....102
Drama Ministry: Directing and Staging (Lab)	Trueman Kelley.....107
The Church in Transition	Ernie Woolner.....108
*Please note there is a sheet at the end of the syllabus for your use at Thursday's	
Panel Discussion..."Questions for Panel Discussion".	.....110







ZION EVANGELISTIC TEMPLE





MONDAY - AUGUST 2nd

12:00 Noon C Bldg. (Lobby)

SYMPOSIUM REGISTRATION

7:00 p.m. C Bldg. (Sanctuary)

SYMPOSIUM '82 OPENS

7:30 p.m.

MUSICAL/DRAMA

"DAVID"

Zion Evangelistic Temple, Drama, Dance, and Music Ministries

TUESDAY - AUGUST 3rd

8:45 - 9:30 a.m. C Bldg. (Sanctuary)

MORNING WORSHIP

9:45 - 10:45 a.m. GENERAL SESSION (1) A Bldg. (Chapel)

Barry Griffing

Davids Tabernacle:  
Bible Pattern for Contemporary Music Ministry  
(14 Principles) (Part 1)

GENERAL SESSION (2) C Bldg. (Sanctuary)

Pastor Violet Kitley

The 1948 Revival - Then and Today

11:00 - 12:00 Noon GENERAL SESSION (1) C Bldg. (Sanctuary)

Mike Herron

The Song of the Lord: Bible Principles

GENERAL SESSION (2) A Bldg. (Chapel)

David Fisher

How To Be An Effective Worship Leader

12:00 - 1:25 p.m.\* LUNCH A Bldg. (Lower Level)

A - Tickets 12:00 - 12:30 p.m.\*

B - Tickets 12:30 - 12:55 p.m.\*

C - Tickets 12:55 - 1:25 p.m.\*

(Steering Committee Meeting #1 - B Bldg, Room 203)

1:30 - 2:45 p.m. CLASSES

Debbie Roberts

Introduction To The Expression Of Dance  
A Bldg. (Chapel)

Warren Hastings

Loyalty: The Key In Staff Relationships  
B Bldg. (Room #201) *Sanctuary*

Dean Demos

Basics of Good Choral Conducting  
B Bldg. (Room #203) *201*

Jill Austin

Starting A Drama Ministry In Your Church  
B Bldg. (Room #204)

Larry Turner

Keyboard Accompaniment In Worship (Intermediate)  
C Bldg. (Sanctuary) *203*

3:00 - 4:30 p.m. CLASSES

Larry Dempsey

Releasing the Song of the Lord - Vocally\*  
A Bldg. (Chapel)

Pam Chesbro

Lab On The Dance  
A Bldg. (Lower North)

Pastor Violet Kitley

The Team Ministry of Pastor and Music Minister  
B Bldg. (Room 203)

Barry/Steve Griffing,  
& Mike Herron

Releasing the Song of the Lord - In the Orchestra\*  
C Bldg. (Sanctuary)

\*(Lab - bring instruments)

6:30 p.m. PRE-SERVICE PRAYER

7:00 p.m. EVENING WORSHIP SERVICE C Bldg. (Sanctuary)

Guest Speaker: Pastor Moses Vegh



WEDNESDAY - AUGUST 4th

8:45 - 9:15 a.m. C Bldg. (Sanctuary)

MORNING WORSHIP

9:15 - 10:15 a.m. GENERAL SESSION C Bldg. (Sanctuary)

Pastor Ione Glaesar

10:30 - 12:00 Noon GENERAL SESSION C Bldg. (Sanctuary)

Jill Austin

Master Potter - Dramatic Presentation

12:00 Noon - 1:25 p.m.\* LUNCH A Bldg. (Lower Level)

(A) Tickets 12:00 - 12:30 p.m.\*

B - Tickets 12:30 - 12:55 p.m.\*

C - Tickets 12:55 - 1:25 p.m.\*

1:25 - 6:30 p.m.

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6:30 p.m. PRE-SERVICE PRAYER

7:00 p.m. EVENING WORSHIP SERVICE C Bldg. (Sanctuary)

Guest Speaker: Pastor Violet Kitely



THURSDAY - AUGUST 5th

8:45 - 9:30 a.m. C Bldg. (Sanctuary)

MORNING WORSHIP

9:45 - 10:45 a.m. GENERAL SESSION (1) A Bldg. (Chapel)

Barry Griffing Davids Tabernacle:  
Bible Pattern for Contemporary Music  
Ministry (Part 2)

GENERAL SESSION (2) C Bldg. (Sanctuary)

Lamar Boschman The Heart of Worship  
(Part 1)

11:00 - 12:00 Noon CLASSES

Steve Griffing The Concerted Sound: The Cloud Not The Laser  
A Bldg. (Chapel)

Larry Dempsey How To Plan A Music/Worship Conference In Your  
Local Church  
B Bldg. (Room #203)

Hazel Sasser Relationship Among the Musical and Pastoral Staff  
B Bldg. (Room #204)

~~Sam Sasser~~ The Priesthood Of The Believer:  
The Purpose of the Priesthood  
C Bldg. (Sanctuary)

12:00 Noon - 1:25 p.m.\* LUNCH A Bldg. (Lower Level)

A - Tickets 12:00 - 12:30 p.m.\*

B - Tickets 12:30 - 12:55 p.m.\*

C - Tickets 12:55 - 1:25 p.m.\*

(Steering Committee Meeting #2 - B Bldg. Room #203)

1:30 - 2:45 p.m. CLASSES

Beverly Glenn How To Get The Black Gospel Sound  
A Bldg. (Chapel)

Debbie Roberts Bearing The Image Of The Heavenly  
A Bldg. (Lower North)

Larry Turner Following The Flow Of God In A Worship Service  
B Bldg. (Room #203)

Tim Braddock Multi-Media For Church Use  
B Bldg. (Room #204)

~~Sam Sasser~~ The Priesthood of the Believer: The Problem of  
the Priesthood (Warfare In Praise)  
C Bldg. (Sanctuary)

3:00 - 4:30 p.m. PANEL DISCUSSION C Bldg. (Sanctuary)

Pastors and Music Ministers representing all areas of the country

6:30 p.m. PRE-SERVICE PRAYER

7:00 p.m. EVENING WORSHIP C Bldg. (Sanctuary)

Guest Speaker: Pastor Moses Vegh



FRIDAY - AUGUST 6th

8:45 - 9:30 a.m. C Bldg. (Sanctuary)

MORNING WORSHIP

9:45 - 10:45 a.m. GENERAL SESSION (1) C Bldg. (Sanctuary)

Pastor Ione Glaesar

GENERAL SESSION (2) A Bldg. (Chapel)

Steve Griffing	Music In Warfare - Summary of the Battle Pahn
11:00 - 12:00 Noon CLASSES	
Lamar Boschman	The Heart of Worship (Part 2) A Bldg. (Chapel)
Larry Dempsey	The Role Of Music In The Panorama Of Restoration B Bldg. (Room #204)
Barry Griffing	True Worship: the Posture of the Pure in Heart C Bldg. (Sanctuary)

12:00 Noon - 1:25 p.m.\* LUNCH A Bldg. (Lower Level)

A - Tickets 12:00 - 12:30 p.m.\*

B - Tickets 12:30 - 12:55 p.m.\*

C - Tickets 12:55 - 1:25 p.m.\*

(Steering Committee Meeting #3 - B Bldg. Room #203)

1:30 - 2:45 p.m. CLASSES

Pam Chesbro	Flowing With Leadership Under The Anointing A Bldg. (Chapel)
Dean Demos	How To Improve Your Singing Voice B Bldg. (Room #201)
Tom Elie	Large Dramatic Productions: Practical Points to Producing and Using Them B Bldg. (Room #203)
Janet Shell	Music Ministry to Children - Christian School Music B Bldg. (Room #204)
Larry Turner	Keyboard Accompaniment In Worship (Advanced) C Bldg. (Sanctuary)

3:00 - 4:30 p.m. CLASSES

Larry Dempsey	Releasing the Song of the Lord - Vocally* A Bldg. (Chapel) - Lab
Debbie Roberts	Lab On The Dance (Advanced) A Bldg. (Lower North)
Tim Braddock	Effective Use of Television in the Local Church B Bldg. (Room #201)
Trueman Kelley	Lab on Drama: Directing and Staging B Bldg. (Room #203)
Ernie Woolner	The Church In Transition B Bldg. (Room #204)
Barry/Steve Griffing, & Mike Herron	Releasing the Song of the Lord - In the Orchestra* C Bldg. (Sanctuary)

\*(Lab--bring instruments)

6:30 p.m. PRE-SERVICE PRAYER

7:00 p.m. EVENING WORSHIP SERVICE C Bldg. (Sanctuary)

Guest Speaker: Pastor Leonard Gardner



DAVID'S TABERNACLE  
BIBLE PATTERN FOR CONTEMPORARY MUSIC MINISTRY

By

Rev. Barry Griffing  
Shiloh Christian Fellowship  
Oakland, Calif.

- I. When Israel's leaders restored Davidic Patterns of Temple Worship, the nation experienced spiritual, moral, and military blessing.
  1. II Chronicles 23:18 Jehoiada
  2. II Chronicles 29:25 Hezekiah
  3. II Chronicles 35:15 Josiah
  4. Ezra 3:10-11 Temple restored
  5. Nehemiah 7:1 Walls, gates restored
- II. It is the Father's intent to restore and maintain Davidic patterns of worship in the New Testament era because David was the prototype of the New Testament worshipper.
  1. Acts 15:16-18 Fathers intent even before Lucifer.
  2. Acts 24:14 Paul was a Davidic worshipper
  3. John 4: 19-26 Jesus did not destroy the truth of Temple Worship
  4. I Corinthians 10:11 Israel's history profitable for last day church.
  5. I Corinthians 15:46 God's restoring the spiritual pattern not the natural practices.
  6. Revelations 3:7 Key of David: worship
  7. Revelations 14 Lamb is in Zion the birthplace of David Worship
- III. David versus Pre-Davidic Worship

Please refer to following pages...

Davidic

1. I Chr 15:1,3 - Principle of Preparation. David took the initiative to prepare the place and the people for the Presence, before the fact.
2. I Chr 15:3,4 - Principle of Gathering. David gathered the elders, levites, and the congregation into one big "priesthood of all believers" to bring up the Ark.
3. I Chr 15:11-13 - The Levitical Principle. David set levitical prerequisites for those who would minister in music continually in God's House
4. I Chr 15:14-15 - Principle of Sanctification. These levite musicians took the initiative to

Pre-David

1. Men of God would sanctify a place as holy after God had already manifest His Presence there.
2. a) Levites had a monopoly on ministering before the Lord at the Ark.  
b) Leaders exercised authority in the office of prophet, judge, or king with inquiring at the Ark  
c) The people avoided the Ark out of fear.
3. Sacred or prophetic music was not considered a priestly ministry unto the Lord
4. The prophet-minstrel would sing as a response, not to his own preparation, but to the sovereign falling of



Davidic

**sanctify themselves as**

a deliberate act of preparation for music ministry.

5. I Chr 15:16-21 - Principle of the Symphonic Sound.

Each levite-musician was appointed to make a certain sound at a certain time which gave birth to a fuller, more exciting symphonic sound of majestic Worship and militant rejoicing.

6. I Chr 15:22 - Principle of the Chief Musician.

This new symphonic sound necessitated the services of a skilled music instructor who could teach the music in rehearsal and conduct the levite-musicians as they bring up the Ark.

Pre-David

**God's Spirit (I Sam 10)**

5. Pre-David musicians were nomadic minstrels who accompanied themselves on instruments that were smaller, softer, and simpler than their Davidic successors.

6. Israel's musicians before David didn't play in ensembles together. Plus, the character of the music was more chant like and less metered. Hence, there was less need for a chief musician to coordinate rehearsals and conduct live music.

Davidic

7. I Chr 15:25-28 - Principle of the Sacrifice of Praise.  
Just as the burnt offering continued until being totally consumed, so did those offering the sacrifice of praise thru their music, dance and pageantry continue to do so until they were totally consumed, spirit, soul, and body. Furthermore, these acts of worship were performed as deliberate acts of faith and obedience to God's Word.

8. II Chr 29:27 - Principle of the Prophetic Song.  
David and his successors discovered that Jehovah inhabited this sacrifice of praise and would begin to manifest His Presence thru the prophetic song coming forth from the levite musicians.

Pre-Davidic

7. In pre-Davidic times, music, dance and pageantry were performed as acts of praise unto Jehovah after the fact to commemorate an appearance of God's manifest presence, a great deliverance, a military victory, a wedding, the making of a vow, etc. Hence, these offerings of praise were sporadic based on certain events.

8. There was no particular group of musicians who actually waited on this ministry of prophetic song.



Davidic

Pre-Davidic

Contemporary Applications

9. II Chr 29:28-29 - The Pageantry Principle. The leaders and the congregation would respond creatively to the prophetic song in a rich variety of worship.
9. "Worship" and "Pageantry" were separate concepts before David. Worship was a sacred family activity while pageantry was a secular celebration of significant national events.
10. I Chr 16:4 - The Recording Principle. These prophetic symphonies and their responses were documented by the levites, complete with music notation, so that these manifestations of God's Presence could be preserved for posterity. Hence, the psalms with their "selahs" and instructions "To the Chief Musician". These psalms became the nations "hit-parade".
10. Before Zion became the spiritual and cultural focal point of the nation, roving "schools of prophets" would pass along news, including new songs to the towns on their travelling circuit.
11. I Chr 25:1-5 The Apprentice-ship Principle. New Chief Musicians were appointed and placed under seasoned Chief
11. There was no equivalent of this in pre-Davidic Israel, although the surrounding nations applied these principles in their pagan

Pre-Davidic  
temple music program!

Davidic

Musicians so that their prophetic music mantle could be passed on to a new generation of praisers.

12. I Chr 25:6-7 - Principle of Instruction. This new generation of Chief Musicians received private instructions from their mentors to develop the "cunning" necessary to flow prophetically in music. They received "honorable mention" after receiving this instruction and developing this virtuosity.
13. I Chr 25:8 - Principle of Ministry by Course. These new Chief Musicians were assigned to music ministry rotations in God's House in which they continued their "on-the-job-training in prophetic song.
14. I Chr 23:5 - Principle of Festival Worship. At special times, like the feasts, the



Davidic

coronation of a new king,  
etc., all the levites  
would be gathered together  
into a national mass choir  
and orchestra to minister  
unto the Lord in the priests  
office.

Pre-Davidic

Contemporary Applications

# THE 1948 REVIVAL - THEN AND TODAY

Pastor Violet Kitley  
Shiloh Christian Fell.  
Oakland, Calif.

Every one has a new faith - the power of the presence of the Holy Spirit.

1948 - I am living in the center -  
My life is now God  
Sanctified in God

- Power of influence - in Community - The Word

My life is now God - Liberty + Intimacy

Don't mistake the power of the Holy Spirit

My heart is all over the world

Help you be what God has called you to be

Body Ministry - By what which every part supplies  
we need all the gifts.

Words → Faith → Feelings  
worship of God → faith comes by hearing of word → fruit of the Spirit  
of the Holy Spirit

In the  
of the  
Pastor  
etc  
Sanctification

worship →  
I don't know what  
we are doing, we are doing which  
worship in spirit and  
confidence in the Holy Spirit

Baker  
"The Memories of Music"

Dr. about  
Hst. of music  
western culture

THE SONG OF THE LORD

Mike Herron  
Bible Temple  
Portland, Oregon

*[Signature]*

- <sup>2</sup> Revisio New Song "fresh" comes like a warm fire today's garden

12 minor keys - 12 labels off O.T.  
12 major keys. 12 H postles  
24 minor keys - 24 labels off O.T.  
24 major keys. 24 H postles

• (Regime Power - 38:7)

Oct 2014 on multiple of 11

1) Look at 12 → Seller man → There is a new bird coming in  
to eat on

est. p. the cases

7 - notes of Scale - 7 Colours of Light

7 - notes of scale - 7 colors of light  
"Brace the Light for you be not Darkness"  
artificial illumination

1. Dent 3/19 -

Face written in Sans

✓ 18987 - Small white tree

- 1/Chen 516 - Appointed Muslim to make voluntary Ramya to mosque

During exposure of the back - the "tearing" of the back was evident

To join the nursing staff and hospital to play  
songs to mothers of the spirit

28 Songs in the Book of Isaiah - Genesis & Rev. of Messianic

P. 110 - English - P. 110 - 110

832 - Dennis' analysis of the chief

15 Am. 16 - People have a usual background

Phosphoryl species are strong <sup>(17)</sup> hydrophobic ligands together



## "HOW TO BE AN EFFECTIVE WORSHIP LEADER"

David Fischer  
Living Waters Temple  
Pasadena, Calif.

- I. An effective worship leader must have an EXPERIENTIAL AWARENESS of true worship.
  - A. True worship is an interaction with the Divine Presence of the Godhead.
    1. We come "before his presence" with singing. Psalm 100:2.
    2. The presence of God abides in our worship and praise. Psalm 22:3.
    3. Jesus Himself sings in the midst of the church! Hebrews 2:12.
  - B. The "sound of many waters" in the church's praise is a manifestation of the voice of the Almighty! Revelation 1:15; Ezekiel 43:2.
    1. As we ascend into His presence with the "wings" of prayer and praise, we manifest the glory of God as did the living creatures in the vision of Ezekiel. Ezekiel 1:28, 24.
    2. These "living creatures" responded as one to the direction and moving of the Spirit of God. Ezekiel 1:19,20.
    3. They were always aware of the awesome presence of the throng of God and of the prophetic voice of God which was "over their heads" in the heavenlies. Ezekiel 1:24-26.
      - a. Even so we, as worship leaders, must always be aware of the great throne of God and of the prophetic voice of the Lord which thunders over our heads.
      - b. We must also respond and move by the Spirit of the Lord in perfect unity with the will of God in worship.
  - C. Effective worship leading, therefore, must be a response to the moving of the Spirit and must be done with a realization of the awesome heavenly realm around the throne of God in which worship thrives.

- II. An effective worship leader must know how to allow a congregation to MOUNT UP WITH WINGS, or to ascend into the presence of God by means of the "updrafts" of the Spirit. Isaiah 40:31.
- A. "Frantic flapping" does not bring a congregation very high!
  - B. "Stop & Go" worship, with jerky interruptions between songs for preachy exhortations and cheerleading also keeps a congregation earthbound.
    - 1. The Scriptural descriptions of the moving of God's Spirit--a mighty wind and a rushing river--involve continuous flow and progressive movement.
    - 2. Let preachers preach and let worship leaders lead worship! And if a preacher is also an effective worship leader then let him/her know the difference.
  - C. Bouncing back and forth between themes, keys and tempos can also thwart the upward ascent of the congregation, creating a "jerky" feeling in the worship service.

III. An effective worship leader can discern the THEME AND PURPOSE of God in the worship service and go with it until its completion.

- A. Some people in a worship service "see only a great tumult and know not what it is"; others can sense the true direction of the Spirit of God. II Samuel 18:29.
- B. An effective worship leader will stay with a theme such as repentance and cleansing or rejoicing and praise until it is "finished."
- C. Discerning the direction of the Spirit of God in worship involves a balance between seeking the Lord ahead of time and being open to what "catches fire" at the moment in the congregation.
  - 1. Being too rigidly programmed in advance has the disadvantage of causing the worship leader to want to forge ahead with the "program" and not be sensitive to lingering where the Spirit of God is moving.

2. Being too "open-ended" can lead to "fishing" by the worship leader with no productive direction manifested.
3. The balanced approach is manifested by the worship leader who comes prepared to the best of his/her ability and then remains open to change by the Holy Spirit in the midst of the service.
  - a. A mature worship leader has no "pet" worship expression, hobbyhorse, or theological "axe" to grind; whatever turn the worship service takes, if God is in it, there is life.

IV. An effective worship leader can COORDINATE musicians and singers in one harmonious whole.

- A. It is helpful for the worship leader to provide a list for key musicians of the intended direction of the service, listing songs and keys.
  1. This gives the musicians a sense of rest that they know what is coming (unless the Holy Spirit takes over the lead in another direction!).
- B. The worship leader often acts as a "coach, signaling as unobtrusively as possible any key changes, worship chord progressions and groupings of instruments.
- C. An effective worship leader knows how to allow some "treading water" time for spontaneous songs of the Lord or prophetic ministry to occur, but does not prolong this waiting time to the extent that life ebbs out of the service.
- D. An effective worship leader cannot get so personally "lost" in worship that the worship service loses its leadership!
  1. As a mediator between the Spirit of the Lord and the People, the worship leader must have one hand in the Lord's hand and grasp the people with the other hand to bring them together!
  2. A good worship leader knows how to sense when the majority of the congregation has "tuned out" or isn't "with it" and can sense in the Lord what to do to "right the ship."



- V. An effective worship leader should have no timidity about being a public EXAMPLE AND EXHIBITION of true worship.
  - A. As the leader of the worship service the congregation focuses upon him/her and should be inspired by the view to rejoice in the Lord and in the power of His might!
  - B. King Solomon knew the importance of this principle and purposely had a scaffold built so that he could kneel upon it in the sight of all the people and lift his hands to God in heaven as a sign that the leadership over the people was a leadership that sought the Lord! II Chronicles 6:12,13.
  - C. By means of uplifted hands and a joyful countenance, the worship leader can help direct the hearts and minds of the congregation upward.
    - 1. Then, if the presence of the Lord comes down in such an awesome fashion that no one can stand to minister and the whole congregation prostrates themselves before the glory of His presence, the worship leader can become just another "follower" of the mighty moving of God! II Chronicles 7:1-3.

## INTRODUCTION TO THE EXPRESSION OF DANCE

Debbie Roberts  
"His Arts"  
Ontario, Calif.

- I. Why Dance
  - A. Commanded by God
    - 1. In the Feast
    - 2. In Worship
  - B. Days of Restoration
    - 1. Aspects of Restoration
    - 2. Then They Shall Dance
- II. What Is A Dance Company
  - A. The Dance
    - 1. Congregational
    - 2. Company
  - B. The Purpose Of A Company
    - 1. Ministry of The Dance
    - 2. Types of Dance
- III. Where Is Dance Today
  - A. Social Dance
  - B. Produces A Lifestyle
  - C. The Arts Today
- IV. Walking In Balance
  - A. Balance Is Defined
  - B. Balance In Scripture
  - C. Balance In Demand
  - D. Balance In Duty

## THE DANCE COMPANY

God is doing a great and marvelous thing in these days. He is restoring worship in all it's fullness and beauty to His Church. Restoration is heavy upon His people. The "Dance" is just one avenue of worship, and yet this area of worship holds a heavy responsibility.

'Dance' comes from the Hebrew word "Mecholah", meaning to dance in a circle, twist, whirl. The Dance Company is a group of people called out and set apart unto God to minister in this area. Teaching and training go hand in hand, the same as with the choir and musicians. These were also appointed offices in the area of worship. (I Chronicles 15:16-22).

## SPIRITUAL DANCING

<u>Scriptures</u>	<u>Who</u>	<u>Why</u>
1. I Chronicles 15:27-----	David-----	ministry
2. Judges 21:21-----	Daughters-----	worship
3. Exodus 15:20-----	Miriam-----	blessing
4. II Samuel 6:14-16-----	David-----	joy
5. Psalms 149:3-----	Saints-----	command
6. Jeremiah 31:4-13-----	Saints-----	rejoice
7. Revelation 19:7-----	Saints	

<u>People</u>	<u>Company</u>
<u>Effect:</u> We dance because of:	Cause: We dance to create, bring healing, deliverance, watering or release
Joyful - Gul, Gil (Hebrew)	To wait - Chul, Chil (Hebrew)
Whirl - Karar (Hebrew)	Bear - Chul, Chil (Hebrew)
Twist - Chul, Chil (Hebrew)	Bring forth - Chul, Chil (Hebrew)
Leap - Mallomai (Greek)	Drive away - Pazaz (Hebrew)
Jump - Skirtao (Greek)	Stamp - Rekad (Hebrew)
Skip - Rekad (Hebrew)	Shout - Choros (Greek)
Spring about - Rekad (Hebrew)	Grieve - Chul, Chil (Hebrew)
Gladness - Agalliasis (Greek)	Writhe - Chul, Chil (Hebrew)
	Travail - Chul, Chil (Hebrew)
	Spin - Gul, Gil (Hebrew)



## THE DANCE COMPANY

### I. THE DANCE COMPANY

- A. Hebrew word "MACHOLA" = a dance company.  
Sometimes with chorus. A company of dancers.
  - 1. Exodus 15:20
  - 2. Judges 21:21
  - 3. I Samuel 18:6
  - 4. I Samuel 29:5
  - 5. I Samuel 21:11
  - 6. Song of Solomon 6:13

### II. THE PURPOSE OF THE DANCE COMPANY

- A. To Lead in Joy and Triumph
- B. To Praise the Lord
- C. Preparing the Way for the People

### III. THE PROPHETIC DANCE

- A. Danced Under the Prophetic Anointing
  - 1. I Samuel 18:6-7
  - 2. Exodus 15:20
  - 3. Able Meholah
    - a. Gideon victory
    - b. Solomons food
    - c. Elisha's double portion

### IV. THE SONG OF THE LORD WITH DANCE

- A. "Shuwr" = turn, travel about with song.
  - 1. Exodus 15:1
  - 2. I Samuel 18:6-7
  - 3. Judges 5:1

V. FESTIVAL DANCING

A. All the congregation danced - "Chagag"

1. Exodus 12:14
2. Psalms 42:4
3. Luke 15:25
4. Jeremiah 31:13

WHAT IS A DANCE COMPANY

I. TYPES OF MINISTRY

A. THE PROCESSION

1. Purpose - to lead in joy and triumph; a call to worship; to celebrate in feasting; to bring worship to a focal point; to display the glory of the Kingdom.

2. Instruments Used - II Samuel 6:5, the harp, psalteries, timbrels, cornets and cymbals.

Exodus 15:20, the timbrel.

Nehemiah 12:35, the trumpets.

Isaiah 30:29, the flute

3. Scripture - I Chronicles 15:29

II Samuel 6:12-16

Luke 7:32

Mark 6:22

Matthew 11:17

Psalms 68:25

Psalms 48:12

B. THE CIRCLE DANCE

1. Purpose - expression of joy, feast days, festive celebrations.
2. Instruments Used - all and any that would make a joyful sound.

3. Scripture - Psalms 30:11  
                   Psalms 118:24  
                   Jeremiah 31:4,13  
                   Lamentations 5:15  
                   Psalms 149:3, 150:4

C. AN ENTRANCE

1. Purpose - To ascend the hill of the Lord, to  
                   come into His presence. To gather  
                   His presence. To gather the people  
                   together and bring them to a focal  
                   point in worship.
2. Instruments Used - All, mostly flutes, pipes,  
                                   done with joy and noisy festivity.
3. Scripture - Isaiah 2:3  
                   Isaiah 30:29  
                   Psalms 42:4

WHERE IS DANCE TODAY

I. SOCIAL DANCE

A. PRODUCT

1. 1500-----Dancing Mania
2. 1600-----Court Balls
3. 1700-----Ball Rooms
4. 1800-----Waltz and Western
5. 1900-----Roaring 20's  
                   Military Balls
  - a. 1930-40-----Big Band Era
  - b. 1940-50-----Combo's
  - c. 1950-60-----Rock and Roll
  - d. 1960-70-----Disco
  - e. 1970-80-----Punk and New Wave



B. PRODUCES

1. A lifestyle
2. Everyone be a star
3. Brotherly Love Club
4. Super Human
5. High Places

II. THE ARTS TODAY

A. DISCIPLINE

B. BUDGET CUTS

WALKING IN BALANCE

I. DEFINITIONS OF BALANCE

- a. harmonious arrangement or adjustment
- b. equality between the totals of the two sides
- c. to be equal or proportionate
- d. the harmonious proportion of elements

II. SCRIPTURE ON BALANCE

- a. Proverbs 11:1 - a false balance is an abomination to the Lord; but a just weight is his delight.
- b. Proverbs 20:23 - divers weights are an abomination unto the Lord and a false balance is not good.
- c. Matthew 11:29 - Zugos - balance, Take my yoke upon you and learn of me, for I am meek and lowly of heart; and ye shall find rest unto your souls.

III. BALANCE IN DEMANDS

NATURAL

- a. established in the church
- b. discipline

SPIRITUAL

- a. committed
- b. ordered

NATURAL

- c. learning ability
- d. dependent, availability
- e. responsible
- f. body upkeep

SPIRITUAL

- c. group flow
- d. complete role
- e. faithful
- f. living sacrifice

IV. BALANCE IN DUTIES

- a. servant
- b. representative
- c. loyal to leadership

- a. cleansing
- b. ministry
- c. prayer life and Word

V. BALANCE IN DEVELOPMENT

- a. friendship
- b. skill
- c. practice
- d. organized

- a. unity
- b. artistry
- c. freedom
- d. wise behavior

## LOYALTY: THE KEY IN STAFF RELATIONSHIPS

Warren Hastings  
Shady Grove Church  
Grand Prairie, Tx.

### I. Introduction

#### A. Webster's Definitions

##### 1. Loyalty

- a. The state, quality, or instance of being loyal.
- b. Synonym: fidelity

##### 2. Loyal

- a. Faithful to the lawful government, or to the sovereign to whom one is subject.
- b. True to any person to whom one owes fidelity; constant.
- c. Of, pertaining to, or showing loyalty; as loyal expressions.
- d. Synonym: faithful.

##### 3. Faithful

- a. Belief in God, revelation, or the like.
- b. Fidelity to one's promises, or allegiance to duty, or to a person; loyalty.

##### 4. Synonyms

- a. Faithfulness, loyalty, and fidelity are synonyms which mean unswerving adherence to a person or thing to which one is bound by love, pledge, or duty.
- b. Loyalty, in addition, implies a close personal relationship that is steadfast even when tempted to renounce or ignore it.

#### B. Bill Gothard's Definitions of Loyalty (taken from Character Sketches, Vol. I)

- 1. Adjusting my schedule to meet the needs of those I am serving.



2. Standing with those I am serving in their time of need.
3. Being a reliable messenger to those I am serving.
4. Knowing and following the wishes of those responsible for me.

## II. Loyalty on All Levels of Relationships

### A. Loyalty to God - our first priority

1. Love
2. Obedience
3. Fidelity
4. Communion

### B. Loyalty to the Pastor

1. Share his vision
2. Sense his heart
3. Seek his counsel
4. Support his decisions

5. Submissive attitude in appealing wrongs

C. Loyalty to other Staff Members

1. Words

2. Attitudes

3. Servant's Heart

4. Honor one another

5. Communication

6. Job Descriptions

7. Clear lines of authority

8. Unity

D. Loyalty to the Body

1. Shepherd's heart

2. Feed the sheep

3. Be a servant

III. Joab and David: A Study in Loyalty

A. Background Information

1.

2.

3.

4.

B. Examples of Loyalty and Godliness

1.

2.

3.

4.

5.

C. Examples of Disloyalty and Wickedness

1.

2.

3.

4.

5.

D. Conclusions



## THE BASICS OF GOOD CHORAL CONDUCTING

Dean P. Demos  
Hope Temple  
Findlay, Ohio

"He chose David...(who) fed them according to the integrity of his heart; and guided them by the skilfulness of his hands." Ps. 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?

Baton- 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. However, it scares people, and can make them too starchy.

Hand - Allows greater expressiveness in choral work, and seems to get more sound out of voices.

IV. The "point of attention."

1. Where to hold the stick.
2. Tempo in mind.
3. Don't hold too long.

V. The "beat of preparation." Usually one full beat preceeding the first beat to be played, it determines...

1. Tempo
2. Volume
3. Style

VI. Showing and sustaining the beat.

1. Downbeat.
2. Ictus.
3. Tip of baton.
4. Keep it moving.

VII. Stylistic patterns.

1. Non-expressivo
2. Expressivo-legato
3. Staccato
  - a. light
  - b. full
4. Marcato

VIII. Changes in Dynamics.

1. Sudden
  - a.
  - b.
  - c.
2.
  - a.
  - b.

IX. Cuing.

1. Eyes
2. Baton
3. Left hand

X. Sub-division of the beat.

XI. Ritardando & Accelerando

XII. Holds.

1. Concluding hold.
2. Holds not followed by a rest.
3. Holds followed by a rest.

XIII. Accents and syncopation.

XIV. Rests.

XV. Cut-offs.

The Grammar of Conducting by Max Rudolf was my primary source-book.

## STARTING A DRAMA MINISTRY IN YOUR CHURCH

Jill Austin  
Master Potter Ministry  
714-544-5630  
714-952-0731

- I. Local church vision for each presentation
  - A. Who is your audience
  - B. What do you want to say
  - C. Example: Evangelical outreach, Sermon illustration, Christmas play, Pagentry and celebration to the body, Street drama
- II. Leadership
  - A. Relationship to Pastor
  - B. Ministry vs. Talent
  - C. Vision vs. Finances
  - D. Delegating responsibility
- III. Drama Focus
  - A. Script writing
  - B. Rehearsal calendar
  - C. Auditions
  - D. Tech. leadership
    - 1. Costumes
    - 2. Props
    - 3. Lighting
    - 4. Audio
- IV. Using Drama to move in the Holy Spirit



KEYBOARD ACCOMPANIMENT IN WORSHIP (INTERMEDIATE)

Larry Turner  
Salem  
Oregon

C-A<sup>b</sup> } simple  
C-D } keys

Extemp

RELEASING THE SONG OF THE LORD - VOCALLY (LAB)

Larry Dempsey  
Living Faith Church  
Santa Ana, Calif.

Def. "The giving forth of a Song  
or a Song prophetic utterance  
which may be spontaneous, by inspiration of the Holy Spirit.  
Hence, a spiritual song or a Song of the Lord".

IS =

1 - Col 3:16 Eph 5:19 - 1 of 3 Dimensions  
Psalm - Hymn - Spiritual Song

2 - Expression of worship directed to God  
Paul of Personal Truth

Amos 9:11 - Acts 15:14

Hebrew 9:14 ? Authority - Name of Jesus given to Jesus

Rom 19:10 - Test of Jesus is Spirit of Prophecy

[This test should be Lindentious]

Heb 2:12 - Jesus singing in the midst of the church

2 Cor. 3:17 - In the midst of there is highly -

Sing our true singing

Ps 27:3 When our Holy Spirit that inhabited the Patriarchs of Israel

Inhabited - comes to set as a judge & enthroned

Lord's Prayer Judgements of God -> Encounter the Holiness of God

Contemplation always brings change

The Judge our attitudes - our motives -

Produces a people being changed into his likeness

Hebrew 1:10 - First of our lips

2 Chron 29:27 - Every Biblical (39) Renewal - restored Davidic worship  
Brink Song - [Love will] -> Song of the Lord

## DANCE WORKSHOP LAB

Pamela Chesbro  
Living Waters Temple  
So. Pasadena, Cal.

- I. Congregational Dancing
- II. Jewish Dance Steps
- III. Prophetic Interpretive, Sign Language
- IV. Processionals
- V. Spontaneous flowing in Worship

1- Fear that is fear from  
Christ - Dishonoring Attributed  
A polluted stream will not give the  
Life of Christ

2- Sensitivity

3- Flowing Direction of music leader

4- Knowledge of the word -

• Ministry / Commitment

• Song of the Lord

• Ye shall know the truth

And the truth shall set  
you free.

5- 2 Tim. 2:15 - Study to  
show thyself a  
workman

6- who qualifies

Ps 24 -  
clean hands  
pure heart

Song of the Lord

1- Instruments set the pace - create the atmosphere

1 Chron. 25:7 - Instrumental in the Song of the Lord  
(200 out of 4000 played)

Select - change of mood - change of song or pause  
Take time to hear from the Lord.

2- 1 Chron 25:6 - Look to leaders - Vic. of Singers -  
under the hands of their fathers -

3- Wait on your ministry - wait on others  
Learn to listen - listen to others - hear what God is saying  
in the service - if you did do it O.R. Don't be  
repetitive  
Edification is Primary for corporate worship

THE TEAM MINISTRY OF PASTOR AND MUSIC MINISTER

Pastor Violet Kitely  
Shiloh Christian Fellowship  
Oakland, Calif.

RELEASING THE SONG OF THE LORD - IN THE ORCHESTRA (LAB)

Barry/Steve Griffing  
Shiloh Christian Fellowship  
Oakland, Calif.

Mike Herron  
Bible Temple  
Portland, Oregon



PASTOR IONE GLAESAR  
Living Waters Temple  
So. Pasadena, Calif.

MASTER POTTER - DRAMATIC PRESENTATION

Jill Austin  
N. Hollywood, Calif.

## THE HEART OF WORSHIP

Lamar Boschman  
Shiloh Christian  
Fellowship  
Little Rock, Ark.

### I. The Heart of Worship

#### A. What is Worship?

Def. to depress oneself, to prostrate oneself in  
homage to God (as royalty)

1. Is worship form, expression, action, or activity?
2. Is there a sacrifice of worship?
3. Worship is HEART EXPRESSION of love, adoration,  
and praise to God with an attitude and acknow-  
ledgement of His Supremacy and Lordship.

#### B. Where Must Worship Originate From?

1. Worship does not originate from the instrument,  
the voice or the body.
2. Worship must come from the innermost heart and  
spirit of man  
"Out of the abundance of the heart the mouth  
speaks"

#### C. Does the Heart Condition or Attitude Determine Whether One is Worshipping?

1. Physical expression without the proper attitude of  
heart is meaningless
2. "Where your \_\_\_\_\_ is, there is your heart  
(Jer. 13:10 - we worship what we bow our heart to.)

#### D. Do you Want to Know The Condition of Your Heart?

(Ask yourself these questions)

1. What will you do or your attitude be when your  
Pastor:
  - a.) removed you from being a worship leader and  
puts someone else in your place indefinitely.
  - b.) will not let you play your instrument again.  
In fact he sets all the musicians down  
except the pianist.

c.) announces no more "Song of the Lord" or Scripture songs in a songservice, only hymns. Worship will only take 15 minutes.

2. Would you:

- a.) get mad, because you enjoy playing your instrument (it beats being an ordinary congregational worshipper.) (REBELLION)
- b.) go on the road and start your own ministry. After all God's given me revelation on the "Song of the Lord", The Ministry of Music, and the Dance. (INDEPENDANCE)
- c.) go to another church where they are giving more emphasis to the "Song of the Lord", and my ministry will be recognized. (LAWLESSNESS)

3. If this is your reaction, you have the same heart attitude as \_\_\_\_\_

ISA. 14:11-14 "Thou hast said in thy HEART, I WILL..."

- a.) What is "Rebellion" - lawlessness, taking matters into your own hands.
- b.) What is "Independance" - working something out on your own separate from God, His authority in our lives, and the Church - building your own ministry and not the local church.

eg. David and King Saul

E. Excellence And Beauty In Worship Comes From the Heart

- 1. Man calls excellence - music sung & played well.
- 2. God calls excellence and beauty - a heart tuned to His perfect pitch sending forth harmonious notes of obedience and submission.

Ezek. 33:30-32 "...with their mouth they show much love (worship) but their HEART goeth after their covetousness"

Eph. 5:19 "...making melody IN YOUR HEART"

I Sam. 15:22 "...Behold to \_\_\_\_\_ is better than sacrifice and to hearken than the fat of rams:

Matt. 7:21 "Not every one that saith LORD, LORD, shall enter into the Kingdom of heaven: but he that DOETH the WILL of MY FATHER. Many will say to me in that day, Lord, Lord have we not...done many wonderous works? Then will I profess unto them, I never KNEW you"

# Resurrection Sound

## II. The Heart of The Worship Leader

### A. What Is A Worship Leader?

### B. To Be A Worship leader Does One Need To Play An Instrument, Sing Or Even Be Musical At All?

### C. Vital Requirements To Be A Worship Leader

1. broken spirit (Psalm 51:17, Isa. 57:15)
2. right attitudes
3. Pure heart

### D. Relationships

1. The heart of a Worship leader must be knit with the heart and vision of his/her pastor.

a.) If not- you're independant

- your goals, desires, motives and vision are separate from those of your pastor and the local church. (They're separate from God's)

Communicate with Pastor before service

"Pre Service Huddle"

2 Cor 13:11

Ps. 133:1 dwell together -

"Remain" stay, settle, abide

Matthew 18:19 agree "union - total unity to be a one - a harmony"

Hosanna 10:1 - shout aloud - Deut. 32:10

(If it together - become one - become a unit)

### E. Prayer

1. A worship leader loves to pray

\* "If we can't touch God in prayer, we can't touch God in Worship"

2. You must build an altar of prayer before you can burn the incense of worship.

"My House shall be called a house of Prayer"  
Intercession  
Songs of Praise from the Heart  
Tribal worship - OPES into God



THE CONCERTED SOUND: THE CLOUD NOT THE LASER

Steve Griffing  
Shiloh Christian Fell.  
Oakland, Calif.

HOW TO PLAN A MUSIC/WORSHIP CONFERENCE  
IN YOUR LOCAL CHURCH

Larry Dempsey  
Living Faith Church  
Santa Ana, Calif.

I. VISION FOR KINGDOM EXPANSION

- A. Is hosting a music/worship conference in your area a part of the overall vision of our outreach in your local assembly?
  - 1. What has God said in times past to the local leadership regarding such an endeavor?
  - 2. Is the main impetus for such an event coming from the senior pastor?
    - a. The importance of scriptural principles of authority.
  - 3. Is your local church of sufficient strength (physically, spiritually, and monetarily) to host such a gathering?
  - 4. How will such a conference affect the kingdom of God in your area?
    - a. Carefully check motivation.
    - b. Where is your church, relationship-wise, to other churches in your area?

II. PLANNING AND PROCEDURE

- A. Committees - The Importance of Group Effort.
  - 1. Advertising:
    - a. Qualifications:
    - b. Duties:
  - 2. Registration/Hospitality
    - a. Qualifications:
    - b. Duties:

3. Kitchen/Food Preparation

a. Qualifications:

b. Duties:

4. Clerical/Office Help

a. Qualifications:

b. Duties:

5. Maintenance/Cleanup

a. Qualifications:

b. Duties:

6. Transportation

a. Qualifications:

b. Duties:

NOTE: Whoever you are considering to chair these committees, make sure they are submitted for final approval to the pastor before you ask them to serve.

B. Communication

1. You should meet frequently with your pastor to keep him briefed of all that is happening as you proceed with the planning, and submit all ideas, changes, etc. to him for final approval. Be sure your meeting times include prayer together.
2. You should keep abreast of what your committee chairpeople are doing; how their work is advancing, etc. Be sensitive and responsive.

C. Determining Registration Cost

1. At this point, an exciting element of faith comes in!!
  - a. Your registration fees should be based on a projected number of people attending.
    - 1) How to make this projection:

2. Below is a sample of how I break down costs to come up with the registration fee for our last Southwest Symposium this past Spring:

NOTE: Based on a 3-day conference with over 1,500 brochures mailed, and a projected attendance of 300 registered people.

ESTIMATED COST PER PERSON

a) 2 Lunches	\$ 6.00
b) Gasoline for airport transportation and misc. other transportation	.50
c) Office Supplies, long-distance telephone, ID badges, etc.	1.00
d) Printing, typesetting, graphic work, postage (based on two mailings)	6.00
e) Honorariums and airfares for guest ministry (based on a faculty of 18 speakers in 24 clinics)	7.00
f) Miscellaneous rentals (tables, chairs, video equipment, lighting, etc.)	2.50
g) Miscellaneous (coffee, doughnuts, signs, dining room decorations, etc.)	1.00
h) Media advertising (TV, display ads, radio, etc)	2.00
i) Productions (Costuming, music, tapes, etc)	2.00
j) Bookstore items (Have a special Media Center Bookstore open during your conference)	2.00
k) Profit margin for the local church	<u>4.00</u>
Total per person	\$34.00

D. Determing Agenda

1. With your pastor, select the subjects you wish to cover during your conference and title them. Next, select your faculty. Your subjects and faculty should match.

- a) Workshop titles should be self-explanatory; to the point.
  - b) Try not to overlap, i.e. don't have more than one workshop dealing with one specific topic
  - c) If your workshops are elective, stagger them so each set of clinics will appeal to the broadest interests. Here is a sample of four workshops conducted simultaneously:
    - 1) Making the most of your choir rehearsal time
    - 2) Scriptural principles of dynamic worship leading!
    - 3) How to develop your songwriting skill
    - 4) Drama in the church: The arts in worship
2. Do not "stuff" your schedule. You will wear out the people.
  3. Your evening sessions should be "rallies" and open to the public at no charge.
  4. Structure your conference around the 5-A Plan!  
Give the people...
    1. Anointed Information
    2. A dynamic experience of praise & worship
    3. A hearty serving of good food
    4. Ample time for personal fellowship & sharing
    5. A place to rest
  5. Below is a sample schedule of a Friday night & all-day-Saturday music conference offering 12 elective workshops:

#### FRIDAY

7:00 P.M. - Festival of Choirs

#### SATURDAY

8:00 A.M. - Registration/Coffee Fellowship  
 9:00 A.M. - Morning Praise Gathering  
 9:45 A.M. - Elective Workshops (4)  
 11:00 A.M. - New Song Sharing  
 12:00 noon - Lunch  
 1:00 P.M. - Elective Workshops (4)  
 2:30 P.M. - Open Forum (Panel)  
 3:30 P.M. - Elective Workshops (4)  
 5:00 P.M. - Dinner  
 7:00 P.M. - Pagaent of Praise (worship rally)

### III. SPREADING THE WORD THROUGHOUT THE KINGDOM!

#### A. How to Contact the Churches in your Area:

1. Let your fingers do the walking...the YELLOW PAGES! Since your conference will be dealing with characteristics of charismatic worship, look for the churches under the following headings:

- Churches - Apostolic (mainly independent "Oneness" churches)
- Churches - Assemblies of God (nationwide)
- Churches - Christian Evangelistic Assemblies (California, Oregon, Washington)
- Churches - Church of God (Cleveland, Tenn) (nationwide)
- Churches - Church of God in Christ (nationwide black denomination)
- Churches - Church of God of Prophecy (nationwide)
- Churches - Community (look for the "pentecostal-type" names!)
- Churches - Evangelical (ditto!)
- Churches - Foursquare Gospel (nationwide)
- Churches - Full Gospel (mainly independent pentecostal churches)
- Churches - Charismatic (the worshipping churches will usually be found here)
- Churches - Open Bible Standard (nationwide)
- Churches - Pentecostal (Usually independent pentecostal churches are here)
- Churches - Pentecostal Assemblies of the World (black "Oneness" churches)
- Churches - Pentecostal Church of Christ (mainly Ohio & Indiana)
- Churches - Pentecostal Church of God (nationwide)
- Churches - Pentecostal Holiness Church (nationwide)
- Churches - Pentecostal Freewill Baptist Church (mainly North Carolina)
- Churches - United Pentecostal Church (nationwide "Oneness" denomination)
- Churches - Various Denominations (you find a lot of cults here, but try to glean the full-gospel churches from among them)

2. The telephone company will provide telephone books of all cities in your area...free.
3. Another way to contact churches in your area: If your church is affiliated with a pentecostal denomination, your pastor should have a directory of your sister churches. Send invitations to the churches listed in your general region.



B. The word must be spread with excellence!

1. All printed matter must be of the best quality you can afford...appearing professional, attractive, neat, well-worded.
  - a) Excellence will produce response!
  - b) Excellence brings glory to God!
  - c) Excellence is demanded by Scripture!

NOTES:

IV. THE BLESSINGS OF HOSTING A MUSIC/WORSHIP CONFERENCE

A. Strengthens the local church.

1. Provides opportunity for the entire church body to unite in service to the Body of Christ at large. This brings an increased vision for kingdom expansion.
2. Gives opportunity for the church people to open their homes as hosts, thereby giving them a chance for fellowship with others in the kingdom, and fulfills the scriptural ministry of hospitality to strangers.
3. Strengthens your local music ministry; provides challenge, new insight, and creates faith in the hearts of those in music ministry to the body.
4. Draws upon the creativity and abilities of those in the body as they work on various committees, thereby providing an outlet for seldom-seen ability and talent.
5. Provides a focal point of excitement, zeal and vision as the people plan, pray, prepare and "gear up" for the conference, thereby bringing a new sense of unity as the people work together in harmony toward one goal.

B. Strengthens the Kingdom.

1. Fulfills Jesus' prayer in John 17, and brings about a furthering of unity in the Body of Christ, as churches and leaders come together around the truths of praise and worship.
2. Provides new insight and challenge to pastors and music leaders for greater expressions of worship

in their churches, thereby bringing greater glory to God.

3. Gives opportunity for precious fellowship, meeting new friends, seeing what God is doing today, and brings general edification to the Body.

MAKE US ONE, LORD

Key of F

by Mike Maiden

Make us one, Lord  
Make us one, Lord  
Break down the barriers  
That have kept us apart,  
Make us one, Lord  
Make us one, Lord  
As we join our hands together,  
Join our hearts.

RELATIONSHIP AMONG THE MUSICAL AND PASTORAL STAFF

Hazel Sasser  
Rock Church  
Virginia Beach,  
Virginia

Amos 3:3

Can two walk together,  
except they be agreed?

1. MUST HAVE THE VISION OF THE HOUSE
2. KNOWING YOUR MINISTRY IN RELATIONSHIP TO  
THE CHURCH STRUCTURE
3. KNOW YOUR ANNOINTING AND FUNCTION IN IT
4. COMMUNICATION - A MUST

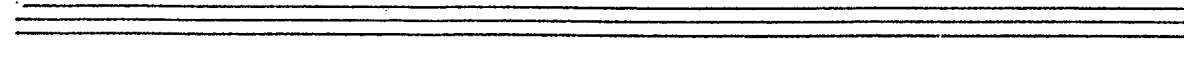
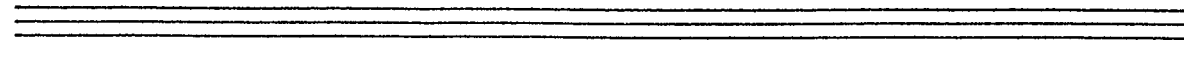
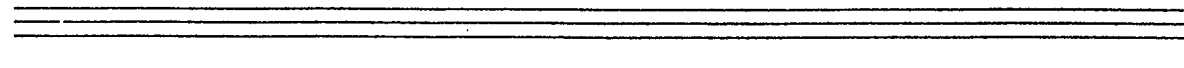
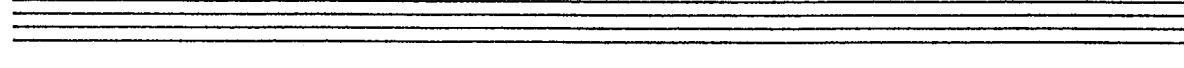
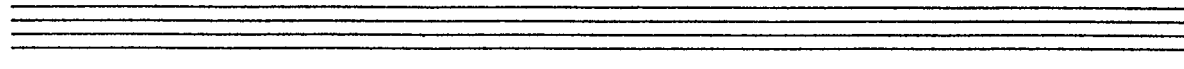
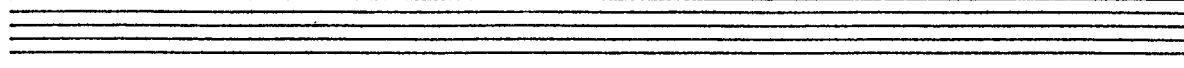
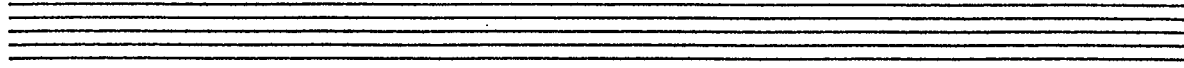
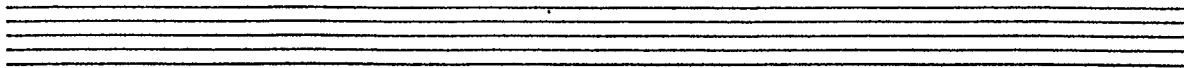
THE PRIESTHOOD OF THE BELIEVER: THE PURPOSE OF THE PRIESTHOOD

Sam Sasser  
Peoples Church  
Ventura, Calif.

## "HOW TO GET THE BLACK GOSPEL SOUND"

by Beverly Glenn  
Restoration Temple  
San Diego, Cal.

- I. Characteristics of Melodic Lines with Soulful Sounds.
- II. Chord-Structure & Rhythms of the 50's
- III. Chord-Structure & Rhythms of the 60's & 70's
- IV. Vocal Harmony Patterns, Rhythms & Techniques of "Soul Gospel" Music
- V. Syncopated Rhythms in "Soul Gospel" Music at the Piano.
- VI. Suggestions of Black Gospel Artists/Songwriters to Listen to:
- VII.
  - a. Bev. will introduce a choral-work which she has composed.
  - b. Question & Answer Period (Open Discussion.)





BEARING THE IMAGE OF THE HEAVENLY

Debbie Roberts  
"His Arts"  
Ontario, Calif.

FOLLOWING THE FLOW OF GOD IN A WORSHIP SERVICE

Larry Turner  
Salem, Oregon

MULTI-MEDIA  
EFFECTIVE USE IN A LOCAL CHURCH

Tim Braddock  
New Life Comm.  
Texarkana, Tex.

Communication of the Gospel:

Hebrews 13:16-"But to do good and to communicate forget not for with such sacrifices God is well pleased."

We learn from the art of orientation when relying on verbalization alone to communicate an estimated 90% of the message is misinterpreted or forgotten entirely. We retain only 10% of what we hear. However, by using proper visual aids in conjunction with verbalization, retention increases to an approximately 50%. (the percentages provided by modern day testing and technology, and does not indicate the effect that the Holy Spirit has upon the listeners mental capabilities).

MULTI MEDIA  
(OUTLINE)

I. What does it take for a media ministry?

A. Individuals with a vision.

(1) The producer (or pastor)-The producer is the one in charge of overseeing the entire production. He is also the one who steers the presentation with accurate Biblical accounts that contain fundamental values and truths. The producer needs to encourage prayer of those involved and interest others in supporting this ministry.

(2) Director-The Director should be familiar with key elements of pre-production, planning and past production verification of content.

B. Key elements in pre-production planning.

(1) Observation-It is important to be able to observe and communicate what you see in words.

(2) Scripting-Conducting a thorough research of the subject in order to interest the viewing audience.

(3) Visualization-To visually organize your thoughts in an orderly fashion that will lead to a conclusion. In so doing, we will learn to simplify and condense our message into a concise understandable story.

(4) Creative Continuity-Accurately visualizing your program before production begins. This will enable you to analyze and critique effective uses of words and visuals. In so doing, you are able to meet the purpose you have in mind.

(5) Evaluating Audiences-Pinpointing your audience, considering the time you have available to prepare for your presentation and consider the resources you have in communicating the objective you have in mind.

C. Evaluate the equipment Necessary for your Presentation.

(1) Slide Projectors-The slide projector can be randomly accessed. They are available in various sizes. They can be suspended out of sight on a light Bar. Recent technology has made Remote Control versatile and accurate. One limitation of a slide projector is to format a four verse song can take four to six slides, and would have to be projected in proper sequence. Sequencing could require a costly controller and several slide trays.

(2) Dissolve Machine (Programmable Slide Controller)-A dissolve machine can control two projectors. It will make a smooth fade from one picture to the other in sequence. Three disadvantages associated with this machine are: the initial cost is high, more post production is required and it takes more technical skill to operate. (author suggests this equipment is rented).

(3) Registration of Slides-This is similar to registration in printing. It is used in overlapping a title over a picture of visual.

(4) Programmed Controllers for multi-screen Presentations.-Multi Screen effects such

as segmenting a picture into portions and projecting each segment using three screens, three projectors, one cassette tape machine, and one programmable slide controller. This creates a visual effect which is similar to a large movie screen.

(5) Electronic Video Projections-This is achieved by the use of a video tape player and a video projector. The video projector can find its best use in a three screen presentation displayed on the center screen. It can provide a number of video sources such as: live video from a camera source for use in churches overflow areas, electronic graphics, electronic titles putting words in songs in a screen (this is used effectively during worship). The words can be rolled on the screen from bottom to top. Also several hundred songs can be put in magnetic memory for immediate recall. Of all the media tools discussed, may I recommend the video projection system. One more asset in this system is its use in family night activities such as family films and religious films. You may note that many have been able to buy a movie on video cassette for less than rental of the movie on 16mm. Even great Epic motion pictures such as "Jesus of Nazareth" can be bought for just a few dollars per showing.

D. Post Production

- (1) Keep it simple-Be sure you are telling the viewer what you would like him to know, and not just showing him a lot of pretty pictures.
- (2) Editing-Organize a flow of presentation from one visual transition to another. Keep in mind framing and visual continuity (such as centering).
- (3) Delete unnecessary camera movement or distractions.
- (4) Closing-Every minute the presentation runs, it risks losing the viewers attention. A large presentation doesn't necessarily accomplish what it intended to.
- (5) Summarize-Present your information and briefly represent it again in closing. This will keep the events just covered fresh in the viewers mind.

- \* how to impact people
- 1. teaching - know why - Believe it yourself
- 2. PRaise - Act of love with Job 36:27 Eccl. 1:22:3 [Thoroughly]
- 3. worship - results [faith in habits]

THE PRIESTHOOD OF THE BELIEVER: THE PROBLEM OF PRIESTHOOD

Pope Thursday

Sam Sasser  
Peoples Church  
Ventura, Calif.

- Jacob's Ladder

- 2 CO. ANGELS Ascending Descending

(Chra 25:15)  
Sons + Daughters  
Appl. to Song

poetic  
Dance  
Restoration  
(2 Sam. Danvers  
JER. 31 Restoration of: ... Dance  
C. S. of S. 6:13 - Bride of Christ  
Lead people into Victory

N.T. Acts 21 ... people

N.T. - Acts 24:14 - Feasts  
Dan. - Law - Feasts  
Pse - Prophecy - Feasts  
So I worship

Major + minor - Late 1500 AD.

MOSES create atmosphere = behaviour modification tool  
Q2. Social Encouraging people

A master of Song - master all modes of music

Music is tension, release - produces health, balance  
(Resident Ability - Appl. worshipers) STRIVING FOR EXCELLENCE

yes - those who operate when  
"Spirit of Prophecy" is evident  
Start with someone who  
is in love on 12/21 - get stage  
for flow of meeting

the guy who moves first often has the advantage -

• National Identity

• A military war without  
to maintain our borders

## MUSIC IN WARFARE

### SUMMARY OF THE BATTLE PLAN

2 Chorus - 17, 20

(Hesitant Battle)

Steve Griffing  
Shiloh Christian  
Fellowship  
Oakland, California

• Confusion -

A Style in our Music - Dance - Language

\* OBJECTIVES  
IN WORSHIP  
1. RELEASE DIBAGI from  
Bondage

IS. 40:2

2. INVADE GOG's  
territory

IS. 14:13

EZEK. 28:14

3. Bind the  
strong man -  
Drive back the enemy  
(a nation community)

#### I. PREPARATION - AS MUSICIANS - TO PRODUCE UNITY.

##### A. Teach principles from God's Word.

2 Chorus - 17: 8, 9

##### B. Weapons Build-up

Enemy - Gase  
1. march - Gase  
2. Ammon - a people  
3 - others

#### II. INTERCESSION

2 Chorus - 20: 3

Jehoshaphat

Jerred - set himself to seek the Lord

#### III. GOD'S WORD - PLAN

Q. sitting back of the covenant a love song -  
Numbers 10: HAZOREA = silence trumpet - an instrument to remind God of  
His covenant. VER 13 - RANGLY unity

#### IV. WAR CRY - PS. 47 - SHOUT! WITH VOICE OF TRIUMPH!

See 40  
See 4:14

#### V. VICTORY CELEBRATION

PS. 126  
PS. 149  
IS. 11:17

REVEAL in your triumph  
(Don't just go on to next line)

#### VI. PSALM 149 - BIND KINGS - EXECUTE JUDGMENT

Blessings & Concord Riches that come together  
VER. 28 - praise - Gloried in the Victory

Many Psalms are memorial songs of recorded

Keep a log - Record God's Victories



THE ROLE OF MUSIC  
IN THE PANORAMA OF RESTORATION  
(As Pictured In The Tabernacle  
of Moses and The Tabernacle of David)

Larry Dempsey  
Living Faith Church  
Santa Ana, Calif.

- I. 1517: MARTIN LUTHER: JUSTIFICATION BY FAITH
- A. The music reflected the truth restored:
1. Simplicity of the Gospel - Simplicity of the Music
  - a.
  - b.
  - c.
- THE  
BRAZEN ALTAR  
(Here blood  
was shed for  
sin - the  
sinner stood  
justified)
- II. 1530: ANABAPTIST: WATER BAPTISM BY IMMERSION FOR BELIEVERS ONLY
- A. Many great hymns speak of the truth of water baptism:
- 1.
  - 2.
  - 3.
- THE  
BRAZEN LAVER  
(Here the  
priests  
washed them-  
selves in  
water)
- III. 1750: WESLEY BROTHERS: SANCTIFICATION & HOLINESS OF LIFESTYLE
- A. The message of the music spoke of great doctrinal themes: God's Grace, His Atoning Work, Cleansing, Sanctification.
- 1.
  - 2.
  - 3.
  - 4.
  - 5.
- THE  
BRAZEN LAVER  
(This also  
speaks to us  
of being  
washed or  
sanctified  
by the Word)
- IV. 1906: PENTECOSTAL OUTPOURING: BAPTISM IN THE HOLY GHOST
- A. The music of the Pentecostal Revival centered around the Blood of Christ, the Work of the Holy Spirit, and the joy of the Lord:
- 1.
  - 2.
  - 3.
  - 4.
- DOOR OF THE  
HOLY PLACE-  
FIRST VEIL

V. 1948: LATTER RAIN REVIVAL: LAYING-ON-OF-HANDS WITH PROPHECY,  
BODY OF CHRIST, PRAISE & WORSHIP

- |   |  |
|---|--|
| A. Golden Candlestick gives divine illumination. Here the Believer-Priest receives light, revelation, insight and anointing by the 7-fold Spirit of the Lord in the Church and the revelation of the Word of God. (7-fold Spirit of the Lord, 7 lamps on the Candlestick, 7 Principle Doctrines of Christ being restored in Hebrews 6:1-2)  | <u>THE HOLY PLACE</u><br><br>(Candlestick, Table of Shewbread, Altar of Incense) |
| 1. The Candlestick generally speaks of the recovery of all seven principle doctrines of Christ listed in Hebrews 6:1-2...especially the doctrine of the <u>Laying-On-Of-Hands</u> .   |  |
| B. <u>Table of Shewbread</u> demonstrates the healing, health and life of Jesus as we discern the <u>Body of Christ</u> both spiritually and physically at the Lord's Table. It is here that unity in the Body of Christ is to be experienced and the truths of covenant relationship are shown. (Matthew 26:26-28, I Corinthians 11:23-24) |  |
| C. <u>Altar of Incense</u> is where we minister in prayer, <u>praise and worship</u> which ascends within the veil (Psalms 141:1-2, I Peter 2:5-10, Revelation 5:9-10). This speaks to us of the restoration of praise and worship that is currently sweeping the world. (John 4:24)  |  |
| D. Never before was there a sound like the sound of the music that came out of the 1948 Revival   |  |
| 1. Psalms restored -  |  |
| 2. Hymns restored -   |  |
| 3. Spiritual Songs restored (SONG OF THE LORD) -  |  |

VI. 1967: GRAHAM TRUSCOTT, DAVID SCHOCH, KEVIN CONNER & OTHERS:  
THE RESTORATION OF THE TABERNACLE OF DAVID.

- A. In the Most Holy Place there was but one item of furniture - the Ark of the Covenant, the Presence of God. In David's Tabernacle on Zion there was but one piece of furniture - the Ark! Likewise, today, as we see David's Tabernacle (The Church) being restored, we are focusing upon one thing only - the Person of Jesus Christ - His Divine Presence is the main attraction - Jesus is the "Star!" HALLELUJAH!
- B. The Tabernacle of Moses remained on Gibeon, but David's Tabernacle was on Zion - the Mountain of the Lord!
1. "We have come unto MOUNT ZION, unto the City of the Living God..." (Hebrews 12:18-24)
  2. "Out of ZION (not Sinai/Gibeon) shall go forth the law..." (Isaiah 2:2-3 & Micah 4:1-2)
  3. Jesus is the chief cornerstone (on which the foundation rests) of ZION, the Church. (I Peter 2:4-9)
  4. In Amos 9-11 the prophet prophesied that the Tabernacle of David would be restored, and in Acts 15:16, the apostle James declared that the New Testament Church was the fulfillment of that prophecy.
- C. The KEY OF DAVID (referring to the government & order of worship in the Davidic kingdom) has a two-fold revelation:
1. Divine Government of The Church:
    - a. Jesus was given the THRONE (Government, Authority) of His Father, David (Luke 1:32) and the Government was to be upon His shoulder (Isaiah 9:6-7).
      - 1) This government was not a natural kingdom - Jesus said so Himself (John 18:36). The government given to Jesus was the government of the TABERNACLE OF DAVID - THE GOVERNMENT OF THE CHURCH!
    - b. The Governmental Ministries of the Church are found in Ephesians 4:11: Apostle, Prophet, Evangelist, Pastor, Teacher.

MOST HOLY PLACE  
(Beyond the veil where the Ark of the Covenant was located - the very Presence of God!)

TABERNACLE OF DAVID ON ZION

(A tent tabernacle which housed the Presence of God in the Ark of the Covenant) (I Chronicles 16:1, II Samuel 6:1-17)

1. Jesus was an Apostle (Hebrews 3:1)
2. Jesus was a Prophet (Luke 7:16-17; 24:19, John 4:19; 6:14)
3. Jesus was an Evangelist (Luke 4:16-19, Mark 1:15)
4. Jesus was a Pastor (John 10:11-15)
5. Jesus was a Teacher (John 3:2)

c. Jesus gave Himself back to the Church upon His Ascension in the form of these five-fold ministry-offices. This is the government that is upon His shoulder - this is the THRONE of David that was given to Him. Ephesians 4:11 is the New Testament, New Covenant order of government for God's Holy Nation, the Israel of God, the Zion of the Lord, the Tabernacle of David, the Royal Priesthood - THE GLORIOUS CHURCH OF GOD!

d. HAND always speaks of authority and government. The Apostle, Prophet, Evangelist, Pastor & Teacher is often referred to as the HAND (Government) OF THE LORD.

"Humble yourselves, therefore, under the mighty HAND OF GOD, AND He will exalt you in due time."  
(II Peter 5:6)

1. This is beautifully illustrated in the restored truth of the Laying on of HANDS (God's Covering, Government) in the ministry of presbytery.

## 2. Divine Order of Worship In The Church:

a. God is restoring Davidic Worship! HALLELUJAH!

1. Expressions of Praise:

- 1.
- 2.
- 3.
- 4.
- 5.

6.

7.

8.

9.

- b. The music that is accompanying this present revival is literally flowing from the well-springs of the Holy Spirit! The Ministry of the Psalmist is restored!
- c. The music speaks of the glorious truths now being heralded to the inhabitants of the earth.
  - 1.
  - 2.
  - 3.
- d. The music is often accompanied by pageantry, dance and drama. (Psalms 68:24-26)
- e. There is a prophetic anointing upon today's music that is flowing out of Zion, the Church.
  - 1. It is the Testimony of Jesus, the Spirit of Prophecy. (Revelation 19:10)
  - 2. It is Jesus singing in the midst of His Church. (Zephaniah 3:17, Hebrews 2:12)
  - 3. It has a divine anointing upon it.

"Be FILLED WITH THE SPIRIT (Gr. PNEUMA), speaking to yourselves in psalms, hymns, spiritual songs..." (Ephesians 5:19)

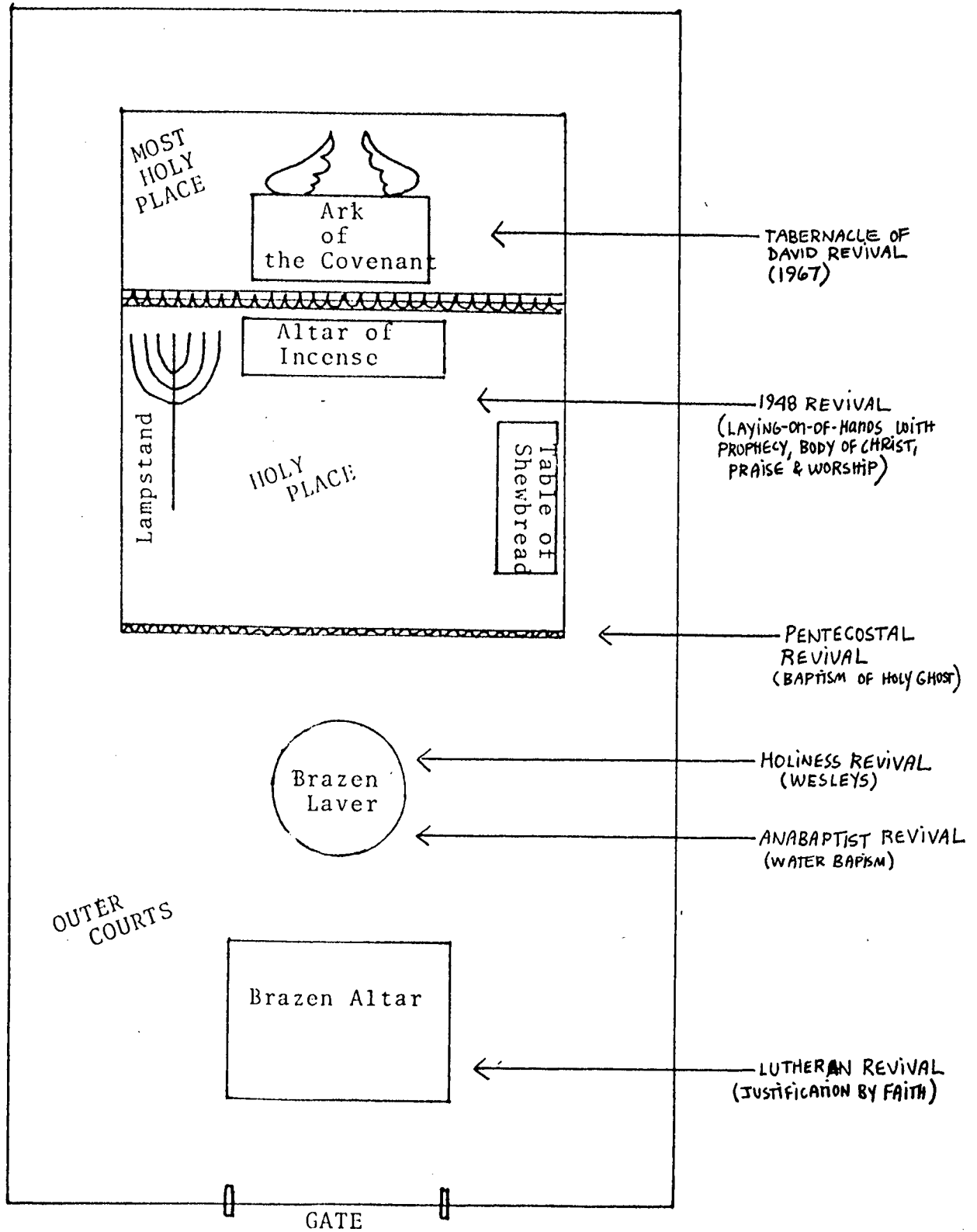
    - 1. PNEUMA means "breath of God, current of air or breeze, and implies divine principles of God."

## VII. CONCLUSION

- A. Are we ready to proceed with God to the next great thing He will do upon the earth?

1. The next great REVIVAL is a REVIVAL OF RIGHTEOUSNESS which will produce the RESURRECTION LIFE OF CHRIST!
  - a. Praise breaks the appointment with death!  
(Psalm 102:13-22)
  - b. Death is the last enemy to be put under the feet of Christ by the Church.  
(I Corinthians 15:24-28)
  - c. Righteousness will bring forth resurrection Life!  
(Proverbs 10:2; 11:4, Romans 5:21; 6:16-23, II Corinthians 4:7-14)
  - d. It is the clothing of righteousness that we shall wear throughout eternity! (Revelation 19:8)
  - e. Righteousness is the Message of the Hour
    1. Attitude
    2. Motive for Ministry
2. What will the SOUNDS OF RESURRECTION MUSIC BE LIKE?  
I can hardly wait!!!

THE TABERNACLE OF MOSES





TRUE WORSHIP: THE POSTURE OF THE PURE IN HEART

Rev. Barry Griffing  
Shiloh Christian Fell.  
Oakland, Calif.

- I. Amos 5:21-24. We can have all the right procedures and not have the Presence of God.
- II. John 4:19-26.
  - a. The Human View of Worship (the Woman at the well)
  - b. The Divine View of Worship (Jesus' perspective)
- III. Revelations 5:9-10. We are redeemed to worship, not redeemed by worship.
- IV. Joel 2:17-28. Weeping before Worship
- V. Matthew 5:1-7. Five steps to becoming pure in heart.
  - a.
  - b.
  - c.
  - d.
  - e.

## FLOWING WITH LEADERSHIP UNDER THE ANOINTING

Pamela Chesbro  
Living Waters Temple  
So. Pasadena, Cal.

### I. Being under leadership, what does this mean?

A. Worshiper

B. Dancer

### II. Submission to leadership

A. The chain of command

B. Freedom in submission

### III. The Anointing, sensing "His" Presence

A. Dancing with the Anointing

B. Moving without the Anointing, the pitfalls

### IV. The Dance Meeting

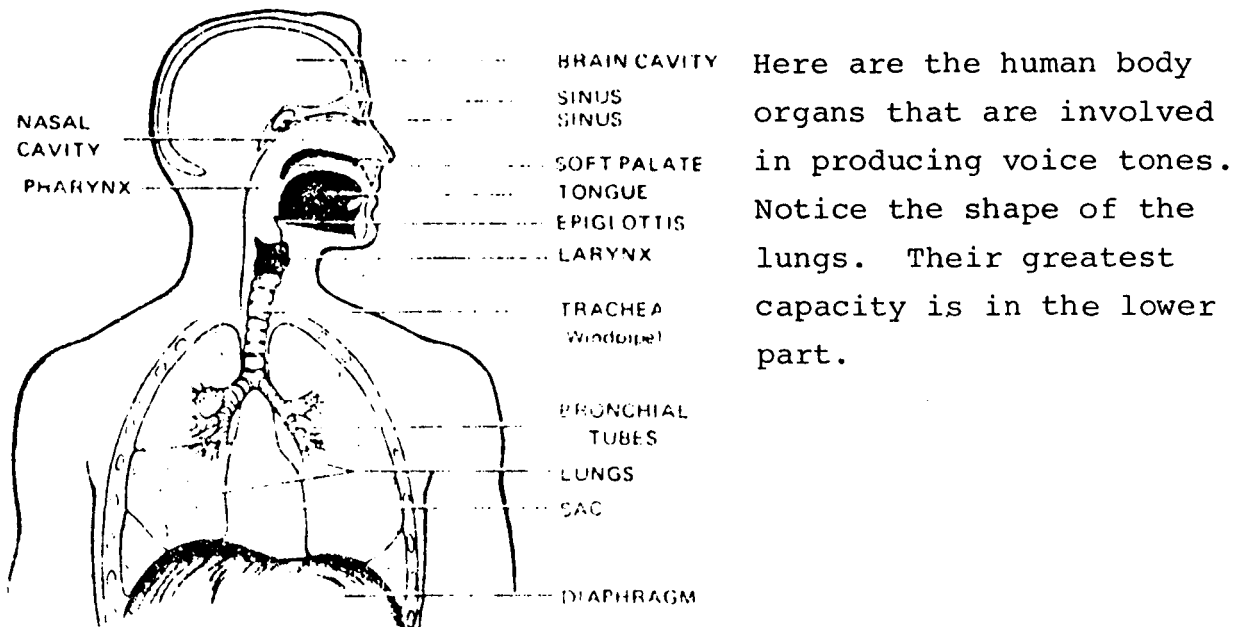
A. Time of growth and creativity

B. "Praise by their Ministry"

## HOW TO IMPROVE YOUR SINGING VOICE

Dean Demos  
Hope Temple  
Findlay, OH

The term "voice(s)" is mentioned over 500 times in the Bible, where we find a variety of sanctioned applications of the voice in our faith. The Lord himself has a "...glorious voice to be heard..." (Is. 30:30). This teaching will cover some of the technical and applied aspects of voice production.



- I. POSTURE - without proper posture, the breathing apparatus cannot function to its fullest capacity.
  - A. "Point" of ribs up.
  - B. Head aligned.
  - C. Shoulders free from tension.
- II. BREATHING - making full use of the lungs to get plenty of air.
  - A. Deep breath. Use of diaphragm and intercostal muscles.
  - B. Exercises:

III. BREATH CONTROL - "Let everything that hath breath praise the Lord." "Maximum tone, minimum breath."  
-Caruso

A. Breath management.

B. Exercises:

IV. OPEN THROAT - to produce the correct and most pleasing tone quality, the throat should be open and relaxed.

A. Exercises:

1. Yawn.

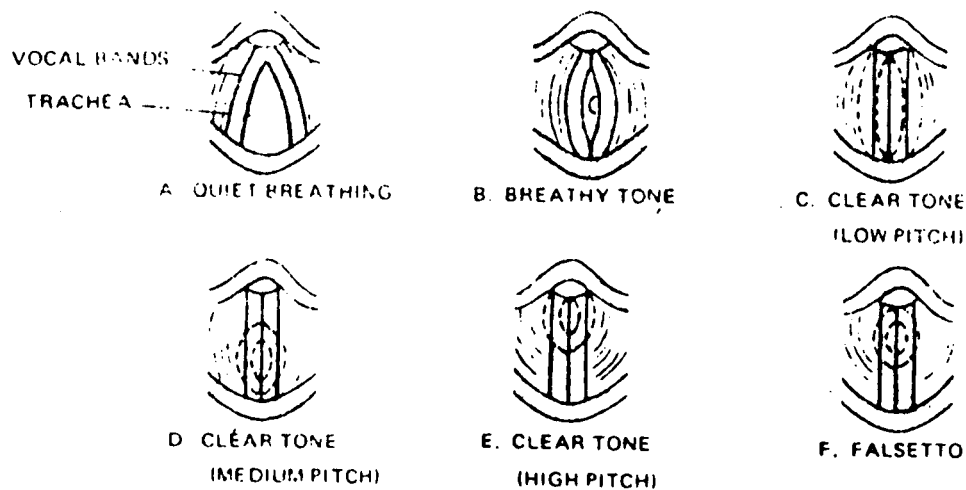
2. Panting

3. Blow out the candle.

V. PHONATION - the process by which the vocal cords set up the vibration pattern which determines pitch and basic tone color.

A. Function of the Larynx.

B. Trumpeter's lips.



VI. RESONATION - the vibrations set up by the larynx, acted upon by the head and chest cavities to produce tone.

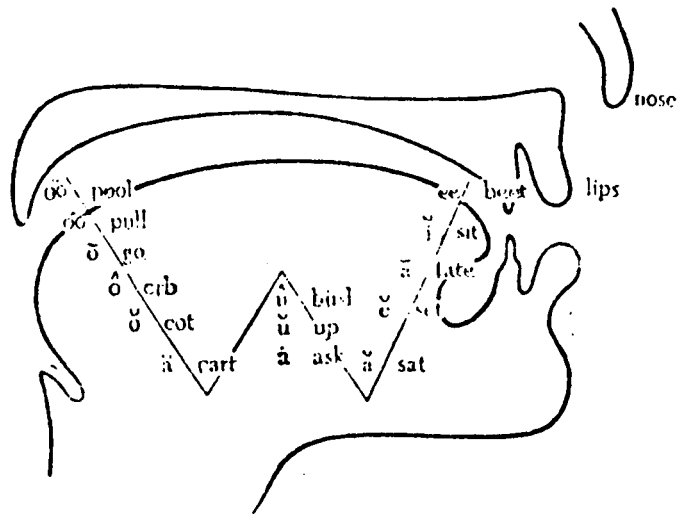
A. Main areas of resonance.

1. Head/pharynx (mouth) and nasal passage.  
a. Matrimony of sound.

2. Chest.

B. Use of tongue and jaw.

1. Creation of vowel sounds.



"Who would know aught of art must learn and then take his ease."

LARGE DRAMATIC PRODUCTIONS:  
PRACTICAL POINTS TO PRODUCING  
AND USING THEM

Tom Elie  
Jesus People Church  
Minneapolis, Minn.

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 thy 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 thy 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.
- 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 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, possible 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 handling 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 and 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. Head 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. 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

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 Jedah, 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

- 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  $\frac{1}{2}$  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  $\frac{1}{4}$ - $\frac{1}{3}$  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

MUSIC MINISTRY TO CHILDREN  
CHRISTIAN SCHOOL MUSIC

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, psaltries 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. 31:19, "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. Psalm 33:3, "Sing unto him a new song; play skillfully with a loud noise."
- E. Psalm 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."
- F. The more highly developed technique and proficiency, the greater is the chance to translate what is heard by the spiritual ear.

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. Instrument classes
  - a. String classes once (Violin, Viola, Cello)
  - b. Beginning winds - once
  - c. Intermediate winds - once
  - d. Advanced winds - once
4. Stress posture, intonation, literacy, blend
5. Remind constantly why they're played.

#### C. Recruitment

#### D. Private lessons

1. 30 min. - \$4.50
2. 15 min. - \$2.25
3. Billed thru school
4. Letter to parents
5. Use as many teachers as available

#### V. Ear Training

1. Scales and chords - key signatures
2. Improvisation - creativity
3. Sight sing and read
4. Rhythm cards
5. Develop musical memory and improvisation
6. Play by ear

#### VI. Orchestra

##### A. Junior Orchestra

1. 2x a week for 30 min.
2. Stepping stone to Sr. Orchestra

##### B. Senior Orchestra

1. 5 x a week - 40 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
9. Tempered, tuned, adjusted
10. Sections
11. Competition
12. 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."

##### C. Make Me an Instrument

1. Tempered, Tuned, Adjusted - Ps. 64:8
2. Tone Quality (Pure Sound)
  - a. Zeph. 3:9, I Cor. 14:8

##### D. Holy Spirit Conductor

1. Yield
2. Blend
3. Swift to hear - slow to speak  
James 1:19
4. Know when you're melody or accompaniment

VII. Practice

- A. Skill is a commandment - Ps. 33:3, I Chron. 15:22
- 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<sup>b</sup>), 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, Melvill, 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<sup>b</sup>) - I, II Ten. Sax/Bar. T.C.
      - b. Book B - Trumpets (B<sup>b</sup>) - 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<sup>b</sup>) 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

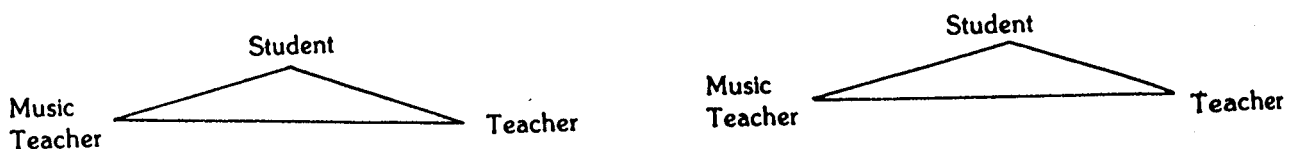
- A. Scheduling - set dates, calendar (our disaster)
- B. School schedule
- C. Order text books
- D. Get choir and orchestra music
- E. Contact music stores - folders, books, rental
- F. Kindergarten screening
- G. Music Questionnaire

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 Worshipers

- 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

KEYBOARD ACCOMPANIMENT IN WORSHIP (ADVANCED)

Larry Turner  
Salem, Oregon

LAB ON THE DANCE (ADVANCED)

Debbie Roberts  
"His Arts"  
Ontario, Calif.

EFFECTIVE USE OF TELEVISION  
IN THE LOCAL CHURCH COMMUNITY

Tim Braddock  
New Life Community  
Texarkana, Texas

Philemon, verse 6:

"That the communication of thy faith may become effectual by the acknowledging of every good thing which is in Christ Jesus".

Ninety six percent of American homes have T.V. sets. The average set is on for at least six hours a day. The average American watches television about seventeen hours a week; women watch 20 hours. With premium pay cable service, women watch over 30 hours men watch 27. The average American will have spent something like 6-8 years in front of the television set.

There are currently about 950 television stations in the country. Television stations operate on channel 2-13 VHF and channels 14-83 UHF.

We will deal with the 14-83 or 100 available by way of cable television. Pay cable and basic cable services have grown from about 12 million subscribers in 1976 to 26 million in 1982. By the year 1990 over 60% of all television households will be served by cable with almost half the household viewing some type of pay service by 1990.

There are 80,700,000 television households in the U.S., 22,821,167 are basic cable subscribers while 12,051,461 currently have pay cable.

Advertising constitutes the main source of income for local stations, because their programs serve to gather an audience for their commercials.

Advertisers have become interested in cable TV. Estimates prove that cable advertising revenues will grow to 3-4 billion by 1990 with Broadcast television advertising revenues expected to reach 18 billion and radio advertising revenues 9 billion by the end of the decade.

Recent developments in television production equipment has given new meaning to media ministry and has opened a broad spectrum of possibilities to reach the lost and dying world with the message of Jesus Christ.

In July, 1982, independent broadcasters and superstations began making two minutes per hour of time available for insertion of local announcements. These commercials are signaled on by non-audible tones coming from the satellite programming itself.

## TELEVISION

### (OUTLINE)

#### I. What does it take for a television ministry?

##### A. Individuals with a vision.

(1) The producer (or pastor)-The producer is the one in charge of overseeing the entire production. He is also the one who steers the presentation with accurate Biblical accounts that contain fundamental values and truths. The producer needs to encourage prayer of those involved and interest others in supporting this ministry.

(2) Director-The Director should be familiar with key elements of pre-production, planning and past production verification of content.

##### B. Key elements in pre-production planning.

(1) Observation-It is important to be able to observe and communicate what you see in words.

(2) Scripting-Conducting a thorough research of the subject in order to interest the viewing audience.

(3) Visualization-To visually organize your thoughts in an orderly fashion that will lead to a conclusion. In so doing, we will learn to simplify and condense our message into a concise understandable story.

(4) Creative Continuity-Accurately visualizing your program before production begins. This will enable you to analyze and critique effective uses of words and visuals. In so doing, you are able to meet the purpose you have in mind.

(5) Evaluating Audiences-Pinpointing your audience, considering the time you have available to prepare for your presentation and consider the resources you have in communicating the objective you have in mind.

##### C. Evaluate the equipment necessary for your programming production.



(1) Video tape recorder-The most versatile video tape recorders are the cassette type. These are available in 3/4, Umatic, 1/2 in VHS and Beta. One of the desired features are a pause mode with picture displaying. (This is useful in starting programs on cue.)

(2) Video camera-The most versatile cameras are the three tube types. This allows maximum operation on varying light conditions.

(3) Video monitor-This displays live direct from the camera or pre-recorded video. This may be replaced by a theater-type large screen video projector system. This depends on the size of the viewing audience.

#### D. Post Production

(1) Keep it simple-Be sure you are telling the viewer what you would like him to know, and not just showing him a lot of pretty pictures.

(2) Edition-Organize a flow of presentation from one visual transition to another. Keep in mind framing and visual continuity (such as centering).

(3) Delete unnecessary camera movement or distractions.

(4) Closing-Every minute the presentation runs, it risks losing the viewers attention. A large presentation doesn't necessarily accomplish what it intended to.

(5) Summarize-Present your information and briefly represent it again in closing. This will keep the events just covered fresh in the viewers mind.

#### E. Placement Ideas for Church Programming

(1) Begin first with commercial announcements-announce special speaker or events.

(2) Place your announcements on cable. This will provide low cost advertising.

(3) Consider local public access, channels and public service announcements.

- F. Broadcasting on a Wide Scale Using Available Broadcaster
- (1) Secure your own local channel-Make arrangements with the cable company to lease a channel. On this channel, you might offer a re-broadcast of the CBN satellite network preempting network programming with your own local originator.
  - (2) Various ways of becoming a broadcaster-
    - (a) Translator-This is a system used to rebroadcast signals from a parent station such as CBN.
    - (b) Low Power Station-This is a station operating on maximum 10 watts UHF or 1,000 watts of power UHF. This provides viewers programming within a short broadcasting range. Essentially, low power TV stations use the same technology as TV translators, while the FCC licensed translators specifically to rebroadcast. The low power TV station primarily broadcasts locally originated programming.
- G. Key Points of Licensing Low Power TV Stations
- (1) LTPV Stations may apply for any available VHF or UHF channel.
  - (2) Authorization of LTPV Stations are on a secondary status provision prohibiting their interference with a full service station and requiring LPTV Stations to yield to facility changes by full service stations.
  - (3) Discussion of regulation and fairness doctrine, equal time for political candidates, obscenity, and lotteries and how it applies to LPTV Stations.
  - (4) Wireless cable-This is essentially just what it says. Sending programming by transmitters and receivers working on little used frequencies. This is primarily used to reach outlying rural areas.

DRAMA PRODUCTIONS: DIRECTING & STAGING

(Lab Workshop)

Trueman Kelley  
Zion Evangelistic Temple  
Clawson, Michigan

Applying directorial techniques to reveal and  
interpret dramatic text.

(This class will directly involve all class delegates  
in movement and vocal projection.)

## THE CHURCH IN TRANSITION

Ernie Woolner  
Woodlawn Church  
of God

### I. IN TRANSITION

#### A. Guiding Change

1. Working within our present structure.
2. The Leadership must provide opportunities for creative change to take place.
3. The success of change will depend on the personal growth of the church members.

#### B. The Role of the Pastor in change.

1. He is the key.
2. Neutrality is no option.
3. The Pastor who resists change can hold the church back from renewal.
4. The Pastor's Leadership will facilitate a smooth transition.
5. As changes occur and stable patterns of action are broken, people are likely to feel threatened and insecure.
6. Change creates uncertainty.
7. The need for true communication.
8. The need for feedback.

#### C. The Results of Change.

1. A place where people are made whole.
2. We must learn.
  - a. To love people.
  - b. To accept people.
  - c. To forgive people.
3. Find a biblical pattern of the Church from God's Word.
4. Establish goals and objectives all based on biblical pattern.
5. Develop a strategy and plan for achieving these goals.

- D. God's Methods can be discovered by using sound principles.
1. "Recognize your need to change.
  2. Repent of your old methods and bondage to tradition.
  3. Be willing to lose everything for the glory of God.
  4. Submit to the Lordship of Jesus Christ.
  5. Submit to other men of God.
  6. Be willing to be used as God's instrument here on earth.
  7. When you make mistakes, openly admit them and start over.
  8. Be patient enough to wait five years or more before you stand up and proclaim, "this is the way follow me."

Jamie Buckingham from "Call to Discipleship"

Questions For Panel Discussion

Thurs. at 3:00 p.m.

Do you have any questions regarding worship, drama, or dance? If so please list them below and place on Symposium information table.

1.

2.

3.



ZionSong Archives

[www.zionsong.com](http://www.zionsong.com)