



LIVING WATERS TEMPLE

Willard & Ione Glaeser, Pastors

2200 E. Colorado Boulevard, Pasadena, CA. 91107

(213) 577-2812

August 15, 1983

Dear Symposium Delegate:

We welcome you to Pasadena, California, for a glorious Symposium '83 Music Conference.

Our hearts have been stirred in anticipation of this week as we have seen the response from around the nation and among churches here in Southern California.

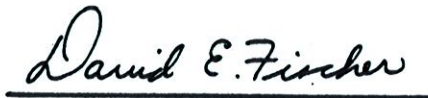
We wish to express our thanks to the National Music Symposium Chairman, Barry Griffing, and the Secretary, Larry Dempsey, for their encouragement and counsel in this great effort and to many in our home church who have labored tirelessly to make this conference a reality.

We trust that Symposium '83 will leave a mark upon your lives for the glory of God and that as you leave this conference, your vision for the restoration of the glory of His Presence in the Church will burn brighter than ever before.

Yours in His Service,



Williard & Ione Glaeser
Symposium '83 Host Pastors



David E. Fischer
Symposium '83 Host

That we should be to the praise of His Glory Ephesians 1:12

symposium 1983

SYMPOSIUM '83 SYLLABUS INDEX

PAGE

National Music Symposium Information	1
Pasadena City College Facilities Map	2
Symposium '83 Daily Schedule	3-6
Workshop Categories	7-8
Symposium '83 Questions/Answers	9-10
Restaurant Guide for Pasadena Area	11
Pasadena Vicinity Map	12

WORKSHOP CLASS NOTES

LARRY DEMPSEY	"An Historical Overview of Restoration Revivals: 1517-1948"	13-15
LAMAR BOSCHMAN	"God's Definition and Purpose of Music"	16-18
DAN GARDNER	"Writing Songs for Congregational Worship"	19-21
DAVE MOODY	"How to Improve Your Backhand: Left-Hand Piano Technique"	22-27
PAMELA D. SMITH	"Hand-Signing in Worship: Session I"	28-30
GREG MIRA	"An Introduction to the Worship of the Psalms: The How, When and Why of Worship"	31
JOANNAH GLAESER	"The Use of Chord Progressions In Spontaneous Worship"	32-33
DAN JACKSON	"Motivating and Building Teen and Youth Choirs"	34-36
CHRISTOPHER BEATTY	"Voice Development: Projection, Poise, Technique, Etc."	37-40
PHYLLIS MILLER	"Motivating and Revitalizing Your Church Choir"	41
JANET SHELL	"Developing an Instrumental Program for Your Christian School"	42-48
TOM ELIE	"How to Present Dramatic Musicals in Your Church"	49-51
PAMALA D. SMITH	"Hand-Signing in Worship: Session II"	52-54
DAVID FISCHER	"Traditional vs. Revival: The Tabernacles of Moses and David"	55-58
DEBBIE OLSON	"Being a 'Cupbearer': Our Ministry to the Lord in Worship"	59-61
DAVID FISCHER	"Effective Worship Leading"	62-64
JIM GILBERT	"Musicians in Missions: Overseas Evangelism"	65-71
JANICE LOFTMAN	"How to Make Creative Banners for Use in Worship"	72-73
DON SHEPHERD	"Superior Sound Systems"	74-75
DEAN DEMOS	"The Vow of Praise: The Worshipper's Devotional Life"	76-77
DEBBIE ROBERTS	"An Historical Overview of Pageantry and Dance as Expressions of Worship"	78-82
LAMAR BOSCHMAN	"How to Copyright, Publish and Distribute Your Original Music"	83-87
GRAHAM TRUSCOTT	"The Pastor: Key to Restoration of Biblical Worship"	88
WARREN HASTINGS	"The Ministry of the Levites: Their Worship and Work"	89-94
KEN NORBERG	"Creative Songwriting"	95-96
DAN GARDNER	"Present Day Principles of True Worship in the Church"	97-98
JANET SHELL	"Developing an Orchestra in Your Local Church"	99-103



NATIONAL MUSIC SYMPOSIUM INFORMATION

WHAT IS THE NATIONAL MUSIC SYMPOSIUM?

The National Music Symposium is a national gathering of music ministries, now numbering in the hundreds, who share with each other the "cutting edge" of what the Lord is restoring to the Church in areas of worship and praise. Delegates include pastors, instrumentalists, singers, worship leaders, dramatists, and expressive worshippers--all eager to experience a fresh moving of God's Spirit today.

WHAT IS THE HISTORY OF THE NATIONAL MUSIC SYMPOSIUM?

Each year the National Music Symposium has been held in a different region of the country under the authority of the senior pastor of the host church, as listed below:

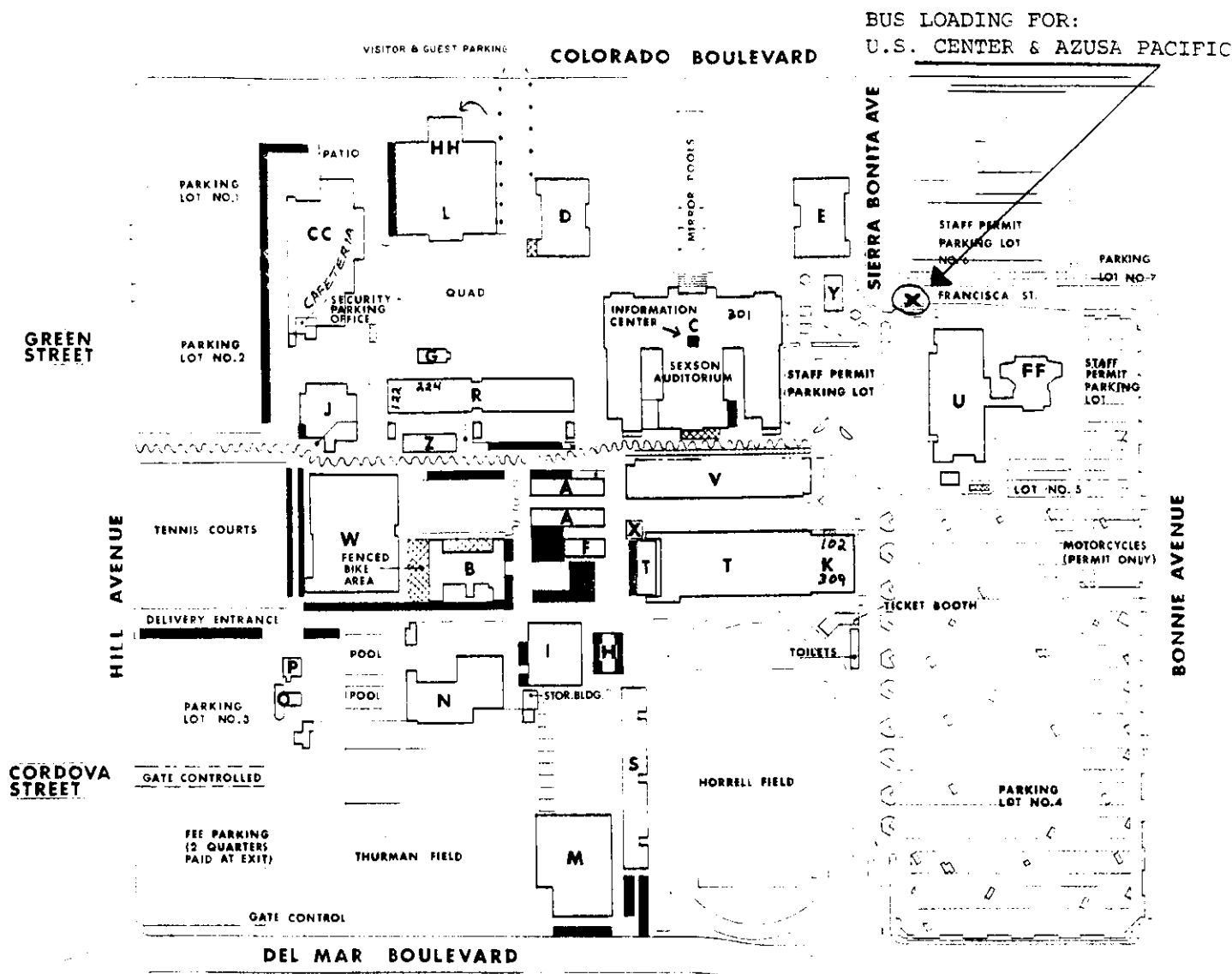
<u>YEAR</u>	<u>HOST CHURCH</u>	<u>HOST PASTOR</u>	<u>SYMPOSIUM HOST</u>
1977	Portland Bible Temple Portland, Oregon	Pastor Dick Iverson	Mike Herron
1978	Shiloh Christian Fellowship Oakland, California	Pastor Violet Kiteley	Barry Griffing
1979	Hope Temple Findlay, Ohio	Pastor Moses Vegh	Dean Demos
1980	Living Faith Church Santa Ana, California	Pastor George Rohrig	Larry Dempsey
1981	Shady Grove Church Dallas, Texas	Pastor Olen Griffing	Warren Hastings
1982	Zion Evangelistic Temple Detroit, Michigan	Pastor Leonard Gardner	Dan Gardner
1983	Living Waters Temple Pasadena, California	Pastors Willard & Ione Glaeser	David Fischer

WHAT IS THE ORGANIZATIONAL STRUCTURE OF THE NATIONAL MUSIC SYMPOSIUM?

The National Music Symposium principal officers are as follows:

National Chairman: Rev. Barry Griffing
National Secretary: Rev. Larry Dempsey

Because the policy of the National Music Symposium Steering Committee has been to place each Symposium under the full authority of the Host Pastor(s), these pastors and their corresponding Symposium Hosts have had an integral part in shaping the concept of the National Music Symposium as it stands today.



*** SYMPOSIUM '83 REGISTRATION/INFORMATION: Bldg. C, Sexson Auditorium Entrance

- | | | | |
|---|--|-------------------------------------|---|
| A • Classrooms,
Public Information,
Accounting | F • Special Projects,
Institutional Research | Warehouse &
Loading Dock) | Y • Classrooms |
| B • Classrooms | G • Art Gallery | O • Observatory | Z • Ceramics &
Sculpture |
| C • Administration,
Classrooms,
Information Center
& Sexson
Auditorium | H • Maintenance Shop | P • Planetarium | CC • Campus Center,
Cafeterias, &
Security—Parking,
Offices (CC108A) |
| D • Career Guidance
Center,
Instructional Resources
Center,
Learning Assistance
Center | I • Central Chiller &
Shops | R • Robbins Building | HH • Harbeson Hall |
| E • Physical Science | J • Bank & Bookstore | S • Stadium | • Information Center |
| | K • Music | T • Engineering &
Technology | • Handicapped Parking |
| | L • Library | U • Paramedical
Science Building | • Staff Parking |
| | M • Men's Gym | V • Marvin Building | • Bike Racks |
| | N • Service
(Maintenance &
Operations Offices, | W • Women's Gym | • Bike Way |
| | FF • Forum | X • Purchasing | |

*** NATIONAL MUSIC SYMPOSIUM DELEGATES:

PARKING: Delegates may use areas simply designated "Parking Lot #1,2,3,4,7"
CAFETERIA: Cafeteria is located on main floor of CC Building
SYMPOSIUM BUS LOADING: See arrow in upper righthand corner



SYMPOSIUM '83 SCHEDULE

MONDAY, AUGUST 15

7:00 p.m.

WORSHIP RALLY: SEXSON AUDITORIUM, PASADENA CITY COLLEGE
1570 E. Colorado Blvd., Pasadena

- * Greeting and song by MAYOR OF PASADENA, Mrs. Loretta Thompson-Glickman
- * "AND GOD SAID": Original musical by Living Waters Temple, Pasadena
- * PASTOR PAUL GARLINGTON, Covenant Community, Rochester, New York

TUESDAY, AUGUST 16

8:30-8:50 p.m.

GENERAL SESSION: SEXSON AUDITORIUM

Morning Worship, Delegate Orientation

9:00-9:50 a.m.

WORKSHOP CLASSES

- | | | |
|---|----------------|---|
| G | Larry Dempsey | "An Historical Overview of Restoration Revivals: 1517-1948" (Sexson Auditorium) |
| G | Lamar Boschman | "God's Definition and Purpose of Music" (HH) |
| S | Dan Gardner | "Writing Songs for Congregational Worship" (C301) |
| I | Dave Moody | "How to Improve Your Backhand: Left-Hand Piano Technique" (K309) |
| A | Mike Herron | "How to Administrate a Church Music Program" (C311) |
| H | Pamala Smith | "Hand-Signing in Worship" (R122) |

10:00-10:50 a.m.

WORKSHOP CLASSES

- | | | |
|-----|-----------------|--|
| G | Steve Griffing | "The Corporate Cloud of the Song of the Lord Upon the Singers and Musicians" (Sexson Auditorium) |
| G | Greg Mira | "An Introduction to the Worship of the Psalms: the How, When, and Why of Worship" (HH) |
| C | Dan Jackson | "Motivating and Building Teen and Youth Choirs" (R224-226) |
| W,I | Joannah Glaeser | "The Use of Chord Progressions in Spontaneous Worship" (C301) |
| P | Pamela Chesbro | "Symposium '83 Guidelines for Pastors and Dance Leaders Only" (R122) |
| T | Tim Braddock | "Using Multi-Media in Church Ministry" (C311) |

11:00-12:00 noon

GENERAL SESSION: SEXSON AUDITORIUM

Pastor Ernest Gentile "The Sights and Sounds of Heaven"

12:00-1:15 p.m.

LUNCH BREAK: CAFETERIA

1:15-1:45 p.m.

SPECIAL PRESENTATION: SEXSON AUDITORIUM

Marlene Bigley "IT'S TIME TO PRAISE": Original Children's Musical by Claremont Christian Center and Living Waters Temple

TUESDAY, AUGUST 16

1:55-3:20 p.m. SKILL CLINICS AND "PASTORS ONLY" SESSION

BF? CHOIR (C301) DRAMA (R224-226)
ORCHESTRA (Sexson stage) TECHNICAL (C311)
PAGEANTRY (CC Lounge: 2nd fl.) KEYBOARD (K102)

"PASTORS ONLY" SESSION (R122)

BF? 3:30-4:30 p.m. GENERAL SESSION: SEXSON AUDITORIUM

WORSHIP WORKSHOP (all delegates)

7:00 p.m. EVENING WORSHIP RALLY: SEXSON AUDITORIUM

- * "MAKE HIS PRAISE GLORIOUS": Original musical with Southern California choirs, orchestras, dramatists, and processionalists
- * PASTOR CHARLOTTE BAKER, Fountain Gate Ministries, Plano, Texas

WEDNESDAY, AUGUST 17

8:30-8:50 p.m. GENERAL SESSION: SEXSON AUDITORIUM

Morning Worship, Delegate Orientation

9:00-9:50 a.m. GENERAL SESSION: SEXSON AUDITORIUM

Christopher Beatty "Voice Development"
Pastor Jack Hayford "Hymnody"

10:00-10:50 a.m. WORKSHOP CLASSES

G	Dr. Sam Sasser	MULTI-MEDIA PRESENTATION: "The Priority of Worship"
C	Phyllis Miller	"Motivating and Revitalizing Your Church Choir" (R224-226)
I,A	Janet Shell	"Developing an Instrumental Program for Your Christian School" (C301)
P	Pamela Chesbro	"The Ministry of the Dance in Scripture and in the Present Day Church" (HH)
D,T	Tom Elie	"How to Present Dramatic Musicals in Your Church" (C311)
H	Pamala Smith	"Hand-Signing in Worship II" (R122)

11:00-12:00 noon GENERAL SESSION: SEXSON AUDITORIUM

David Fischer "Tradition vs. Revival: The Tabernacles of Moses & David"
Mike Herron "The Song of the Lord in Scripture and in the Present Day Church"

12:00-1:00 p.m. LUNCH: CAFETERIA

* * * AFTERNOON FREE FOR RECREATION, REST * * *

7:00 p.m. EVENING WORSHIP RALLY: SEXSON AUDITORIUM

- * "MAJESTY": Original musical by Church on the Way, Van Nuys, California
- * PASTOR JACK HAYFORD, Church on the Way, Van Nuys, California

THURSDAY, AUGUST 18

8:30-8:50 a.m.

GENERAL SESSION: SEXSON AUDITORIUM

Morning Worship, Delegate Orientation

9:00-9:50 a.m.

WORKSHOP CLASSES

G	Barry Griffing	"The Chief Musician: a Job Description" (Sexson Auditorium)
G	Debra Olson	"Being a 'Cupbearer': Our Ministry to the Lord in Worship" (Harbeson Hall)
W	David Fischer	"Effective Worship Leading" (C301)
E	Jim Gilbert	"Musicians in Missions: Overseas Evangelism" (R224-226)
P	Janice Loftman	"How to Make Creative Banners for Use in Worship" (R122)
T	Don Shepherd	"Superior Sound Systems" (C311)

10:00-10:50 a.m.

WORKSHOP CLASSES

G	Dean Demos	"The Vow of Praise: the Worshiper's Devotional Life" (Sexson Auditorium)
C,I	Beverly Glenn	"The Progressive Development of Gospel Music in Church History" (C301)
I	John Wold	"The Ministry of Instruments in Worship" (R122)
P	Debbie Roberts	"An Historical Overview of Pageantry and Dance as Expressions of Worship" (Harbeson Hall)
S	Lamar Boschman	"How to Copyright, Publish, and Distribute Your Original Music" (R224-226)
T	Tim Braddock	"Capturing Expressive Worship for Television Productions" (C311)

11:00-12:00 noon

GENERAL SESSION: SEXSON AUDITORIUM

Graham Truscott "The Pastor" the Key to the Restoration of Biblical Worship in the Local Church"

12:00-1:00 p.m.

LUNCH BREAK: CAFETERIA

1:00-1:45 p.m.

SPECIAL PRESENTATION: SEXSON AUDITORIUM

Jill Austin MASTER POTTER DRAMATISTS

1:55-3:20 p.m.

SKILL CLINICS AND "PASTORS ONLY" SESSION

CHOIR (C301)

DRAMA (R224-226)

ORCHESTRA (Sexson stage)

TECHNICAL (C311)

PAGEANTRY (CC Lounge: 2nd fl.)

KEYBOARD (K102)

"PASTORS ONLY" SESSION (R122)

3:30-4:30 p.m.

GENERAL SESSION: SEXSON AUDITORIUM

WORSHIP WORKSHOP (all delegates)

7:00 p.m.

EVENING WORSHIP RALLY: SEXSON AUDITORIUM

- * REBA RAMBO & DONY MCGUIRE
- * Mass Symposium Choir & Orchestra selections
- * PASTOR PAUL GARLINGTON, Covenant Community, Rochester, New York

FRIDAY, AUGUST 19

8:30-8:50 p.m.

GENERAL SESSION: SEXSON AUDITORIUM

Morning Worship, Delegate Orientation

9:00-9:50 a.m.

WORKSHOP CLASSES

G	Warren Hastings	"The Ministry of the Levites: Their Worship and Work" (HH)
E	Jim Gilbert	"Musicians in Missions: Overseas Evangelism" (C311)
I	Dave Moody	"How to Improve Your Backhand: Left-Hand Piano Technique" (K309)
P	Charlotte Baker	"The Role of Pageantry in Biblical Worship" (Sexson Aud.)
D	Jill Austin	"Drama and the Ministry of the Holy Spirit" (R122)
S	Ken Norberg	"Creative Songwriting" (C301)

10:00-10:50 a.m.

WORKSHOP CLASSES

G	Dan Gardner	"Present Day Principles of True Worship" (Sexson Aud.)
W	Terry Peterson	"Bringing a Congregation into the Glory of God through Worship" (HH)
C	Janice Lynam	"How to Teach Music to Children" (C301)
I,A	Janet Shell	"Developing an Orchestra in Your Local Church" (C311)
D	Jill Austin	"Making Scripture Come Alive through Drama" (R122)
T	Steve Griffing	"Sound Engineering for Church Worship" (R224-226)

11:00-12:00 noon

GENERAL SESSION: SEXSON AUDITORIUM

Larry Dempsey

"Distinctives of this Present Day Revival of Praise and Worship"

Barry Griffing

"The Structure and Spontaneity of David's Tabernacle Worship"

12:00-1:15 p.m.

LUNCH BREAK: CAFETERIA

1:15-1:45 p.m.

SPECIAL PRESENTATION: SEXSON AUDITORIUM

"THE MUSIC BOX": Christian film

1:55-3:20 p.m.

SKILL CLINICS AND "PASTORS ONLY" SESSION

CHOIR (C301)	DRAMA (R224-226)
ORCHESTRA (Sexson stage)	TECHNICAL (C311)
PAGEANTRY (CC Lounge:2nd fl.)	KEYBOARD (K102)

"PASTORS ONLY" SESSION (R122)

3:30-4:30 p.m.

GENERAL SESSION: SEXSON AUDITORIUM

WORSHIP WORKSHOP (all delegates)

7:00 p.m.

EVENING WORSHIP RALLY: SEXSON AUDITORIUM

- * BUCK AND DOTTIE RAMBO
- * WORSHIP FINALE: Southern California choir, orchestra, & processionalists
- * PASTOR IONE GLAESER, Living Waters Temple, Pasadena

Symposium '83 Workshops

(Listed by Subject area)

WORKSHOP CATEGORIES:

GENERAL BIBLE TEACHING

LARRY DEMPSEY	"An Historical Overview of Restoration Revivals: 1517-1948"	9:00 am Tuesday
LAMAR BOSCHMAN	"God's Definition and Purpose of Music"	9:00 am Tuesday
STEVE GRIFFING	"The Corporate Cloud of the Song of the Lord upon the Singers & Musicians"	10:00 am Tuesday
GREG MIRA	"An Introduction to the Worship of the Psalms: the How, When & Why of Worship"	10:00 am Tuesday
SAM SASSER	"The Priority of Worship"	10:00 am Wednesday
BARRY GRIFFING	"The Chief Musician: a Job Description"	9:00 am Thursday
DEBRA OLSON	"Being a 'Cupbearer': Our Ministry to the Lord in Worship"	9:00 am Thursday
DEAN DEMOS	"The Vow of Praise: the Worshiper's Devotional Life"	10:00 am Thursday
WARREN HASTINGS	"The Ministry of the Levites: Their Worship & Work"	9:00 am Friday
DAN GARDNER	"Present Day Principles of True Worship"	10:00 am Friday

(W) WORSHIP LEADING

JOANNAH GLAESER	"The Use of Chord Progressions in Spontaneous Worship"	10:00 am Tuesday
DAVID FISCHER	"Effective Worship Leading"	9:00 am Thursday
TERRY PETERSON	"Bringing a Congregation into the Glory of God through Worship"	10:00 am Friday

(C) CHOIR

DAN JACKSON	"Motivating & Building Teen & Youth Choirs"	10:00 am Tuesday
PHYLLIS MILLER	"Motivating & Revitalizing Your Church Choir"	10:00 am Wednesday
BEVERLY GLENN	"The Progressive Development of Gospel Music in Church History"	10:00 am Thursday
JANICE LYNAM	"How to Teach Music to Children"	10:00 am Friday

(I) INSTRUMENTAL

DAVE MOODY	"How to Improve Your Backhand: Left-Hand Piano Technique"	9:00 am Tuesday
JOANNAH GLAESER	"The Use of Chord Progressions in Spontaneous Worship"	10:00 am Tuesday
JANET SHELL	"Developing an Instrumental Program for Your Christian School"	10:00 am Wednesday
JOHN WOLD	"The Ministry of Instruments in Worship"	10:00 am Thursday
BEVERLY GLENN	"The Progressive Development of Gospel Music in Church History"	10:00 am Thursday
DAVE MOODY	"How to Improve Your Backhand: Left-Hand Piano Technique"	9:00 am Friday
JANET SHELL	"Developing an Orchestra in Your Local Church"	10:00 am Friday

(P) PAGEANTRY

PAMELA CHESBRO	"Symposium '83 Guidelines for Pastors and Dance Leaders Only"	10:00 am Tuesday
PAMELA CHESBRO	"The Ministry of the Dance in Scripture and in the Present Day Church"	10:00 am Wednesday
JANICE LOFTMAN	"How to Make Creative Banners for Use in Worship"	9:00 am Thursday
DEBBIE ROBERTS	"An Historical Overview of Pageantry and Dance as Expressions of Worship"	10:00 am Thursday
CHARLOTTE BAKER	"The Role of Pageantry in Biblical Worship:	9:00 am Friday

(A) ADMINISTRATION

MIKE HERRON	"How to Adminstrate a Church Music Program"	9:00 am Tuesday
JANET SHELL	"Developing an Instrumental Program for Your Christian School"	10:00 am Wednesday
JANET SHELL	"Developing an Orchestra in Your Local Church"	10:00 am Friday

(E) EVANGELISM

JIM GILBERT	"Musicians in Missions: Overseas Evangelism"	9:00 am Thursday
JIM GILBERT	"Musicians in Missions: Overseas Evangelism"	9:00 am Friday

(S) SONGWRITING

DAN GARDNER	"Writing Songs for Congregational Worship"	9:00 am Tuesday
LAMAR BOSCHMAN	"How to Copyright, Publish and Distribute Your Original Music"	10:00 am Thursday
KEN NORBERG	"Creative Song Writing:	9:00 am Friday

(D) DRAMA

TIM BRADDOCK	"Using Multi-Media in Church Ministry"	10:00 am Tuesday
TOM ELJE	"How to Present Dramatic Musicals in Your Church"	10:00 am Wednesday
JILL AUSTIN	"Drama & the Ministry of the Holy Spirit"	9:00 am Friday
JILL AUSTIN	"Making Scripture Come Alive through Drama"	10:00 am Friday

(T) TECHNICAL

TIM BRADDOCK	"Using Multi-Media in Church Ministry"	10:00 am Tuesday
TOM ELIE	"How to Present Dramatic Musicals in Your Church"	10:00 am Wednesday
DON SHEPHERD	"Superior Sound Systems"	9:00 am Thursday
TIM BRADDOCK	"Capturing Expressive Worship for Television Productions"	10:00 am Thursday
STEVE GRIFFING	"Sound Engineering for Church Worship"	10:00 am Friday

(H) HAND SIGNING

PAMALA SMITH	"Hand-Signing in Worship: Session I"	9:00 am Tuesday
PAMALA SMITH	"Hand-Signing in Worship: Session II"	10:00 am Wednesday

SYMPOSIUM '83 QUESTIONS ANSWERED:

Q: MUST I ATTEND THE MORNING WORKSHOPS IN MY MAJOR SKILL AREA ONLY?

A: No. Anyone may attend any morning workshop. For your convenience, pages 7 and 8 of the Symposium Syllabus list all the workshops in each major category: Worship Leading, Choir, Instruments, Pageantry, Evangelism, Song-writing, Administration, Drama, Technical, and Hand-signing. On the daily schedule, pages 3 - 6, these categories are indicated by their first letter: "C" for Choir, etc. The workshops marked "G" are of general interest to everyone.

Q: SHOULD I ATTEND THE SAME SKILL CLINIC EACH AFTERNOON?

A: Yes. For purposes of continuity of teaching and, in some clinics, the preparation of music to be presented during Symposium, we need these enrollments to be the same each afternoon. (Note that Wednesday afternoon is free for recreation and rest.)

Q: HOW DO I GET TAPES OF SYMPOSIUM SESSIONS?

A: Magemedia Company, under the direction of Larry Jordan, will be duplicating tapes of all the workshops and general sessions which will be available to delegates at the tape table at the entrance hall to Sexson Auditorium.

Q: WHERE WILL LUNCH BE SERVED?

A: Lunch will be served in the Pasadena City College cafeteria by caterers arranged by Symposium '83.

Q: WHEN WILL THE EXHIBITS BE OPEN AND WHERE ARE THEY LOCATED?

A: Symposium '83 exhibits are located in ~~the Campus Center Lounge~~ (CC) above the cafeteria. Exhibit hours will be:

8:00 a.m. - 8:30 a.m.	4:30 p.m. - 6:30 p.m.
12:00 noon - 1:15 p.m.	One half hour after the evening services

Please avail yourself of the excellent materials supplied by our exhibitors.

Q: WHERE ARE GOOD PLACES TO EAT MEALS?

A: In your syllabus, page 11, is a complete map of Pasadena area restaurants.

Q: HOW DO I GET TO THE U.S.CENTER FOR WORLD MISSIONS FOR MY PREPAID MEALS?

A: Take Hill St. (the west edge of the Pasadena College campus) north 1½ miles past Washington Blvd. to Elizabeth. Turn right on Elizabeth three blocks to the campus. The cafeteria is located just south of the library building.

QUESTIONS, page 2

If transportation is needed for the dinner hour, busses leave every afternoon at 4:30 p.m. from the northeast corner of the campus so marked on your facilities map, p. 2 , and return from the U.S.Center beginning at 6:15 p.m.

Dinners are served at the Center between 5:00 and 6:00 p.m. and are only available to those who have prepaid for them through Symposium '83 registration.

Q: HOW DO I RECEIVE TRANSPORTATION FROM THE U.S.CENTER, MOTELS, AND AZUSA PACIFIC UNIVERSITY TO AND FROM SYMPOSIUM SESSIONS?

A: IMPORTANT! Everyone depending upon Symposium '83 for transportation to and from motels and the dorms at the two campuses MUST SIGN THE "TRANSPORTATION NEEDED" SHEET at the Transportation Table at registration.

Q: HOW DO I GET TO THE AIRPORT AFTER SYMPOSIUM CONCLUDES?

A: VERY IMPORTANT! If you need return transportation to the Los Angeles International Airport (LAX) you will be taken to the Pasadena Hilton Shuttle. A shuttle schedule has been supplied to all delegates. (Extra copies are available at the Transportation Table.) Select the shuttle departure time you need from the Pasadena Hilton and SIGN UP FOR THAT DEPARTURE TIME AT THE TRANSPORTATION TABLE during registration. Be ready to be picked up at the bus loading area with your baggage 30 minutes before shuttle departure time if you are staying at the U.S.Center or in motels and one hour prior if you are staying at Azusa Pacific University. You are responsible for your shuttle fare to LAX (\$6.15).

Those needing transportation to other airports MUST also sign up at the Transportation Table at registration.

RESTAURANTS

- ① BROTHERTON'S FARM HOUSE
2239 E. Colorado Blvd. 796-5058
- ② THE CHRONICLE RESTAURANT
897 Granite Dr. 792-1179
- ③ DENNY'S COFFEE SHOP
2627 E. Colorado Blvd. 795-0192
- ④ DINO'S ITALIAN INN
2055 E. Colorado Blvd. 449-8823
- ⑤ HOUSE OF WONG
2475 E. Colorado Blvd. 449-8018
- ⑥ LA CREPERIE RESTAURANT
713 E. Green St. 792-4340
- ⑦ MARIE CALLENDER'S PIE SHOP
2300 E. Foothill Blvd. 792-3109
- ⑧ MASA JAPANESE FOOD
1772 E. Colorado Blvd. 796-9604
- ⑨ MICHAEL'S ITALIAN REST.
2254 E. Colorado Blvd. 793-1340
- ⑩ MIYAKO JAPANESE FOOD
139 S. Los Robles Ave. 795-7005
- ⑪ NUMERO UNO PIZZA
3562 E. Foothill Blvd. 577-1723
- ⑫ PEPPERMILL RESTAURANT
795 E. Walnut St. 449-1214
- ⑬ RANCHERO MEXICAN FOOD
2663 E. Foothill Blvd. 793-0446
- ⑭ SANG'S INN CHINESE REST.
1500 E. Walnut St. 578-9772
- ⑮ SAWMILL RESTAURANT
340 S. Lake Ave. 796-8388
- ⑯ SIMPLY DELIGHTFULL CAFE
203 The Plaza Pasadena 449-6020
- ⑰ THE VELVET TURTLE REST.
330 S. Arroyo Pkwy. 792-3101
- ⑱ WIN-WAH CHINESE REST.
2063 E. Colorado Blvd. 796-2122

MARKETS

- ⑲ SAFEWAY
2355 E. Colorado Blvd. 449-4338
- ⑳ SEVEN-ELEVEN
2717 E. Colorado Blvd. 793-0102

PHARMACIES

- ㉑ W.A. SCRIBNER
2498 E. Colorado Blvd. 796-0111
- ㉒ BEST BUY DRUGS
865 E. Colorado Blvd. 793-9163

THEATERS

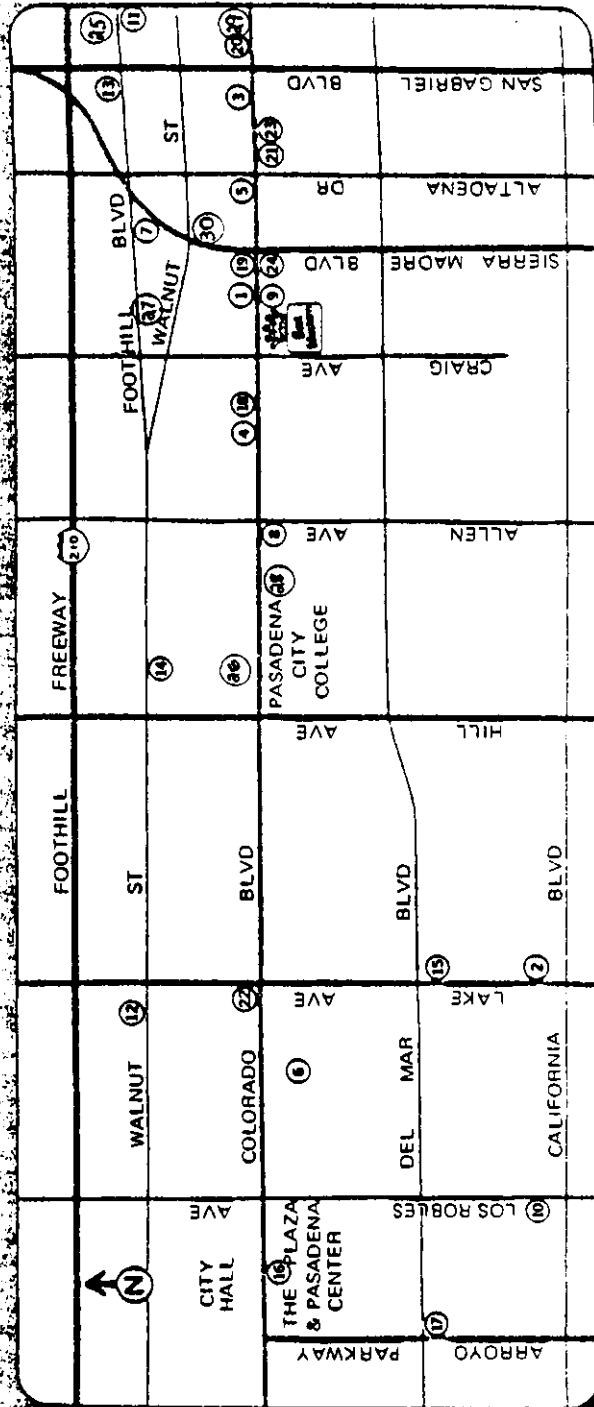
- ㉓ UPTOWN THEATER
2316 E. Colorado Blvd. 792-5276
- ㉔ COLORADO CINEMA
2588 E. Colorado Blvd. 796-9764

FAST FOOD RESTAURANTS

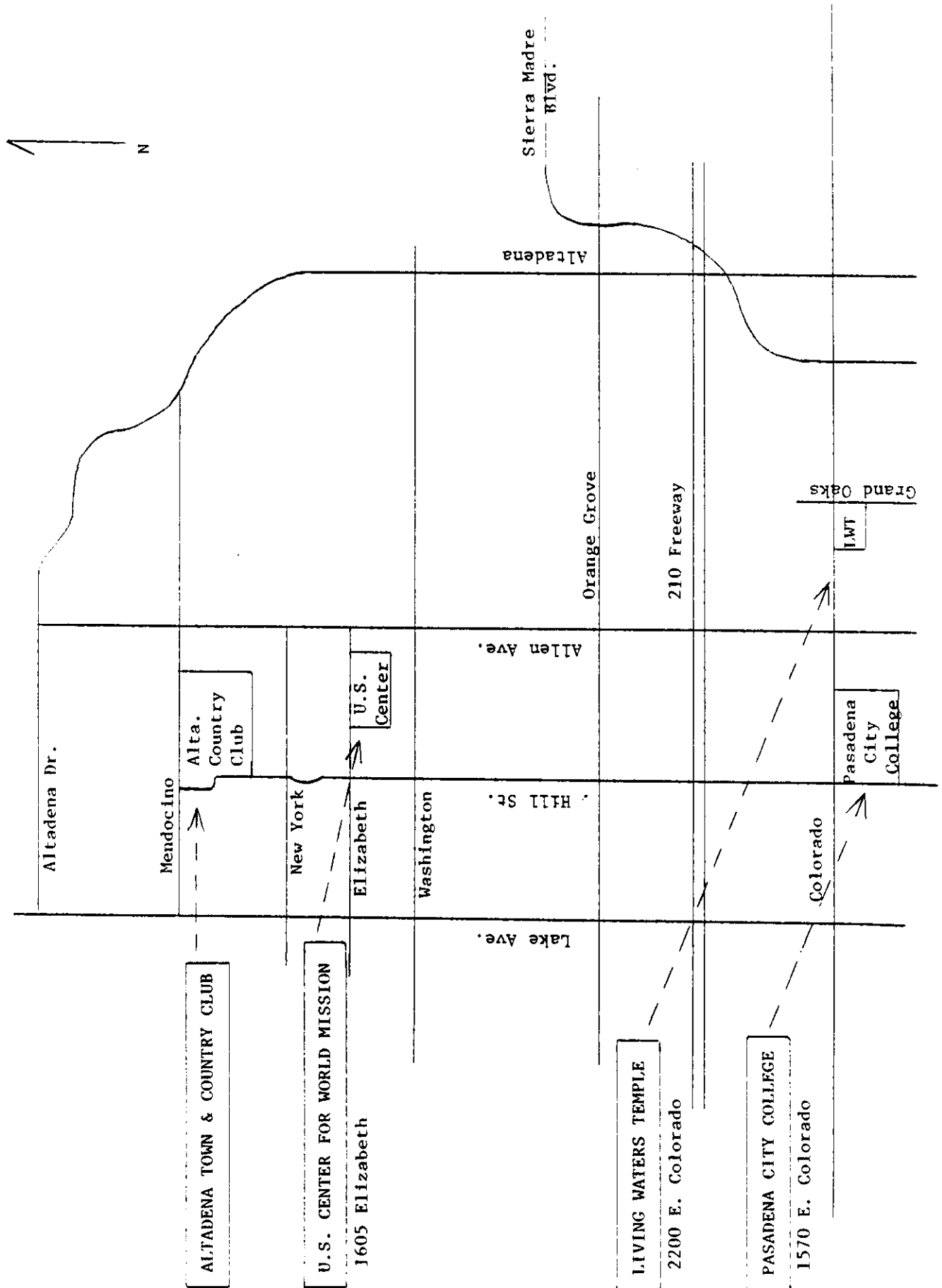
25. McDonald's Restaurant
2861 E. Foothill Blvd.
356-9249
26. Carl's Jr. Restaurant
1465 E. Colorado Blvd.
792-1378
27. Shakey's Pizza Parlor
2180 E. Foothill Blvd.
793-1169
28. Burger King
1700 E. Colorado Blvd.
449-9393
29. Bengie's Restaurant
2915 E. Colorado Blvd.
792-2028
30. Pizza Hut
162 N. Sierra Madre Blvd.
796-0256

POINTS OF INTEREST

- LOCAL ATTRACTIONS**
- Ambassador Auditorium
 - California Institute of Technology
 - Huntington Library and Gardens
 - Los Angeles County Arboretum
 - Norton Simon Museum
 - Pacific Asia Museum
 - Rose Bowl
 - Santa Anita Park
- WITHIN A 20 MINUTE DRIVE**
- Dodger Stadium
 - Downtown Los Angeles
 - Hollywood
 - Lawry's California Center
 - Los Angeles Coliseum
 - Los Angeles Zoo
 - NBC Tour
 - Universal Studio Tour
- WITHIN A 60 MINUTE DRIVE**
- Angel's Stadium
 - Disneyland
 - Hollywood Wax Museum
 - Knott's Berry Farm
 - Magic Mountain
 - Marineland of the Pacific
 - Queen Mary Tour



PASADENA VICINITY MAP



Tuesday, 9:00 a.m.

Larry Dempsey
Living Faith Church
1602 N. Ross St.
Santa Ana, CA 92706

AN HISTORICAL OVERVIEW OF RESTORATION REVIVALS:
1517-1948

Primary Scripture Text: Hebrews 6:1-2

...let us go on unto perfection; not laying again the foundation of repentance from dead works, and of faith toward God; of the doctrine of baptisms, and of laying-on-of-hands, and of resurrection of the dead, and of eternal judgment."

I. Panorama of Restoration

Related Churches

A. 1517 - Justification by Faith

Martin Luther nailed his 95 Thesis on the door of Whittenberg Cathedral in Germany - the Church begins its journey out of the Dark Ages and took the first step in the restoration of Truth.

Lutherans/Anglicans/
Presbyterians/Episco-
pals/Congregational-
ists

B. 1525 - Water Baptism by Immersion

The Anabaptists began to teach and practice water baptism according to Scripture - by complete immersion for born-again believers only.

Baptists/Mennonites/
Brethren Churches/
Fundamentalists

C. 1750 - Purity of Lifestyle/Holiness

The Wesley Brothers were used of God to spearhead the Holiness Revival throughout the world. The doctrine of sanctification was restored to the Church.

Methodists/Free
Methodist Church/
Wesleyan Church

D. 1880 - Divine Healing

A.B. Simpson and others began preaching that Jesus is our Great Physician, and for the first time since the Dark Ages the doctrine of divine healing was taught as a fundamental teaching of the Bible.

Christian & Missionary
Alliance/Church of the
Nazarene/Holiness
Movement

E. 1906 - Baptism in the Holy Spirit

The 1906 Azusa Street Visitation breaks out in Los Angeles and engulfs the world in the flames of Pentecostal Revival within two years!

Assemblies of God/
Church of God/Foursquare
Churches/Various Pente-
costal denominations

- F. 1948 - Laying-On-Of-Hands with Prophecy/
Praise & Worship/Governmental Ministries
- Restoration Churches
Charismatic Movement
neo-pentecostalism

The 1948 Revival broke out in North Battleford, Saskatchewan, Canada, and swept the world with the new sound of joy, praise, worship, spiritual singing; a restored emphasis upon the prophetic ministry and the five-fold governmental offices of the Church, and a new awareness of God's purposes for His glorious Church.

II. The Restored Church Will Defeat All Enemies Of Christ!

A. Psalms 110:1-4, Ephesians 1:22, Hebrews 2:5-13

1. The last enemy of Christ to be defeated is death.
2. As the Church moves into full restoration, she will move into a perfected state of righteousness that will produce resurrection Life (read I Thess. 4:13-18). It is at this point that the Bridegroom gathers His Bride! Hallelujah!
3. It is the praising generation that breaks the appointment with death! (read Psalms 102)

III. The Church Will Be Restored In Unity

A. UNITY is the key - a "key of David" - that will open the door to further revelation of truth to the Church.

1. UNITY will unlock the door of resurrection life - read Psalm 133, "it is there (in unity) the Lord commands the blessing, even LIFE EVERMORE!"
 - a. Twofold principle of Unity in Acts 2:
 - 1) One accord - spiritual unity (importance of united vision)
 - 2) One place - physical unity (importance of corporate gathering)

IV. The Church Restored In Government

- A. The full revelation of Jesus Christ as Lord cannot be manifested until a clear understanding of government comes to the Church as set forth in Ephesians 4:11 - Apostle, Prophet, Evangelist, Pastor, Teacher.

1. APOSTLE - Jesus was an Apostle (Hebrews 3:1)
 2. PROPHET - Jesus was a Prophet (Luke 7:16; 24:19; John 4:19)
 3. EVANGELIST - Jesus was an evangelist (Luke 4:18)
 4. PASTOR - Jesus was a pastor (John 10:7-16)
 5. TEACHER - Jesus was a teacher (John 3:2)
- B. These fivefold governmental offices were embodied in Jesus Christ. Upon His Ascension He gave Himself back to His Church in the form of these five ministries.
1. Jesus is HEAD of the Church (Ephesians 5:23; Colossians 1:18)
 2. The government is upon His shoulders (Isaiah 9:6-7)
 - a. "He shall be given the Throne (government) of David" (Luke 1:32)
 - b. The government of David as it proceeded from Zion (Tabernacle of David) was an Old Testament prefigurement of the government, order, and worship of the New Covenant Church of Jesus Christ.
 - c. This "raising up of David's ruins" or restoration of the Church was prophesied by Amos (Amos 9:11) and confirmed as New Testament truth by the Apostle James (Acts 15:14-18). Note verse 18: this was always God's plan!
 - d. Jesus Christ, as Head of the Church, possesses the Keys of David which opens doors no man can shut, and shuts doors no man can open! These "keys to the kingdom" are given to Christ's delegated authority in the earth (fivefold ministry) as we witness Peter being given them by Christ in Matthew 16:19 (See also Isaiah 22:22; Revelation 3:7).

CONCLUSION

What an exciting day of Revival and Visitation we are living in! God is moving by His Spirit around the world in mighty restoration revival. The message of God's Glory is going forth unto the four corners of the world. We are living in a day when the latter rain of God is heavy in the earth. A fruitful harvest is being gathered! It is harvest time! The Feast of Tabernacles is upon us, and we are being called by the Lord of the Harvest to glean in the fields.

As the Church of God moves toward perfection we will see many unusual things. Denominational division will cease to be a major hindrance to unity. Preachers and churches from diverse backgrounds will rejoice together in the truth that Jesus is Lord! Many will see the cloud of God as it moves us unto a more perfect day, and they will join themselves unto the Lord and ascend the mountain of Zion with a shout of praise on their lips, a dance in their feet, a two-edged sword in their hand, and the dew of the latter rain upon their heads! HALLELUJAH! RESTORATION IS SWEEPING THE WORLD!

GOD'S DEFINITION AND PURPOSE OF MUSIC

I. The Ministry of Music is:

A. A Ministry of the Flow of God

1. First musician mentioned in God's Word was Jubal, who came from the seed of Cain (Law of first mention).

JUBAL - stream, to flow, to bring forth, (especially with pomp), carry, lead forth. ANTEDILUVIAN - before or on the crest of a flood or stream.

NOTE: The player of an instrument is a flood gate. When opened, a stream or flow comes forth. He has the ability to bring forth at his choice either a stream of life (spirit of God) or a stream of death (ego, spirit of man) and do it with great pomp and splendor. However, with that ability to lead forth or carry comes responsibility. As a gate, we can restrict or release.

"...it shall bring forth new fruit because their waters they issued out of the sanctuary." Ezekiel 47:12

B. A Ministry of Prophetic Release

1. By the ministry of the players of instruments, the spirit of God in revelation, wisdom, and knowledge is released.
 - a. II Kings 3:14-19 - A minstrel played and created an atmosphere that brought the hand of God on Elisha, and he prophesied.

NOTE: Anointed instrumentalists are key in bringing the prophetic mantle upon a congregation and inspiring and releasing the prophets.

- b. I Chronicles 25:1 - David appointed musicians to prophesy on their instruments - the musician and the instrument ministered the prophetic.

"...who PROPHESED with a HARP, to give thanks and to praise the Lord." I Chronicles 25:3

- c. I Samuel 10:5,6 - Company of prophets playing instruments of music and prophesying.

NOTE: The power and flow of the spirit of the Lord through these musical prophets change a person. This flow is available to every musician.

- d. II Chronicles 29:26-28a - The song of the Lord began with the instruments first. In other words, the prophetic flow began with the instrumentalists as God began to sing/speak through the trumpets.

C. A Ministry of Deliverance and Healing

1. By the ministry of the players of instruments, demons are forced to retreat.

- a. I Samuel 16:16-18, 23 - David played his harp and the evil spirit retreated and withdrew.

"It came to pass when the evil spirit from God was upon Saul, that David took an HARP and PLAYED with his hand so Saul was refreshed, and was well, and the evil spirit departed from him." (vs.23)

D. A Ministry of Warfare

1. By the ministry of the players of instruments, enemies are defeated whether they are in a defensive or offensive position.

- a. Joshua 6:9, 16, 10 - Joshua's offensive attack of Jericho.

NOTE: God had given Joshua His battle plan. God purposed musical instruments to be used in warfare.

"On the seventh day, march around the city seven times, with the priest blowing the TRUMPETS. When you hear them sound a long blast on the TRUMPETS, have all the people give a loud shout: then the wall of the city will collapse and the people will go up, every man straight in." (Joshua 6:4,5 NIV)

- b. Judges 7:16-22 - Gideon's offensive against the Midianites

NOTE: The blowing of the trumpets (praise), preceded the breaking of the pitchers (flesh) and the revealing of the lamps (glory).

"...the three hundred blew the TRUMPETS, and the Lord set every man's sword against his fellow, even throughout all the host: and the host fled...." Judges 7:22

- c. II Chronicles 13:14, 15 - Abijah's defensive move against Jeroboam's ambush turned the tables and brought total victory.

WARNING: We do not play only when we feel spiritually high. We must apply the principle even when it seems we're defeated and cornered. That is the time to pick up the instruments and praise God, and the flood gate of the flow of life from God will come forth and bring victory.

- d. God is teaching us to war with our musical instruments.

"...teacheth my hands to war, and my fingers to fight."
Psalm 144:1b

E. A Ministry of Heavenly Worship

1. Instruments of music are connected with worship in the heavenlies in both Old and New Testaments.
 - a. Psalm 68:24, 25 - A heavenly processional or caravan of great company of musicians and dancers marching in the sanctuary most likely with flags and banners.
 - b. Revelation 5:8; 14:2; 15:2 - The overcomers, the 144,000, 4 beasts, and 24 elders were all players of instruments and played before the throne of God continually.

F. A Ministry of Deep Communication

Upon an instrument a musical can pour out the deep cry and yearning of his spirit and so more effectively communicate his feelings "I will open my dark saying, upon the harp." Psalm 49:4

G. A Ministry of Bearing the Presence of God

- a. I Chronicles 15:12-16 - The Levitical singers were responsible to carry the Ark of God.
- b. Psalm 100:1-2 - "Come before His Presence with singing."
- c. II Chronicles 5:12-14 - The shekinah glory of God appeared as the musicians were playing before the Lord. It was brought by the musicians.

(GLORY - the heavy, rich, numerous, and abundant splendor of God)

H. A Ministry of Evangelism

Psalm 40:3 - "Many shall see the new song God hath put in your mouth."

WRITING SONGS FOR CONGREGATIONAL WORSHIP

I. Definitions

A. Ephesians 5:17-19; Colossians 3:15,16

1. Direction of Song
 - a. To yourselves
 - b. To one another
 - c. To the Lord
2. Be filled with the Spirit.
3. Let the Word of Christ dwell richly in you.
4. Psalms - psalmos
5. Hymns - humnos
6. Spiritual songs - pneumatikos/ode

B. Song of the Lord - II Chronicles 29:27

C. Prophetic Song - I Chronicles 25:1-7

II. Releasing the Flow of Song-Singing and Making Melody in your Heart to the Lord.

A. The "New" Song - Psalm 33:1-3; 40:3

1. New/fresh - that which is unaccustomed or unused, not in relationship to time, but new in form or character, the old can be as fresh as the new.

B. Jesus is the Words and Music: Out of our relationship to Him, the Song is birthed--We can manufacture or allow His anointing to be the creative flow.

1. Wait on Him.
2. Worship, scripture singing
3. Recording melodies immediately

C. Form and style (arrangement or new composition-spontaneous or developed)

1. Themes

- a. Praise
 - b. Worship/adoration
 - c. Warfare
 - d. Receiving
 - e. Commitment
 - f. Scripture song
2. Lyrical content - style
- a. Nominative case...I, We, They
 - b. Rhyme
 - c. Repetition
 - d. Can the lyric paint a more detailed picture?
 - e. Would metaphors, similes, or personifications better describe something?
3. Melody
- a. Simplicity, teachable
 - b. Extremely wide or difficult intervals
 - c. Range - low and high points
 - d. Does the melody and register flow with the lyric?
4. Harmony and structure
- a. Unison, 2 or 3 part, full harmony
 - b. Round, canon, descant, echo
5. Rhythm and tempos
- a. Swing 4/4 or 3/4
 - b. Common - straight 4/4
 - c. March
 - d. Majestic
6. Key

- a. Does this song lend itself well to modulations?
 - b. Does the congregation remain on many high notes for a long period of time?
 - c. What is the "peak" melody note(s)?
 - d. Will harmonies be pushed too high?
- D. Teaching the song

Tuesday, 9:00 a.m.
Friday, 9:00 a.m.

Dave Moody
New Life Bible Fellowship
P.O. Box 78096
10033-55th Ave., South
Seattle, Washington 98176

HOW TO IMPROVE YOUR BACKHAND
LEFT-HAND PIANO TECHNIQUE

I. Introduction

- A. Mt. 6:3 - doesn't relate to piano playing!
- B. Ps. 33:1-3 -
 - 1. Praise the Lord with the piano
 - 2. Play skillfully with a loud noise
- C. Goal of Left-Hand - to support, strengthen, and enhance the right-hand.
 - definitely should not overpower a weak right-hand - keep it in balance
- D. Make your patterns match the mood of the Holy Spirit.

II. Background Knowledge

- A. The study of theory, harmony, counterpoint and composition as well as ear training along with some classical piano training will prove to be invaluable to anyone wishing to become an accomplished gospel pianist.
- B. Understanding the accompanying chord chart is essential. You should be able to construct all of these chords in any key.

III. Basic Patterns

- A. Shuffle - 4/4 time (Rt. chd. 5th chd)
 - 1. Never play your chords with any note of the chord below the C 1 octave lower than middle C. Chords played below this note sound muddy. (Demonstrate) Keep the left hand chords within an approximate 10-note range from this C to the E above middle C. (See Example 1)
 - 2. Be able to use all the different chord positions, not only root positions.

Eg: C major chord

Root position = CEG

1st inversion = EGC Know and be able to

2nd inversion = GCE use them all.

(See Example 2)

Eg.	A	Rt.	Chd.		B	Rt.	Chd.
		C	EGC or	sounds better than		C	CEG
		C	GCE			C	

Generally speaking, the inversions sound better in a chording pattern than root position chords.

- Single notes in the left hand should be used sparingly and more with rhythm and arpeggio patterns. When using the SHUFFLE pattern, use octaves (low range) instead of single notes (Demonstrate).
- Always alternate these octaves between the Root and 5th of a chord.

Eg.	Rt.	chd.	5th	chd.	-	is MUCH better than
Beat	1	2	3	4		
	Rt.	chd.	Rt.	chd.	-	Too Boring
	1	2	3	4		

(See Example 3)

- When using a chording pattern (eg., SHUFFLE) always move from one chord to the NEAREST POSITION of the next chord. This gives you a smooth-sounding left hand instead of a disjointed sound which could otherwise occur.

Eg. C - F - G - C pattern.

(See Example 4)

NOTE: Pedal needs to be changed regularly. At least on beats 1 and 3.

- Add some octave runs between chord changes for variety.

(See Example 5)

Song Example: I Left My Load At Calvary - C

SHUFFLE PATTERN with some octave runs.

B. BASIC 3/4 PATTERN - Rt. chd. chd. (5th chd. chd.)

- Basically the same rules apply as for the SHUFFLE pattern.
- Usually alternate between the Rt. and 5th on the 1st beat of two successive bars of the same Chord.

(See Example 6)

Song Example: I Want To Worship The Lord
Draw Me Lord

IV. Advanced Patterns

A. Rhythm Pattern - 4/4 time

1. How single note rhythm pattern either repeating the root or alternating between the root and 5th. Use both.
2. Can use and to fill.

(See Example 7)

Song Examples: God Speaking To You
Pray

3. Many rhythm variations available, particularly on slower, heavier type songs.

(See Example 8)

Song Example: A Quiet Place

B. Chords and Rhythm Pattern (a) - 4/4 time

1. Combination of the Rhythm and Shuffle patterns.

(See Example 9)

Song Examples: I'm Gonna Go Back
Jesus Made Me Higher
The Lighthouse

(b) - 3/4 time
("3/4 Bounce Pattern")

2. (See Example 10)
3. Not intended to be a strictly kept pattern. The figure is intended to illustrate the "feel" of the rhythm.
4. If the melody line has an eighth note at the end of the bar, put the last left-hand note with it, not after it.
eg., Why Me at Bars 2, 4.

Song Examples: Why Me?
Holding My Savior's Hand

C. Advanced Shuffle Pattern - 4/4 time

1. Similar idea to the "3/4 Bounce"
2. Pattern:

Rt. Chd. 5th Chd.

Bottom note of chord

3. (See Example 11)

Song Example: Let the Lower Lights Be Burning

D. Arpeggio Patterns

1. ALWAYS! keep a 5th interval (or greater, if necessary) between the first two arpeggio notes, otherwise it sounds too muddy. (Demonstrate - using Exodus)
2. Most arpeggio patterns will be in notes, but some note patterns can easily be included.
3. In 4/4 time for full bars of the same chord, have the arpeggios ascend for two beats and descend for two beats. (See Example 12). For half bars, have the arpeggios ascend only. (See Example 13).

Song Example: Exodus

4. In 3/4 time arpeggios may be used:

- a. ascending only, or
- b. ascending and descending

Use mostly notes with some notes for variety.

(See Example 14)

Song Examples: A Living Circle
He

E. Triplet Patterns

1. Basic 4/4 pattern (12/8 feel)

Rt. Chd. 5th Rt. Chd. 5th

2. Advanced 4/4 Pattern (12/8 feel)

Rt.	Chd.	5th	Rt.	Chd.	5th
-----	------	-----	-----	------	-----

Bottom Note of Chord

(See Examples 15 and 16)

Song Examples: One Pair of Hands
My Tribute (C to end)

3. Arpeggios can also be used in triplet time, susing the same basic principles previously discussed. (Demonstrate with One Pair Of Hands)

4. Basic 3/4 Pattern

Rt.	Chd.	Chd.	5th
-----	------	------	-----

Bottom Note of Chord

(Essentially the same as the "3/4 Bounce Pattern")
(See Example 17)

Song Example: The Blood Will Never Lose It's Power

V. Chorus Examples

- A. O Zion, O Zion - E^b - Left hand single notes and octaves.
- B. I Love You Lord - G - Rhythm and chords; arpeggios.
- C. Give Ear To My Words - G - Advanced Shuffle; rhythm.
- D. Make A Joyful Noise - F - Low single notes and octaves; Rhythm and chords combined.
- E. Giving Glory and Honor - A^b - 9/8 feel; "3/4 Bounce."
- F. Commune With Me - C - Rhythm and chords; arpeggios.
- G. Draw Me Lord - F - Basic 3/4; "3/4 Bounce"; arpeggios.
- H. You Are Enthroned - F - Advanced Shuffle.
- I. Hosanna - E^b - Ad lib - Arpeggios.
- J. Emmanuel with
Giving Thanks - D - Arpeggios and chords.
- K. I Was Born To Be - G - Arpeggios; Rhythm and chords.

- L. Blow Ye The Trumpet in Zion - Cm - Heavy low single notes and octaves.
- M. We Are Marching - Cm - Heavy octaves.
- N. Praise The Lord - G - Shuffly; Octaves; Adv. Shuffle.
- O. I Hear The Sound - G As Praise the Lord.
- P. We Worship You - Cm - 1) slow arpeggios
2) low single notes: Rt 5th, etc.
- Q. Lord Make Me An Instrument - G - "3/4 Bounce."
- R. Worthy Of Honor - F - Shuffle; same rhythm.
- S. How We Love You - E - Arpeggios, "3/4 Bounce"; Octaves.
- T. Surely The Presence - F - Arpeggios; same rhythm.

Let's stand together and sing this chorus as we conclude.

HAND-SIGNING IN WORSHIP: SESSION I

"Thus will I bless Thee while I live: I will lift up my hands in Thy Name."
Ps. 63:4

I. "YADAH" - one of the seven Hebrew words we have adopted to express our word, "Praise." The literal meaning indicates the raising or the extending of one's hands.

A. Ps. 134:2 - "Lift up your hands (YADAYCHEM, Plural) in the sanctuary and bless the Lord."

B. Ps. 143:6 - "I stretch forth my hands (YADAH) unto Thee"

Both of the preceding verses present the clear understanding of YADAH. That is, the actual use of a worshipper's hands in praise and worship.

YAD - (noun) hand.

YADAH - (verb) cast, throw.

* Therefore, praise is "sign" -ified by the manual expression of thrusting oneself into worship by demonstrative praise.

II. God's Hand

A. The Holy Spirit; the agent for creation and recreation.

B. The Five-fold ministry (hand of God) to work signs, wonders, and miracles for the work of the ministry for the perfecting of the saints. (Eph. 4:11-12). The five-fold ministry brings visual concepts of the character and workings of God.

C. Signs are the visual manifestations of the hand of God.

III. Sign Language in Worship

A. Need for an established mode of display in the expression of worship.

1. Music notation
2. English alphabet
3. Dance terminology

B. Outward action of an inward attitude.

C. Allows a physical interpretation to accompany our spiritual devotion.

D. Involves everyone:

1. Those who practice - an outlet.
2. Those who observe - an outlet.

E. Pride is submerged. In a sense, we are proclaiming that we are not ashamed to put our body under (controlled by) His Lordship in order to lift Him up.

"According to my earnest expectation and my hope, that in nothing I shall be ashamed, but that with all boldness, as always, so now Christ shall be magnified in my body..." Ph. 1:20

F. Demands attention and a response.

1. 75% of what we learn is through the eye-gate.
2. 90% of what we do through activity is retained.

G. Psychologically a hearing person needs to hear sounds, voices, music, etc. To be subjected to total silence destroys the equilibrium God has given us (called homeostasis). Spiritual homeostasis can prevent an unbalanced walk with the Lord. Sign language can bring a contriteness to a deaf heart and spirit or new life to those who can hear what the Spirit is saying to the Church.

IV. Developing Worship-in-Sign Leaders

A. Recognize the chain of command - Commit and Submit.

1. God
2. Pastor
3. Chief Musician
4. Chief Signer
5. Body/Church

"A man's ministry makes room for himself."

B. Must be called by the Lord.

1. Desire - Ps. 37:3-5
2. Deep Conviction - not just a novelty ministry.

"The minister after God's own heart is one who holds his credentials from Heaven, who knows he is called of God, and who feels that he dare not attempt any other work than preaching the gospel." - A. G. Ward

C. Cuning - Become educated in the knowledge of scriptural references associated with the display of worship, the language of signs and body movement, and grow in the demonstration of the heart of worship. If God calls, He will qualify. Academia alone does not qualify, but neither does ignorance.

1. Community colleges have special interest programs, which involve manual communication.
2. Books at Christian and secular bookstores are available. Some of these include:

"Sign Language for Everyone," Cathy Rice; Publ. by Thomas Nelson, Inc., Nashville, TN.

"Sign Language Made Simple," Edgar D. Lawrence; Publ. by Gospel Publishing House, Springfield, MO., c. 1975, 1978.

"The Joy of Signing," Lottie L. Riekehof; Publ. by Gospel Publishing House, Springfield, MO., c. 1980.

D. Past experience or exposure to sign?

"To whom much is given, much is required."

1. Worship
2. Word
3. Witness
4. Warfare

E. Anointed - I Pe. 4:10-11

1. Do with the ability of God.
2. Glorifying God.

"I will therefore, that men pray everywhere, lifting up holy hands, without wrath or doubting." I Tm. 2:8

AN INTRODUCTION TO THE WORSHIP OF THE PSALMS:

THE HOW, WHEN AND WHY OF WORSHIP

"All flesh shall come to worship before Me, saith the Lord." Isa. 66:23

I. The Who of Worship

A. Isa. 14 - Lucifer's fall

B. Deut. 6:13 - "Thou shalt worship the Lord thy God and Him only shalt thou serve."

1. The person to be worshipped

2. The priority of worship

Worship - "To adore, to revere, to exalt, to magnify, to dote, to admire, or to esteem."

II. The When of Worship

A. The priority of worship - Thou shalt worship, Thou shalt serve

1. Plight of the widower

2. Activity - The enemy of adoration

3. Marriage relationship

III. The Why of Worship

A. Worship brings us into right relationship to God and with ourselves.

1. Matthew 15:21

B. Worship brings us into right expression of ourselves to God.

1. Mark 14

a. Worship is costly

b. Worship invokes criticism

c. Need for brokenness - Psa. 51:17

d. Worship is reciprocal - II Cor. 2:14

THE USE OF CHORD PROGRESSIONS
IN SPONTANEOUS WORSHIP

- I. *Instrumental accompaniment* provides foundation for worship.
 - A. By definition, accompaniment provides a *richer effect* to the overall musical expression.
 - B. The use of instruments in the prophetic flow is ordained of God.
 1. Some Psalms are written for specific instruments:
 - a. Neginoth: stringed instrument
 - b. Nehiloth: flute
 - c. Gittith: harp
 - d. Shoshannim: straight trumpet
 - e. Shushan eduth: trumpet of assemblage
 2. Use of chord progressions provides an arena for instruments to prophesy.
 3. The instrumental lead helps alleviate fear and intimidation and creates the atmosphere for the prophetic singing.
- II. The instrumentalist must prepare for and be committed to the ministry of worship.
 - A. I Samuel 16 illustrates a striking contrast in perspectives about musicians.
 1. Man looks on the outward appearance.
 2. God looks on the heart.
 - B. There is only one "formula" for *ascending* into His presence.
 1. Psalm 24 emphasizes the condition of our hands and our heart.
 2. *Ascent* is effectively communicated by a progression rather than a plane.
- III. *Submission* and *sensitivity* are essential in worship team ministry.
 - A. Our aim is to flow together. Jeremiah 31:12
 1. We must be "*under the hands*." II Chronicles 25:6

2. It is the "*one sound*" that produces the glory. II Chronicles 5:13
3. Gideon illustrates the principle of following leadership. Judges 7:17
- E. The purpose of music is to *convey* a message.
 1. Rhythm, dynamics, etc., may interpret that message.
 2. Psalms, hymns and spirituals songs indicate a variety in types of music.
- IV. *Chord progressions* in worship have enriched our expression.
 - A. A new release has come as we move from the confines of single chord accompaniment in worship into a sustained atmosphere for the prophetic flow.
 - B. There are no set formulas, but there are limitless possibilities.
 - C. The use of any chord progression should add significance to the worship experience.
 - D. Strong leadership must be coupled with sensitivity to be effective.
- V. Workshop:
 - A. How to lead the congregation into a chord progression.
 - E. Chord progressions demonstrated.

MOTIVATING AND BUILDING TEEN AND YOUTH CHOIRS

I. Recruiting your Choir

A. Make it an honor.

1. It is a privilege to minister.
2. Choir members are respected by everyone.

B. Establish a sign-up sheet.

1. Audition all members.
2. Don't let every person that auditions be in the choir.
3. Try to choose an equal amount of boys and girls.
4. Let members recruit instead of yourself.

II. Picking Music

A. Pick contemporary music to motivate the children and work into classical literature.

B. If possible, use a rhythm section or orchestra in your musical presentations.

III. Promote Unity in Choir.

A. Appoint or elect choir officers: President, Vice-President, Student Director, etc.

B. Make members feel that it is their choir they are building.

IV. Discipline

A. Let young people know from the first day what you expect of them.

B. Set your rules and discipline action and stick to it (Proverbs 1:7).

C. People like discipline.

V. Motivation comes through the upcoming presentation.

A. Have clear-cut goals set for the young people.

B. Expect a lot of each choir member.

C. This is an outlet for ministry given to this age.

VI. Promotion

- A. Print quality programs
- B. Newspaper advertisement
- C. Posters
- D. Radio and television
- E. Tapes and records

ENTHUSIASTIC DIRECTORS PRODUCE AN ENTHUSIASTIC CHOIR!

MOTIVATING AND BUILDING TEEN AND YOUTH CHOIRS

ECCLESIA CHOIR APPLICATION

NAME _____

ADDRESS _____

PHONE () _____

MUSICAL BACKGROUND - (choirs, musicals, solos, etc.)

DO YOU PLAY ANY INSTRUMENTS? YES _____ NO _____

IF SO, WHAT INSTRUMENTS AND HOW MANY YEARS OF EXPERIENCE?

WOULD YOU BE INTERESTED IN PLAYING IN THE CHURCH ORCHESTRA?

YES _____ NO _____

For Director's Use

Tonal memory _____

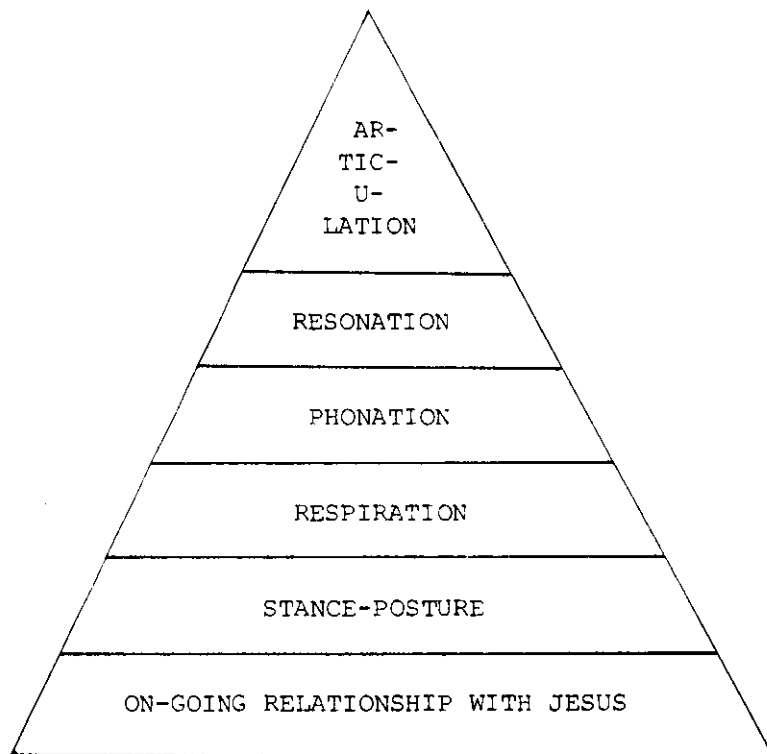
Tesitura

Tone _____

Sight Reading _____

COMMENTS:

VOICE DEVELOPMENT:
PROJECTION, POISE, TECHNIQUE, ETC.



These are YOUR FOUNDATIONAL PRIORITIES FOR SPEAKING AND SINGING!

REMEMBER, THE LORD has given the inspiration and supplied the materials to build a pleasing instrument. ONLY YOU can supply the necessary concentration, work and patience to make your voice function at its very best.

I. Introductory Remarks

- A. A look at the priorities.
- B. We are to be creating with God.
- C. Build it before you play it.
- D. Singing is a whole response.
- E. Take time to unlearn.
- F. Teach yourself?
- G. Goal--Natural--Unconscious--Habitual.
- H. Concepts and Methods.
- I. "Born with a good voice" isn't enough.

5. The mouth is the opening of a SPECIAL CONTAINER.

II. POSTURE--Uprightness Before The Lord

SCRIPTURES: UPRIGHTNESS

PERTAINING TO THE LORD

Deuteronomy 32:3-4

Psalms 25:8

33:3-5

45:6

67:3-5

92:15

96:10

111:7,8

119:137

Isaiah 26:7

Proverbs 2:7

2:7

2:21

3:32

10:29

11:3

11:6

11:11

12:6

14:2

14:9

14:11

PERTAINING TO MAN

Ecclesiastes 7:29

First Chronicles 29:16,17

Job 1:1

Psalms 7:9,10

11:7

20:7,8

25:21

32:10,11

33:1,2

36:10

49:13,14

64:9,10

97:11,12

107:41

112:1-4

119:6,7

125:4

140:13

15:9

16:17

21:8

21:18

21:29

28:10

29:10

29:27

Micah 2:7

Leviticus 26:13

Daniel 8:17,18

10:9-11

Acts 3:1-10

14:8-10

Psalms 84:11

A. The Sailboat Concept.

B. Crooked Worship?

C. Decomposition And Restoration.

1. Gen.

2. II Cor.

D. The String Concept.

E. What The Shoulders Aren't Doing.

F. A Wall And A Mirror.

G. Upright Or Uptight . . . Are You What You Appear To Be?

NOTES AND EXERCISES:

III. RESPIRATION: Breath--Spirit--Life



A. More Than A Fair Exchange.

B. Dependent On The Posture.

C. Why Suffocate?

D. William Vennard: In inhalation a fine singer relaxes the frontal wall completely and instantaneously. This falling away of the wall in turn coaxes a lowered position of the Diaphragm to which it is attached. In effect, by allowing those muscles to relax and giving the diaphragm ample room to lower unimpeded, the area in which the lungs are to expand has been enlarged. With the chest held high and the ribcage extended by stance, the lungs are free to receive air without hinderance. Understand that expansion precedes inhalation.

On the exhalation, the action of the frontal wall is up and in. This is a reaction--a following motion rather than an initiating one.

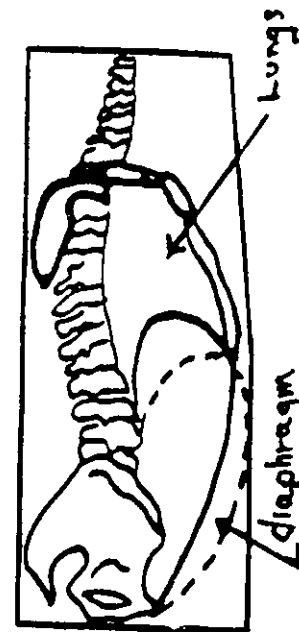
In response to the escaping column of air, the frontal wall seeks a tucked-in position at the bottom of a stationary ribcage. It is the floor of the ribcage cavity which is the moving part in the breathing act. It follows after the breath into its highest position, then drops in a relaxed, outward and downward motion immediately preceding the next inhalation.

E. The Chest.

F. The Ribcage.

G. The Back.

H. The Throat In Breathing



NOTES AND EXERCISES:

IV. PHONATION: Let's Give It A Sound Sound

- A. The Word And THE WORD
- B. The "Think-Sing" Relationship
- C. Speak Then Sing
- D. Physical Observations
 - 1. Posture
 - 2. Breathing
 - 3. The Throat
 - 4. The Neck and Jaw
 - 5. The Tongue
- E. Know What You Are And Aren't Hearing
- F. Dynamic-Intensity Relationship
- G. Vibrato

NOTES AND EXERCISES:

V. RESONATION: Amplification by GOD

- A. What It Does and How
- B. How It Feels

NOTES AND EXERCISES:

VI. ARTICULATION: A Clear Case...We Hope

- A. The Articulators
- B. Tongue-Jaw Independence

NOTES AND EXERCISES:

MOTIVATING AND REVITALIZING YOUR CHURCH CHOIR

I. Rehearsal

A. Attendance

1.

2.

B. Attitude

1.

2.

C. Attentive

1.

2.

D. Advancement

1.

2.

E. Allegiance

1.

2.

II. Performance

A. Preparation

1.

2.

B. Personification

1.

2.

C. Participation

1.

2.

D. Purpose

1.

2.

DEVELOPING AN INSTRUMENTAL PROGRAM
FOR YOUR CHRISTIAN SCHOOL

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. 31:9, "Now therefore write ye this song for you, and teach it the children of Israel; put it in their mouths, that this song may be a witness for me against the children of Israel."
- D. 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."

II. Chapel - 2x a week - corporate worship

- A. Pre-prayer - (Paul - Timothy)
- B. 8:30 a.m. - Worship
- C. Loose the Song of the Lord
- D. Special Music - Schedule special recital chapel
- E. Message - One liner

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
- f. Movement

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 - three times a week - Elective Course

Add instruments and motions
Rhythm instruments
Games - Simon Says - echo clapping
Solo Performance
Group Ministry
Tone Quality - posture and breathing

IV. Elective Courses

A. Advanced music theory

- 1. College prep. - "Elementary Harmony," Robert W. Ottman
(Prentice Hall, Inc.) Theory and Practice

B. Instrument classes

- 1. Teach techniques and creativity
- 2. Dedicate instruments to the Lord
- 3. Beginning strings - 40 min. - once
 - a. Violin classes - once a week - letter to parents
 - b. Beginning winds
 - c. Intermediate winds - once
 - d. Advanced winds - once

4. Stress posture, intonation, literacy, blend
 5. Remind constantly why they are playing
 6. Ear training
 - a. Scales and chords - key signatures
 - b. Improvisation - creativity
 - c. Sight-sing and read
 - d. Rhythm cards
- C. Recruitment
- D. Private lessons
1. 30 min. \$4.50
 2. Billed thru school - excuse, no excuse
 3. Letter to parents
 4. Contract with parents
- E. Orchestra
1. Junior Orchestra
 - a. 2x a week for 30 min.
 - b. Stepping stone to Sr. Orchestra
 - c. Grades 1-?
 2. Senior Orchestra
 - a. 5x a week - 40 min.
 - b. Chapel
 - c. Services
 - d. Chief musicians
 - e. Scales, triads, hand signs
 - f. I, IV, V chord
 - g. Catechism - Moses Tabernacle
 - h. 6-12

- i. Outreach ministry
- j. Tempered, tuned, adjusted
- k. Sections
- l. Competition
- m. 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."

F. Senior Choir - Elective, 3x a week

V. Practice

- A. Skill is a commandment - Psalm 33:3, II Chron. 34:12, I Chron. 15:22 - "The more highly developed technique and proficiency, the greater is the chance to translate what is heard by the spiritual ear."
- B. 30 minutes - M-S
3 hours (break down of time)
- C. Discipline
- D. Keep a schedule - record and demerit (grades for time)
- E. Parents sign card - letter to parents
- F. Be faithful
- G. Stretch yourself
- H. Develop creativity - (See handouts)

VI. Grades

- A. Every nine weeks
- B. See sheets
- C. Lesson and instrument class evaluation
- D. Grade book
- E. Frequent communication with parent (use discernment)

VII. Performance, Recitals, Concerts - "Fear and inhibition are learned traits."

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

VIII. Competition - Attitudes and Preparation

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

IX. Curriculum - Music - S.O.L., Mannom, S.O.S.

- A. Choir - Lillenas, Musicals and records, choruses
- B. Orchestra - "Jesus Is Here" - Clearing House - 500 hymns for Instrument, Book A - Clar. (Bb) 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 Melodious etudes
(Belwin Mills, Melville, N.Y. 11746)
Supplement (Ruband-Elem. Method, Miami, Florida)

D. Student Songs

1. I Will Worship You
2. Oh Lord, You Satisfy My Soul

E. Ensemble music

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

X. Prayer

- A. Undergird your program with prayer
- B. Root System - "Strong in Storm"
 1. Hands up - Praise
 2. Roots down - Prayer
- C. Worshippers are also Intercessors!!!!

XI. Before School Starts

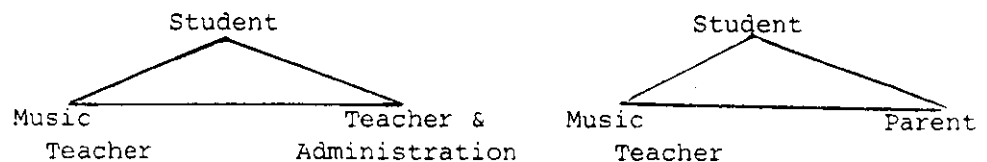
- A. Scheduling - set dates, calendar (our disaster)
- B. School schedule
- C. Order text books
- D. Get choir and orchestra music
- E. Contact music stores - folders, books, rental
- F. Kindergarten screening
- G. Music Questionnaire

XII. Staff - Start with what you have. Private teachers pay for self.

- A. Let God put your staff together.
- B. Meet often!

XIII. Communication

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



XIV. Main Objective - Train Worshippers

- A. Daily in Temple (24 hour praise) - 8 hr. 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

XV. Vision - Conservatory and Bible College

HOW TO PRESENT DRAMATIC MUSICALS IN YOUR CHURCH

- I. Your Vision
 - A. Is it God's idea or a good idea?
 - B. Is your flesh influencing your vision?
 - C. Be committed to your vision

- II. Production Structure
 - A. Executive Producer - Pastor
 - B. Producer
 - C. Director's Responsibilities
 - 1. Spiritual
 - 2. The Script
 - a. Know and understand the script.
 - b. The cast
 - c. The rehearsals
 - 3. Directing
 - 4. Technical staff
 - a. Get lighting plots
 - b. Get costume designs
 - c. Coordinate make-up ideas
 - d. Get set design
 - 5. Once rehearsals are over
 - 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.

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

2. 1 - 2 months prior

3. 15 - 30 days prior

4. 0 - 15 days prior

D. In-Church Promotion .

HAND-SIGNING IN WORSHIP: SESSION II



I. Introduction

A. Alphabet - Spoken and with the following song:

"A, B, C, D, E, F, G, - Jesus died for you and me.

H, I, J, K, L, M, N, - Jesus died for sinful men; all men.

O, P, Q, R, S, T, U, - I believe God's Word is true.

V, W, - God has promised you,

X, Y, Z, - A Home eternally."

II. Techniques

A. Lord or King, as in reference to the Lord of lords and King of kings, should result in the hand extended upwards. The right hand originates with the right hand swinging out from the left shoulder. This is the procedure for King/Lord/Emmanuel/Christ, etc. However, in reference to an earthly King or Lord you sign with the right hand initialized from the left shoulder to right hip, as if wearing a banner.

B. Father (Heavenly) will result with the hands pointed heavenward.

C. Praise and Glory will be scooped into when accompanying a song or worship.

D. Honour, Devotion, Adoration, etc., will involve the head coming to a bowed position as the initialized right hand comes to the chin propped by the left fist; picturesque of reverence.

E. Sign language is not just hand language. But, takes in the whole body and facial expressions as well.

F. Dynamics - You can sign quietly or loudly. Just as music can be forte', mezzo, piano, etc.

1. excuse me

2. Excuse Me

3. EXCUSE ME!!!

- G. Observe the mood and flow of the music and worship.
 - 1. "I Lay in Zion for a Foundation of Stone" - Rythmic
 - 2. "Into Thy Chamber" - Flowing
 - 3. "Majesty" - Majestic
 - 4. "I Love You, Lord"/"All Hail King Jesus" - Flowing/Majestic Combination
 - H. ASL/Ameslan (American Sign Language)
 - 1. Condenses and uses one sign concept to cover several English words and omits articles (a, an, the)
 - a. After a while - signed "Later."
 - b. In the past - signed "Past."
 - 2. Can be used for faster songs and worship.
 - I. Signed English/Siglish
 - 1. For every word there is a sign.
 - 2. Used for moderate to slow tempo songs and worship. For every beat it is good to have a sign on these songs.
 - J. Worship and praise should carry over and continue being exhibited just as the music continues at the close on each song or series of songs.
 - K. Appointed signers should sit on the first rows and be ready to interpret when the chief signer/musician signals them.
- III. SPECIAL EFFECTS: (Although sign language is beautiful and many are impressed by it, at no time should the interpreter "show-off" or attempt to bring attention to himself. The interpreter should at all times be as unobtrusive as possible.) "How is it then brethren? ...Let all things be done unto edifying." I Cor. 14:26
- A. Solo signer
 - B. Group expression
 - C. Kneeling
 - D. Circle of Signers
 - E. Mercy-seat, inclusive of two outside signers standing facing each other and one signer kneeling between the other two.
 - F. Signed Dance - fast and slow.

G. Lighting

1. Spotlight
2. Blacklight

IV. Appearance: (Representing the King Most High)

A. Clean and neat

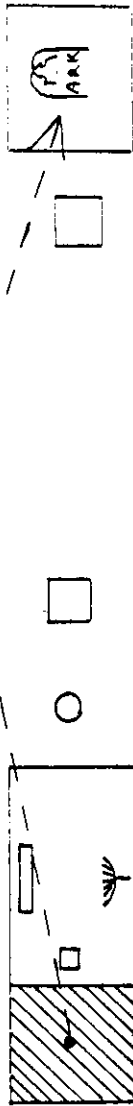
B. Moderation

1. Men - loose pants
2. Jewelry and make-up moderation for women
3. Sleeves should be worn in shirts, blouses, and dresses
4. Caution - platform signers (women)

TRADITION vs. REVIVAL: THE TABERNACLES OF MOSES & DAVID

The Fulfilment of Moses' Tabernacle in the Tabernacle of David

MOSES' TABERNACLE IN GIBEON DAVID'S TABERNACLE IN MOUNT ZION



THE ARK OF THE COVENANT WAS NOT THERE! Ps. 78:65-72 THE PRESENCE OF GOD WAS HERE!
 (THE ARK OF THE COVENANT)

1. THE ALTAR OF INCENSE
 The incense upon the altar, being set aflame, ascended upwards, filling the tabernacle with a pleasant atmosphere.
 The incense was to be burning morning and evening, while the lamps were being lit. (Ex. 30:7-8)
2. THE CANDLESTICK
 Oil was burned in the golden candlestick (which had 66 major divisions!) and cast light on everything done in sanctuary.
3. THE TABLE OF SHEWBREAD
 Twelve cakes of bread were baked fresh every week, to be eaten by the priests. (Lev. 24:5-9)
1. The full expression of worship, praise, and prayer, set aflame, ascended up before the Lord with singing, instruments, dancing, clapping, lifting of hands, and great joy. (I Chron. 25:1-3,6,7) See Psalms 100, 98, 47, 87, 148-150.
 Praise, worship, and prayer brings the prophetic flow of the Word. As we speak praises to God, He speaks prophetically to us. (II Kings 3:14-20; Rev. 29:10)
2. The anointing oil of the Holy Spirit burned, producing the light of the Word: prophecy, revelation, wisdom, and knowledge: a spontaneous ministry. (I Chron. 25:1-5) The Psalms are quoted more often in the New Testament than any other Old Testament book.
3. This speaks of the ministry of teaching, which prepares the Word ahead of time by "baking" it upon the fires of revelation. This is the feeding ministry, indicated by the offices of teachers and scholars in David's Tabernacle. (I Chron. 25:7-8)

TRADITION vs. REVIVAL: THE TABERNACLES OF MOSES & DAVID

MOSES' TABERNACLE IN GIBEON

4. AN ORDERLY SERVICE →

All the duties of the priesthood in Moses' Tabernacle were specifically defined; definite instruction was given concerning their functions. (Ex. 28,29 and Leviticus chapters 1-17)

5. CERTAIN PRIESTS WERE OVERSEERS →

In Moses' Tabernacle, Aaron and his sons were to "keep the charge of the sanctuary, and the charge of the altar." (Num. 18:1-14)

6. THE PRIESTS WERE CONSECRATED TO GOD →

The priests had to be cleansed by blood and water and had to be anointed with oil to enter into the ministry in Moses' Tabernacle.

7. GOD WAS WORSHIPPED IN GOD'S OWN WAY →

Every detail of the ministry was revealed to Moses, concerning each step of every sacrifice and action.

DAVID'S TABERNACLE IN MOUNT ZION

4. The phrase "decently and in order" describes King David's powerful worship services. All the ministries of song and prophecy were "under the hand" of their fathers. (I Chron. 25:2,3,6) This direction and ordering of the services did not inhibit the moving of the Spirit, for all prophesied in song "according to the order of the king". These prophetic songs were recorded (I Chron. 16:4) as Psalms.

5. King David appointed certain men to be in charge of his services. These men were "fathers" who had "sons" under them who prophesied in work and song. (I Chron. 25:1-6; 16:4-6) The term "under the hands of their fathers" denotes open hands of power, means, and direction. The ministry of the services progressed "according to the kings order to Asaph, Jeduthun & Heman."

6. The priests in David's Tabernacle were typologically "cleansed" by the blood of animal sacrifices (Jesus had not yet died), but they also moved in the spiritual reality of the Holy Spirit (oil) and the prophetic Word (water). (I Chron. 16:1-3)

7. God prophetically spoke to David's priesthood how He wanted to be worshipped: with instruments, singing, shouting, lifting of hands, dancing, etc. (recorded in many psalms). David realized that God wanted these kind of sacrifices instead of animals. (Psalms 51:16,17; 107:22; 116:17-19)

TRADITION vs. REVIVAL: THE TABERNACLES OF MOSES & DAVID

- I. The Old Testament was the Bible of the New Testament Church
 - A. The New Testament applies the Old Testament Word of God to Christ and the Church.
 1. There are on the average 5.6 direct and indirect references to the Old Testament in every chapter of the New Testament.
 2. The New Testament apostles and even the Lord Jesus Himself substantiated their teachings by referring to the Old Testament, by using phrases such as "it is written" or "that it might be fulfilled", etc.
- II. New Testament worship is the application of Old Testament worship to Jesus Christ our Lord.
 - A. Old Testament forms of worship are found in the New Testament Church.
 1. THE DANCE
 - a. The Greek verb *agalliaō* (noun: *agalliasis*) used over 16 times in the New Testament and translated in the KJV as "exceeding joy", "greatly rejoice", etc. actually means in the literal derivation: "very much leaping."

(Matthew 5:12; Luke 1:14, 44, 47; 10:21; John 5:35; 8:56; Acts 2:26, 46; 16:34; Hebrews 1:9; I Peter 1:6,8; 4:13; Jude 24; Revelation 19:7.)
 - b. Other Greek words definitely meaning leaping and/or dancing are found in Luke 6:23; 1:44; 15:25 and Acts 3:8.
 2. LIFTING OF HANDS
 - a. In I Timothy 2:8, Paul's teaching indicates the normal mode of prayer in the New Covenant churches.
 - B. The New Testament Church was instructed to use the Old Testament Psalms in their worship.
 1. In this way, the Word of Christ was to dwell in them.
Colossians 3:16
 2. In this way, they were to be filled with the Spirit.
Ephesians 5:18-19.

TRADITION vs. REVIVAL: THE TABERNACLES OF MOSES & DAVID (cont.)

III. The Psalm embody the will of God in worship for the Church of Jesus Christ.

- A. The Psalms are not the historically bound religious expression of a single race but represent a prophetic revelation through the ministry of King David of true New Covenant worship.
 - 1. Even though his priesthood involved Levites, the ministry in song and worship which David ordained in his Tabernacle in Zion represented a radical departure from the Levitical priesthood under Moses. I Chronicles 16:1-6
 - 2. David received the New Covenant revelation that the sacrifice which God desires from us is not that of animals but is the act of praise and worship. Psalm 50:8-14; Hebrews 13:15
- B. Every major Old Testament revival since David's day included the restoration of the worship of the Psalms.
 - 1. THE REVIVAL OF SOLOMON: II Chronicles 7:1-6; 8:12-16.
 - 2. THE REVIVAL OF JOASH: II Chronicles 23:12-21.
 - 3. THE REVIVAL OF HEZEKIAH: II Chronicles 29:30-31.
 - 4. THE REVIVAL OF JOSIAH: II Chronicles 35:11-19.
 - 5. THE REVIVAL OF ZERUBBABEL: Ezra 3:10-13.
 - 6. THE REVIVAL OF NEHEMIAH: Nehemiah 12:22-30, 35-47.
- C. The Old Testament prophet Amos revealed that the worship of David was the will of God for the last days. Amos 9:11-13.
- D. The apostle James applied the prophecy of Amos to the New Testament Church. Acts 15:13-15.
- E. The Psalms, therefore, represent the will of God concerning the worship of His people of all ages, culminating in the worship of the New Covenant people which now embraces all nations.

BEING A 'CUPBEARER': OUR MINISTRY TO
THE LORD IN WORSHIP

- I. Scriptural foundation and justification for the ministry of the cupbearer.
 - A. Nehemiah was King Artaxerxes' cupbearer. Neh. 1:11
 1. His responsibility was to serve the King. Neh. 2:1
 2. His relationship with the King was one of honest communion. Neh. 2:1-4
 - B. Included in King Solomon's Temple Ministry was the office of the cupbearer. I Ki. 10:4-5; II Chron. 9:3-4
- II. The Hebrew definition of the cupbearer.
 - A. Taken from the word "Mashqeh." (4945)
 1. "Causing to drink, a butler."
 - B. The root word, however, is "Shaqah." (8248)
 1. "To quaff, to irrigate, or furnish a portion to, cause to drink, drown, moisten, water."
- III. An example of the cupbearer's ministry is found in Genesis 40.
 - A. The butler (cupbearer) had offended the King of Egypt, and the King put him into prison. Gen. 40:1-4
 - B. While in prison, the butler (cupbearer) dreamed a dream. Gen. 40:5-8
 1. The cupbearer dreamed of once again filling his place and serving the King. Gen. 40:9-13
 2. Joseph interpreted the dream by saying the cupbearer would be restored to his place of service before the King. Gen. 40:13,21
 - C. I believe this is a beautiful picture of God saying to us that He wants to restore the office of cupbearer.
- IV. A New Testament example/counterpart is found in Luke 17:7-10.
 - A. The servant (cupbearer) serves the Master until the Master has eaten and drunk and is full, then the servant may partake.
 - B. Waiting on the Master is his duty, or reasonable service.

- V. In light of these examples, a cupbearer could then be defined as "one who serves the needs of the King, waits on and refreshes the King."
- A. God is restoring cupbearers to their relationship with the King.
- VI. According to the Hebrew definition, the worship of the cupbearer functions in three ways.
- A. The cupbearer functions "to give drink, to furnish drink." (ex., Gen. 19:32; 24:43; Nu. 5:24; Ps. 60:3)
1. The cupbearer's responsibility is to pour out worship, give worship, furnish worship to the Lord.
 2. The cupbearer serves as a "drinking vessel." (I Ki. 10:21; Lev. 11:34) A vessel from which the King drinks.
 3. In providing drink for the King He then turns and produces what we need.
- Examples:
- a. A bride Gen. 24:43
 - b. Victory Jud. 4:19
 - c. Obedience Jer. 35:2
- B. The cupbearer functions "to water (flocks)" (ex., Gen. 24:46; Ex. 2:16-17).
1. God wants "well watered" flocks and "fat pastures." Gen. 13:10; Ezk. 45:15
 2. When the flocks (people) aren't being watered sometimes stones must be rolled away from their mouths. Gen. 29:2-3
 - a. First, the cupbearers must have the stone rolled away from their mouths in order to water.
 - b. Second, the cupbearer helps to remove stones from the mouths of people by inspiring, encouraging, exhorting and exemplifying worship.
- C. The cupbearer functions "to irrigate, to water land." (ex., Gen. 2:10; Ps. 104:13)
1. As we worship in our local churches and send up the vapor of praise, God spreads the rain clouds and pours down rain upon dry and thirsty places. Gen. 2:6; Job 36:26-29

2. We can be faithfully worshipping in Pasadena, California, and God can send rain clouds to shower His presence in Manila, Philippines or Berlin, Germany, or wherever there's dry ground.
3. As cupbearers, we must be faithful to send up the vapor of praise to pierce and scatter those rain clouds.

VII. The ministry and relationship of the cupbearer to the King is awesome.

- A. In these last days, I believe the cupbearers will arise and, as Jeremiah, take the wine cup of His fury and judgment, and cause nations and peoples to drink. Jer. 25:15-38
 1. The beast and his image will drink from the cup of His indignation. Rev. 14:7-10
 2. Even the great Babylon shall be given the cup of the wine of His fierceness and wrath.
- B. So much is happening when we as cupbearers are worshipping the King (we're meeting His needs, the congregation is being watered, the nations of the earth are receiving rain), and Oh, how simple it is!
- C. And yet what responsibility and "reward" comes with it. Reigning as Kings and priests, executing the judgment written.

VIII. God wants to restore the cupbearer to his office. Have you dreamed of serving the King?

EFFECTIVE WORSHIP LEADING

- 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 sins 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! 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 services.
- 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 what 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.

Thursday, 9:00 a.m.
Friday, . 9:00 a.m.

Jim Gilbert
Christian Chapel
P.O. Box 33212
Tulsa, OK 74153

MUSICIANS IN MISSIONS:
OVERSEAS EVANGELISM

I. Introduction

A. The Call...Matthew 28:19, 20

1. Why are you going?

B. The Harvest Field...Matthew 9:37, 38

1. The untouched areas
 - a. China-95% of 1,000,000,000
 - b. India-the Hindu world
 - c. The Muslim world
 - d. The Communist world
2. Know your field before you go!

II. Music in Cross Cultural Communication

A. Choosing Appropriate Styles

1. American pop: the great common denominator
2. American styles loved by certain countries:
 - a. Poland-country music
 - b. USSR-youth love rock and roll (churches don't)
 - c. Spain-energetic music, epics
3. Indigenous style--They'll love you for trying!

B. Overcoming the Language Barrier

1. World used to its pop in english
2. Learn to sing in ANY foreign language using the International Phonetic Alphabet.
3. Translations projected with slides or transparencies
4. English songs known to them by melody
 - a. Old Rugged Cross in USSR
 - b. Some melodies known to them are completely different in meaning, e.g., American national anthem in England.

III. The Message in Cross Cultural Communication

A. Relating in Song

1. Worship music is the BEST!
 - a. Doesn't just tell them about God, but actually brings His presence to them.
 - b. Don't confuse your American style of worship with what they will perceive as worship, (e.g., Charismatic fox trot!). You might offend their culture.
2. Be careful not to use songs full of untranslatable American idiomatic phrases, such as "hang-up."
3. Watch out for words THEY consider profane or obscene, e.g., England: bloody, bugger, booger, sod.
4. Careful with body language, choreography, hand gestures.
5. American mindset is used to analogies. Other countries might not be, e.g. Oriental societies, where principles are pictured in concrete images rather than abstract ideas, or Spanish like graphically detailed storylines, testimonies, sermons.

B. Relating through Spoken Word

1. Above rules for song lyrics apply here, too.
2. Testimony:
 - a. IS something proven from personal experience. A witness tells only what he has seen or experienced personally. Don't theorize.
 - b. IS NOT teaching, illustrations, preaching. That's the group evangelist's job.
3. Watch hand gestures (e.g. "OK" sign). Bad words.

IV. The Traveling Group

A. Personnel and Job Descriptions

1. Member qualifications: Age, Expenses raised, Ability vs. Attitude (VERY IMPORTANT: Don't take a talented brat along unless God tells you to!)
2. Positions:
 - a. Group leader/pastor-THE spokesman

- b. Evangelist/preacher
- c. Music/Program/Dance Director
- d. Assistant group leader (b. or c. above?)
- e. Road manager-sets daily schedule for travel, meals, meeting times, etc.
- f. Equipment manager-supervises packing of sound system, instruments, luggage, and keeps track of all through numbering system.
- g. Vehicle drivers-limit number to very few, best chosen from d, e, or f above.
- h. Wardrobe manager-seamstress, cleaning, obtains dressing rooms at concert site, etc.

B. Authority Structure

- 1. Written chain of command for everyone to see and know.
- 2. DEMAND PROMPTNESS. Do it lovingly, but be prepared to punish effectively enough to stop problem.
- 3. Rules of the road: Written or unwritten?
 - a. Dealing with rebellion that brings public reproach to group's ministry.
- 4. Good leader must be military, yet compassionate.
- 5. DELEGATE! If you delegate properly, and the others do their jobs, yours will look and be easier.

C. On the Road

- 1. Be prompt. There's no excuse for not having your own alarm clock. The man with the best excuse is still LATE!
- 2. Suitable attire onstage and offstage.
- 3. Local food: Luke 10:7 is the rule-"Eat whatever they give you...."
- 4. Local water: If possible, order a hot drink or bottled drink (unless they bottle them locally).
- 5. Local accommodations: YOU are the foreigner, representing Jesus and 225 million Americans. Be sensitive, cooperative, and always SHOW GRATITUDE.
- 6. Local standards of hygiene-NEVER make fun, e.g. "The Tale of the Hairy Legs."

7. At airports: Listen, listen, listen.
8. At foreign border crossings: The guns are real. KEEP QUIET.
9. Group or local romances.
10. Bible smuggling and other unauthorized activity.
11. Souvenir suggestions.
12. Follow orders, whether you agree with your leader or not!
NEVER dialogue in front of others.

V. Booking and Preparation

A. Planning the Trip

1. Sound system and equipment needs: Buy or rent?
2. Voltage transformers: Research electrical system of the country.
Can they handle your gear?
3. Equipment cases that will survive the trip.
4. Vehicles:
 - a. Renting a bus or buses.
 - b. Relying on a resident missionary.
 - c. Relying on national sponsor: VERY RISKY!
 - d. Hiring a professional driver: Pros and cons.
5. Correspondence with national sponsors:
 - a. Other cultures naturally disorganized. They'll probably let you down.
 - b. Phone or mail not as effective as sending a group representative over one or two weeks early.
6. The CARNET: Will save giant hassles, bond money.
7. Find out Customs requirements, if backlogs exist, e.g. Venezuela in 1977.
8. Booking hotels, group meal packages.
9. Booking concert venues: Avoid outdoor concerts.
10. Finding the best travel agent and the best prices.

11. What to pack:

- a. 7 of each undergarment
- b. 7 pairs dress socks AND 7 pairs travel socks
- c. Dual voltage hair dryer, shaver, curling iron
- d. Bar of soap in plastic container
- e. Shampoo and cream rinse (Use baggies.)
- f. 2 towels and wash cloths, unless group leader says not needed.
- g. Cutter's roll-on insect repellent
- h. Dress shoes and all purpose shoes
- i. No more than 3 pairs of jeans
- j. All purpose shirts that don't need ironing (i.e., nice t-shirts if ok with group leader)
- k. Toothpaste, toothbrush, and plastic holder
- l. Bathrobe or track suit (looks better than PJ's)
- m. Bible and a book or two (can add weight)
- n. At least two of each dress shirt
- o. Onstage clothes!
- p. Wallet with: Passport, visas, spending money (buy AMEX traveler's checks), air ticket(s). NOTE: Group leader should keep all air tickets until flight time. Road manager should collect passports and visas at each airport, for ticket agent to check, NOT for border crossings.
- q. Don't pack so much that you don't have room for souvenirs when you come home.
- r. Camera and plenty of film
- s. Keep a nightly journal (Careful in USSR).

12. Luggage and luggage allowances:

- a. Hard luggage with combo locks the best by far.
- b. U.S. airlines allow by the piece. Foreign airlines still allow only 44 lbs. (20 kilos) each.

- B. Budgeting the Trip
 - 1. Airfares: Raising individual support
 - 2. Local transportation
 - 3. Petty cash for high road fees, int'l phone calls, expensively priced meals
 - 4. Insurance on equipment
 - 5. Accommodations
- C. Dealing with the U.S. Government
 - 1. Customs and immigration requirements
 - 2. Immunization vaccines
 - 3. Obtaining a carnet: Need serial #'s, insurance information.
- D. Dealing with Foreign Governments
 - 1. Authorized group spokesmen only
 - 2. Customs Inspection:
 - a. The inspector is THE Law, at least for that day!
 - b. Equipment manager and group leader only ones to deal with him.
 - c. Customs brokers: Expensive, but helpful.
 - d. Posting bond for equipment (Carnet should make this problem non-existent.)
 - e. Bribery.
 - f. The guns are real.
- E. Dealing with National Sponsors
 - 1. Respecting local pastoral authority
 - 2. Respecting local customs
 - 3. Overcoming local customs!
 - 4. Probably not as organized or disciplined as you.
 - 5. Be sensitive to their standards, legalism.

VI. Coming Back Home

A. Reverse Culture Shock

1. Soak in the details you notice about your own country for the first time, things you always took for granted. Remember them!
2. Don't feel guilty for being an American, but don't waste the privilege either!

B. Sharing Your Experiences

1. Don't give people the impression that the people you met on tour represent every person there, or the views of a whole society, e.g., Russian Christians.
2. Describe physical details along with spiritual. Make it interesting and appealing.

C. Sharing Your Vision and Burden

1. Don't resent those who have never been and who take their own liberty and prosperity for granted.
2. Share the problems in convicting, graphic detail.
3. Share the potential in positive, graphic way!

D. Going Back Again

1. Be ready to go again if God allows. The 2nd time is both better and easier, therefore, more fun.
2. Pray about full-time service as a missionary.

E. Training Others to Go

1. Best way is to GO with them!
2. Invest your time and experience. That recruit might be an Apostle Paul!

HOW TO MAKE CREATIVE BANNERS FOR USE IN WORSHIP

When a banner is lifted, see more than a piece of cloth and a wooden pole. Look beyond the , and behold your God. The banner is used to draw our hearts towards God and to see things and enter into things that are deeper than those on an earthly plane.

- A. Know that you have been called to make banners.
- B. Must have artistic abilities
 - 1. To see things visually
 - 2. Craft abilities
- C. If you make a commitment to make a banner, then finish it before the due date!!
 - 1. No excuses.
 - 2. No complaining.
- D. Banners will cost money.
 - 1. The more elaborate the banner, the more costly.
 - 2. If the Lord requests you to make a banner, feel honored--don't wonder where the money will come from. The Lord delights in a cheerful giver.

Solomon had splendor. Make God's banners worthy of His splendor.
- E. Pray for the design to be used and for the fabrics to be used. Invite God to go shopping with you. Remember you have the mind of Christ. Allow Him to use your mind. He will show you His choice of fabrics, not yours!
- F. Experiment with fabric. Try mixing and matching more than one kind of material such as: brocades, upholsteries, velvets, crushed velvets, satins and satin linings. Avoid fabrics that fray.

Sing and worship while sewing and see what happens!!
- G. Use articles on banners such as:
 - 1. Fringes (for movement to the visual eye)
 - 2. Tassells
 - 3. Bells
 - 4. Censors

5. Crowns, etc.

Let your imagination go wild. Remember your mind is still in a limited state, so you cannot outdo what God really wants done here on earth when putting together a banner.

H. There are two kinds of banners:

1. Name Banner - proclaims the Name description.
2. Prophetic Banner - tells of a series of events to take place by way of pictures, articles, colors.

I. Decide on size and shape and style

1. Style is a must.
2. It is more than just a long piece of cloth.

J. Consider if banner is a permanent, in-one-place banner, or will it travel?

Airplanes have certain restrictions on size! Make portable poles that can be attached together for one lone marching pole.

K. Pole - wooden or metal

L. Knobs - absolute must! - for top and cross bar

A banner must make a statement to the onlooker. Visual effect plays a very important part to those who cannot envision in the spirit.

If you dare to allow Him to be God in your life, and if you dare to know Him, then you will have found the beginning and the sweetest thing in life. It is only then, that the BANNERS, the DANCE, the SONGS, the MUSIC and the WORSHIP will have any meaning and purpose.

SUPERIOR SOUND SYSTEMS

One of the great challenges today is the communication of the gospel of the Lord Jesus Christ, with POWER and clarity, making it easy to be understood. It is our intentions, today, to give you a brief introduction of the blessing, and the curse, of SOUND REINFORCEMENT, developing for you a SOUND STAGE whereby the ministry of the Word, in song or instrumentation, can be most effective in your sanctuary.

- I. What Do We Hear
 - An understanding of vibrations and harmonics
 - A. Cycles per second
 - B. Critical cycles
 - C. Harmonics and harmonics distortion
- II. The Reproduction of Sound
(Sound Reinforcement)
 - A. Basic components
 - 1. Microphone
 - 2. Mixer
 - 3. Amplifier
 - 4. Speaker system
 - B. Quality components versus expensive or inexpensive components
 - C. The bad apple that spoils the barrel
- III. Choosing the Correct Components for Your Application
 - A. Differences of components
 - B. Proper application of components
(How many watts of power is necessary)
 - C. Proper Distribution of Sound
 - 1. The ability to evenly cover the areas of sound reinforcement within designated area (Distribution)
 - 2. The ability to stay out of critical areas where performers are staged

3. Proper monitoring for the performer
4. Deleting critical cycles in the auditorium especially in the area of performers

IV. Types and Techniques

The proper use of sound equipment beginning with microphone techniques

- A. Tuning of the microphone in mixing process for balance, volume and blend.

1. The adding of special effects
2. The "THOU SHALT NOTS" of the microphone

V. The Revolution in New Components for the Church and Individual Artists

- A. Cassette tape decks with the ability of:

1. Tuning
2. Selection of tracks and speed
3. Ability to patch into house system
(Microphone line)

- B. Wireless microphones, what will work and what will not work, and why

- C. Sound effects components and their necessity.

VI. Tips on How to Compare the Brand Names and Their Application

THE VOW OF PRAISE:

THE WORSHIPPERS DEVOTIONAL LIFE

I. Psalm 61:8 - "So will I sing praise to thy name forever, that I may perform my vows."

A. "So will I sing..." The Lord loves to hear your voice.

1. Psalm 100:1, 2 - "Make a joyful _____...come before His presence with_____."
2. Isaiah 50:11 - "Therefore the redeemed...shall return, and come with _____."
3. Psalm 55:17 - "...and he shall hear my _____."
4. Psalm 51:14 - "...my tongue shall sing _____ of thy righteousness."

B. "...praise..." Admiration, gratitude and devotion

1. Psalm 65:1 - "Praise waiteth for the...and unto thee shall the _____ be performed."
2. Psalm 35:28 - "My _____ shall speak of thy praise all the day long."
3. Psalm 34:1 - "I will bless the Lord at all times: His praise shall continually be in my _____."
4. Hebrews 13:15 - "Let us offer up the _____ of praise to God continually, that is the fruit of our lips, giving thanks to His name."

C. "...unto thy name forever." God desires an eternal commitment.

1. Psalm 23:6 - "surely...and I will dwell in the house of the Lord forever."
2. Psalm 27:4 - "one thing have I desired...that I may dwell in the house of the Lord all the _____ of my life..."

D. "...that I may daily..." God desires a consistent commitment.

1. Proverbs 8:34 - "Blessed is the man that _____ me, watching daily at my gates, waiting at the posts of my doors."
2. Psalm 72:15b - "...and daily shall he be praised."

E. "...perform my vows." God desires our whole-hearted intention and promise.

1. Psalm 56:12 - "Thy vows are upon me, O God: I will _____ praises unto thee."
2. Psalm 22:25 - "My praise shall be of thee in the great _____ - _____: I will pay my vows before them that fear him."
3. Psalm 116:18, 19 - "I will pay my vows unto the Lord...in the courts of the Lord's _____...Praise ye the Lord."
4. A vow is a promise, and in the scriptures, it usually meant a religious undertaking. The following are examples from the Bible of vows to God:
 - a. JACOB-when he was sent out by his father, Isaac to take a wife, he had an encounter with God one night as he dreamed. God gave him the patriarchal blessing that he gave to his fathers, Abraham and Isaac (Gen.28). When Jacob awoke, he realized the presence and visitation of God, and rose up early to make a vow unto God. The name of the place was Bethel. God acknowledged the vow (Gen.31:13) and associated the vow with the specific location. Jacob is many times called the "father of vows."
 - b. HANNAH-when she was in bitterness of soul because she had no children, she prayed unto the Lord, and sorely wept. She vowed a vow (I Sam.1) that if God would give her a manchild, she would give him unto the Lord all the days of his life. God heard her prayer and responded by "birthing" to her the great priest and prophet, Samuel.
 - c. DAVID-because he knew the importance of providing a dwelling place for God, David vowed to God that he would persist in finding a resting place for the Ark. David's Tabernacle was the tent he pitched upon the old fort at the southwestern end of Jerusalem, Mt. Zion (Ps. 132). We also derive a spiritual application to his daily devotional vow to God. Because Amos prophesied a restoration of this dwelling place (Amos 9:11; Acts 15:16), we can also receive God's help in finding and retaining the presence of the glory of God as David did.
 - d. JONAH-when he was in the belly of the fish, he remembered his vow to give a sacrifice of praise with a voice of thanksgiving (Jonah 2:9).
 - e. NAZARITE-an Israelite could set himself (herself) apart from others for the service of God by making a vow to God. Samson and John the Baptist (Judges 13:5; Luke 1:15) were vowed Nazarites for life by their parents.
 - f. An Israelite could also make the vow for a specified period of time as did Paul the Apostle (Acts 18:18). The vow meant renouncing the world and its pleasures, wine, cutting the hair and other such occasions of life.
- II. Psalm 5:3 - "My voice shalt thou hear in the morning, O Lord; in the morning will I direct my prayer unto thee, and will look up."

AN HISTORICAL OVERVIEW OF
PAGEANTRY AND DANCE AS EXPRESSIONS OF WORSHIP

- I. Pre-Noah Time - 1st Time Period
 - A. The triplicity of worship as expressed in dancing, singing and playing an instrument, represents the basic principal of three musical streams springing from the same original source and toward the common goal of glorification of God.
 - B. This dance period consists of:
 1. Clapping
 2. Stamping feet
 3. Rhythmic beats
 - C. Dance reasons:
 1. Worship, war, harvest
 2. Genesis 4:20 - music listed as one of three beginning professions.
 - a. Jubal = music
 - b. Cain = smith
 - c. Jabal = shepherd
- II. Abraham - 2nd Time Period (about 1952 b.c. - exile - 1491 b.c.)
 - A. Types of Dance
 1. Processions used for worship and ritual ceremonies
 2. Joyous - national festivals contained much dancing
 3. Worship kept in order by Priesthood
 4. Jewish ritual dance totally different than David's spontaneous dance for joy
 - B. Terms of Dance
 1. Twelve terms of words listed in scripture shows much dancing.
 2. Miriam's song and dance of divine order (Ex.15:21) as compared to the Golden Calf dance of paganism (Ex.32:6)
 3. Heathen dance of limping prophets of Baal (I Kings 18:26)

AN HISTORICAL OVERVIEW OF PAGEENTRY AND DANCE AS EXPRESSIONS OF WORSHIP

4. Great King David's dance (I Chron. 13:8)
5. Dancers danced to Psalms performed by choirs and accompanied by musicians.

III. Third Time Period - Church Age to Middle Ages - 30 a.d. to 500 a.d.

A. Dancing, one of ritual

1. Acts 6:5 - Prochorous - one of the seven chosen to be leader of dance.
2. Acts 22:19; 26:19 - singing and worshipping were persecuted by Paul.
3. Church organization by Constantine in 313, led to ritual and no joy.

B. Exhortations by Church Fathers:

1. Chrysostom - 386 a.d. "of those in heaven, those on earth, a unison is made, one general assembly, one single service of thanksgiving, one single transport of rejoicing, one joyous dance."
2. Ambrose - 387 a.d. - Encouraged people to once again sing hymns and psalms.
3. Ambrose - 390 a.d. - "Everything is right when it springs from the fear of the Lord. Let's dance as David did. Let's not be ashamed to show adoration of God. Dance uplifts the body above the earth into the heavenlies. Dance bound up with faith is a testimony to the living grace of God. He who dances as David danced, dances in Grace."
4. Augustine - 394 a.d. - "to keep the sacred dances, discipline is most severe."

C. Golden Twilight - 400 a.d.

1. Church about to enter recession to Dark Ages
2. Bishop of Caesarea - 407 a.d. - "Could there be anything more blessed than to imitate on earth the Ring dance of angels and saints? To join in our voices in prayer and song to glorify the risen creator."
3. Theodoret - 430 a.d. - "I see dance as a virtue in harmony with power from above."

IV. 4th Time Period - Dark Ages - 500-1500 a.d.

A. Church History

AN HISTORICAL OVERVIEW OF PAGEANTRY AND DANCE AS EXPRESSIONS OF WORSHIP

V. 5th Time Period - Renaissance (Re-Birth - Late 1450-1700 a.d.)

A. Rebirth of Arts

1. New expression given to dance and music
2. Creativity given to others than clergy
3. Rebirth of Greek gods and mythology

B. 1st Division between social and religious dance

1. 1st ballet school-1661 a.d.
2. Church dance rich in expression and meaning
3. 1544 a.d. ban in Catholic Church - because of mixture

C. Church growth and beginning of church hymns

1. Beginning of restored truth

VI. 6th Time Period - Contemporary Man: 1800 a.d. - Now

A. Intellectual Freedom

1. False security in materialism
2. Conformity in everything

B. Puritan influence

1. Dropped joy for ritual
2. All other dance - social

C. Reasons for failure

1. Failure of dance to communicate with audience
2. Lack of interest in people
3. Nothing spiritual or maral to hold on to
4. Commercial gain of theatres

D. Dance of Early Churches

1. Sacred dance done by:
 - a. Priest
 - b. Bishops

AN HISTORICAL OVERVIEW OF PAGEANTRY AND DANCE AS EXPRESSIONS OF WORSHIP

- c. Monks
- d. Nuns
- e. Choir
- 2. Festive dance done by:
 - a. No clergy
 - b. All congregation
- 3. Dancers appointed by clergy
- 4. Wore special garments
- 5. Spain in 1800 a.d. trained young in the procession with choir
- 6. Greek Orthodox strong in dance
- 7. London Church in 1800 a.d.- dancers led procession with choir advancing with harmony. Many carried banners and candles.
- E. 1948 Revival Brought:
 - 1. Release of praise and worship.
 - 2. Release of revelation of the Word.
 - 3. Release of body ministry.

HOW TO COPYRIGHT, PUBLISH AND DISTRIBUTE YOUR ORIGINAL MUSIC

I. Define: Copyright and Publish

- A. COPYRIGHT-literally means the right to copy. That body of exclusive rights granted by statute to authors for protection of their writings. It includes the exclusive right to make and publish copies, to make other versions of the work, to make recordings of the work and to perform the work in public.

-COPYRIGHT OFFICE

Ownership of a copyright, or of any of the exclusive rights under a copyright, is distinct from ownership of any material object in which the work is embodied. The right to copyright is founded on authorship and exists separate and apart from the physical expression.

-COPYRIGHT OFFICE

-THIS BUSINESS OF MUSIC

- B. PUBLISH-The distribution of copies or phonorecords of a work to the public by sale or other transfer of ownership, or by rental, lease or lending...to distribute copies or phonorecords to a group of persons for purposes of further distribution, public performance, or public display.

-THIS BUSINESS OF MUSIC

II. Copyrights

- A. Protection of copyright-under the provision of the copyright, statute is provided for any song or recording once fixed in any tangible medium of expression.

B. Registration

1. Registration is not a condition of copyright protection. It simply makes a public record of statutory copyright already existing.
2. The absence of registration hinders the right to sue promptly for infringement, and provides for a lack of evidence of copyright validity.
3. This is the only correct way to provide evidence of copyright validity. All other means are inferior in protection and advantages.
4. Registration should be within three months of publication; however, if not, there is no loss of copyright.

C. Copyright Forms

1. Form PA - works of Performing Arts

2. Form VA - works of the Visual Arts (pictorial, graphic, and sculptural)
3. Form SR - Sound Recordings (tapes, recorded discs)
4. Form TX - Non-dramatic literary works (fiction, non-fiction, poetry, periodicals, text books, reference books, catalogues)
5. All forms are supplied free of charge and may be requested by writing: Copyright Office, Library of Congress, Washington DC, 20559
6. Registration fee - \$10 per registered work (usually paid by publisher)

D. Copyright Notice

1. Statutory Requirements:
 - a. Copyright 1983 GLORY ALLELUIA MUSIC
 - b. Copr. 1983 GLORY ALLELUIA MUSIC
 - c. C 1983 GLORY ALLELUIA MUSIC
2. By so doing, reasonable notice is given of copyright claims. Persons wishing permission to use the song or record can notify copyright owner.
3. For records, tapes or video - p 1983 GLORY ALLELUIA MUSIC

E. Duration of Copyright

Works created after January 1, 1983 copyright protection is for the life of the author plus 50 years. Where there is a joint work, the 50 years are measured from the death of the last surviving co-author.

F. Fair Use

1. FAIR USE-recognizes the right of the public to make a reasonable use of copyrighted material in SPECIAL instances without copyright owner's consent.
2. Fair Use may be utilized..."For the purpose such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research..."

-COPYRIGHT STATUTES

3. Factors to be considered:
 - a. Purpose and character of the use--commercial or non-profit educational

- b. Nature of the copyrighted work
- c. The portion used in relation to entire work (no greater than 10%)
- d. The effect of the use upon the potential copied market

NOTE: All factors must be considered including the quality of the use.

4. Fair use does not include:

- a. Copying for performances (except emergency copying)
- b. Copying for workbooks, exercises and tests
- c. Copying to substitute for the purchase of music

G. Criminal Offenses

"Any person who infringes a copyright willfully and for purpose of commercial advantage or PRIVATE FINANCIAL GAIN shall be fined not more than \$10,000 or imprisoned for not more than one year, or both."

-Section 506(a) of the
1976 Copyright Act

III. Publishing Original Music

A. To "publish a work" means to print or to record and offer for sale a work. (For example, a song book, sheet music, or a record.)

B. What is a publisher?

- 1. He is one who has the ability to evaluate a song, songwriter or artist, or a master record and recognize the potential in each. He is the one who can tell what song is going to make it big and which isn't.
- 2. He is one who exploits a song.
 - a. This starts when a publisher gets your song recorded, not only once, but many times. That is when royalties start to be earned.

Mechanical Royalties: 2-3/4¢ each song recorded, multiplied by each album sold (except those bought by the artists). This royalty is shared 50/50 between the writer and publisher.

- b. He is one who gets your songs that are recorded into as many folios (or prints) and exploits sheet music. This will increase earnings for the songwriter.

c. Royalty Equations: Sheet music 3-5¢ a copy sold is the songwriter's royalty. Songbooks-10% of wholesale selling price divided by the number of copyrighted songs. If there are 25 or more compositions, add 1/2% to the 10% for each composition over 25.

3. He is the one who is responsible to copyright a song. He is to see that correct procedure is followed in sending properly completed forms to the Copyright Office in Washington. The publisher pays the copyright fee (\$10) and does not take that expense out of the songwriter's royalties.
4. He is the one who is responsible for the collection, processing, as well as distribution of all writer income.

The publisher provides semi-annual statements giving full details of their song's earnings. Royalty checks are included with each semi-annual statement. 50% of all income received by the publisher on a writer's song is paid to the writer.

C. How Do I Get My Songs Published?

By getting a publisher, producer or artist interested in your songs.

1. Unsuccessful methods:

- a. Mailing lyric or lead sheets to publishers
- b. Mailing lyric or lead sheets to artists or record companies
- c. Mailing tapes

NOTE: THERE ARE NO EXCEPTIONS TO THIS RULE.

2. Successful methods:

- a. Visit a publisher in person.
- b. Make personal contact with people who can get his songs recorded.
- c. Play your song for these contacts yourself or get someone else to play it for you, or play it on a tape recorder of your own.

PUBLISHING COMPANY:

GLORY ALLELUIA PUBLISHING COMPANY
P.O. Box 9245
Little Rock, AK 92210
(501) 224-3264
Contact: La Mar Boschman

APPLICATION FOR COPYRIGHT REGISTRATION

for a
Work of the Performing Arts

HOW TO APPLY FOR COPYRIGHT REGISTRATION:

- **First:** Read the information on this page to make sure Form PA is the correct application for your work.
- **Second:** Open out the form by pulling this page to the left. Read through the detailed instructions before starting to complete the form.
- **Third:** Complete spaces 1-4 of the application, then turn the entire form over and, after reading the instructions for spaces 5-9, complete the rest of your application. Use typewriter or print in dark ink. Be sure to sign the form at space 8.
- **Fourth:** Detach your completed application from these instructions and send it with the necessary deposit of the work (see below) to: Register of Copyrights, Library of Congress, Washington, D.C. 20559. Unless you have a Deposit Account in the Copyright Office, your application and deposit must be accompanied by a check or money order for \$10, payable to: *Register of Copyrights*.

WHEN TO USE FORM PA: Form PA is the appropriate application to use for copyright registration covering works of the performing arts. Both published and unpublished works can be registered on Form PA.

WHAT IS A "WORK OF THE PERFORMING ARTS"? This category includes works prepared for the purpose of being "performed" directly before an audience or indirectly "by means of any device or process." Examples of works of the performing arts are: (1) musical works, including any accompanying words; (2) dramatic works, including any accompanying music; (3) pantomimes and choreographic works; and (4) motion pictures and other audiovisual works. **Note:** This category does not include sound recordings, which should be registered on Form SR. For more information about copyright in sound recordings, see the reverse side of this sheet.

DEPOSIT TO ACCOMPANY APPLICATION: An application for copyright registration must be accompanied by a deposit representing the entire work for which registration is to be made. The following are the general deposit requirements as set forth in the statute:

Unpublished work: Deposit one complete copy or phonorecord.

Published work: Deposit two complete copies or phonorecords of the best edition.

Work first published outside the United States: Deposit one complete copy or phonorecord of the first foreign edition.

Contribution to a collective work: Deposit one complete copy or phonorecord of the best edition of the collective work.

These general deposit requirements may vary in particular situations. For further information about the specific deposit requirements for particular types of works of the performing arts, see the reverse side of this sheet. For general information about copyright deposit, write to the Copyright Office.

THE COPYRIGHT NOTICE: For published works, the law provides that a copyright notice in a specified form "shall be placed on all publicly distributed copies from which the work can be visually perceived." Use of the copyright notice is the responsibility of the copyright owner and does not require advance permission from the Copyright Office. The required form of the notice for copies generally consists of three elements: (1) the symbol "©" or the word "Copyright," or the abbreviation "Copr."; (2) the year of first publication; and (3) the name of the owner of copyright. For example: "© 1978 Alexander Hollenius." The notice is to be affixed to the copies "in such manner and location as to give reasonable notice of the claim of copyright." Unlike the law in effect before 1978, the new copyright statute provides procedures for correcting errors in the copyright notice, and even for curing the omission of the notice. However, a failure to comply with the notice requirements may still result in the loss of some copyright protection and, unless corrected within five years, in the complete loss of copyright. For further information about the copyright notice, see the reverse side of this sheet. For additional information concerning the copyright notice and the procedures for correcting errors or omissions, write to the Copyright Office.

DURATION OF COPYRIGHT: For works that were created after the effective date of the new statute (January 1, 1978), the basic copyright term will be the life of the author and fifty years after the author's death. For works made for hire, and for certain anonymous and pseudonymous works, the duration of copyright will be 75 years from publication or 100 years from creation, whichever is shorter. These same terms of copyright will generally apply to works that had been created before 1978 but had not been published or copyrighted before that date. For further information about the duration of copyright, including the terms of copyrights already in existence before 1978, write for Circular R15a.

THE PASTOR

KEY TO RESTORATION OF BIBLICAL WORSHIP

- I. Introduction - Revelation 19:1-9
- II. The Worshipping Elders and Worship: Revelation 4:10, 11
- III. The Worshipping Elders and the Bible: Revelation 5:6-10
- IV. The Worshipping Elders and God's Presence: Revelation 7:11-15
- V. The Worshipping Elders and the Ark of God: Revelation 11:16,17,19
- VI. The Worshipping Elders and Instruments and Singers in Zion:
Revelation 14:1-3
- VII. The Worshipping Elders and the Marriage of the Lamb: Revelation 19:1-9
- VIII. Conclusion:

THE MINISTRY OF THE LEVITES:

THEIR WORSHIP AND WORK

I. Introduction

A. Jesus' followers

B. Israelites after leaving Egypt

C. God's "special", chosen people

1. First-born - Egypt

a. Exodus 13:2, 11-16

b. Exodus 22:29

c. Numbers 3:13

2. Levites - stood on the Lord's side - Ex. 32:25-29

3. God therefore chose them to be His own special people

a. Numbers 3:12, 41

b. Numbers 8:14, 16-18

4. The Levites were exchanged for the first-born, and 273 extra first-born were ransomed.

a. Numbers 3:44-51

b. Numbers 18:15

II. Levites' ministry in the Tabernacle of Moses

A. General duties - Numbers 16:9; 8:19

1. Separated

2. Brought near to God

3. Service of the Tabernacle

4. Stand before the congregation - minister to them

5. Make atonement for Israel

6. Given as a gift to Aaron and his sons (the priests) to assist them.

B. Specific duties of each tribe

1. Merari - Numbers 3:33-37; 4:29-33; 7:8
 - a.
 - b.
 - c.
2. Gershon - Numbers 3:25-26; 4:24-28; 7:7
 - a.
 - b.
 - c.
3. Kohath - Numbers 3:31-32; 4:4-15; 7:9
 - a.
 - b.
 - c.

C. Consecration of the Levites - Numbers 8:6-14, 21

1. Cleansing, purification from sin - inner man
2. Wash clothes - outer man, relationships
3. Separated, set apart

III. Levites' Ministry in the Tabernacle of David

A. Ministry of praise and worship

1. David set apart (appointed) some of the Levites to a special work - ministering to the Lord in music, the service of song. I Chron. 6:31-32
2. They were free of other service - engaged in their work day and night. I Chron. 9:33
3. Appointed singers and musicians to raise sounds of joy - Heman, Asaph, and Jeduthun(or Ethan). I Chron. 15:16-17
4. David appointed Levites (Asaph the chief) as ministers before the Ark - to celebrate, thank and praise the Lord God. I Chron. 16:4
5. Heman and Jeduthun were appointed to minister before the Tabernacle at Gibeon - to give thanks to the Lord, to sound trumpets and instruments. I Chron. 16:41-42

6. Levites were to stand every morning and evening to thank and to praise the Lord. I Chron. 23:30
 - B. Gatekeepers - I Chron. 9:26; 26:12-28
 1. An office of trust and responsibility
 2. Guarded gates and the house of God - opened it each morning
 3. Guarded chambers and treasuries - the dedicated gifts, spoil won in battle, etc.
 - C. Officers and judges - I Chron. 26:29-32
 1. Duties outside the house - had charge of the affairs of Israel.
 - D. Service of the house of the Lord - I Chron. 23:28-32; 9:28-32
 1. Assist sons of Aaron in their work
 - a.
 - b.
 - c.
 - d.
 - e.
 - f.
 - g.
 2. Had charge of the utensils of service, the furniture, etc.
 3. Helped offer all burnt offerings to the Lord - on sabbaths, new moons, and fixed festivals.
 - E. Number of Levites involved: 38,000 total - I Chron. 23:3-5
 1. Musicians - 4,000
 2. Gatekeepers - 4,000
 3. Officers and judges - 6,000
 4. Service of the house - 24,000
- IV. Levites' Ministry after the Time of David
- A. Summary

1. The Israelites became a divided nation after the reign of Solomon.
 2. Israel, the Northern Kingdom, rejected God, had a series of progressively more wicked kings, and completely stopped the Levitical ministry.
 3. Judah, the Southern Kingdom, continued with the Levitical ministry and temple worship. The kings were godly, then wicked. Whenever a king of Judah turned his heart to the Lord, to seek Him and follow His ways, he always set up the Levitical and priestly order as in David's time, with Levites ministering in praise and worship with musical instruments
- B. Israel - Jeroboam - II Chron. 11:13-17
- C. Judah
1. Solomon - II Chron. 8:14-15
 2. Rehoboam (Solomon's son) - II Chron. 11:13-17
 3. Abijah (Rehoboam's son) - II Chron. 13:9-11
 4. Asa - II Chron. 15:11-15
 5. Jehoshaphat - II Chron. 17:3, 7-9; 19:8-11; 20:14-23
 6. Joash (with Jehoida the priest) - II Chron. 23:18-19
 7. Hezekiah - II Chron. 29:3-5, 25-35; 30:13-27
 8. Josiah - II Chron. 29:3-5, 25-35; 30:13-27
 9. Zerubbabel - Ezra 3:8-13; 6:16-20
 10. Nehemiah - Nehemiah 7:1; 10:28-29; 11:22-23; 12:22-30, 44-47
- V. Levites' Ministry after the Coming of Jesus - Today in the Church
- A. We are all priests unto God
1. This was God's original plan with the Israelites - Exodus 19:5-6
 2. They did not obey or keep His covenant.
 3. Jesus came and made a new covenant.
- B. The New Testament Covenant
1. We are a kingdom of priests, a holy nation, a peculiar people - I Peter 2:5-9.

2. Jesus has made a new covenant. Through Him we are a kingdom of priests. - Revelation 1:6; 5:10; 20:6
3. We are priests of the Lord, ministers of our God - Isaiah 61:6
4. He has written His law in our hearts - the new covenant.
 - a. Hebrews 8:8-10; 10:16
 - b. Jeremiah 31:31-34
 - c. Psalm 40:8

VI. Ministry of a Deacon

A. Definition

1. Deacon-#1247, "diakoneo" (verb) - to be an attendant or servant; to wait upon, to serve, to minister.
2. #1249, "diakonos" (noun) - an attendant, waiter, minister, servant.

B. Examples in the New Testament

1. Minister (KJV)
 - a. Matthew 20:26 -
 - b. Matthew 20:28 -
 - c. Colossians 1:7 -
 - d. I Thessalonians 3:2 -
 - e. I Peter 4:10 -
 - f. Romans 12:7 -
 - g. Ephesians 4:12 -
2. Servant or Serve (KJV)
 - a. Mark 9:35 -
 - b. Luke 10:40 -
 - c. Acts 6:2 -

C. Men who were Deacons

1. Acts 6:1-6
 - a. Stephen, Philip, etc.

- b. Requirements:
- c. Ministry:
- 2. Timothy - I Thessalonians 3:2
- 3. Epaphras - Colossians 1:7
- 4. Paul - Colossians 1:23, 25
- 5. Jesus - Matthew 20:28
- D. Requirments of a Deacon - Character more important than Talent
 - 1. I Timothy 3:8-13
 - a.
 - b.
 - c.
 - d.
 - e.
 - f.
 - g.
 - h.
 - 2. Acts 6:3
 - a.
 - b.
 - c.
 - 3. I Corinthians 4:2
 - 4. Colossians 1:7
- E. General duties of a deacon today at our church (Shady Grove). (Generally in charge of physical things.)
 - 1. Attending to the house of the Lord (building)
 - a.
 - b.
 - c.
 - d.
 - e.
 - 2. Financial Matters
 - a.
 - b.
 - c.
 - 3. Ministering to the Body
 - a.
 - b.
 - c.
 - d.

CREATIVE SONGWRITING

I. Biblical Principles

- A. Writing songs is as scriptural as spontaneous, and/or prophetic songs.
- B. Songwriting therefore should be done
 - 1. with scriptural motive
 - 2. with scriptural goal
 - 3. using scriptural means
- C. Songwriting should be done with excellence and skill.

II. Elements of Songwriting

- A. Thought
 - 1. Theme - praise, worship, evangelism, repentance, etc.
 - 2. Tone - solemn, joyous, militant, humorous, sorrowful
- B. Music
 - 1. Style should complement theme of song
 - 2. Should amplify and deepen impact of lyrics
 - a. volume not obstructive
 - b. "marriage" of lyrics to melody
- C. Lyrics
 - 1. importance of lyrics
 - a. "In the beginning was the Word . . ."
 - b. "Let the word dwell in you richly . . . teaching and admonishing one another in psalms, hymns, and spiritual songs."
 - c. Examples: the psalms, great hymns, etc.
 - 2. elements of lyrics
 - a. vocabulary
 - b. rhyme

- c. rhythm
- d. alliteration/assonance
- e. parallelism
- f. repetition
- g. consistancy
- h. "flow" (ease of singing)

II. Maintaining the Balance

- A. Poetic license (as opposed to ignorance, anarchy)
- B. "Diversity of operations" (compare Ps. 117 to Ps. 119!)

PRESENT DAY PRINCIPLES OF TRUE WORSHIP IN THE CHURCH

I. God's Desire

A. John 4:23, 24 - God is seeking true worshippers. (Note the emphasis on worshippers.) Out of relationship we worship:

1. In Spirit - (Pneuma) - Breath of God, divine realm...initiated by His Spirit which dwells in us.
2. In Truth - (Alaythia) - Non-concealing. Psalm 51:6 - "Thou desirest truth in the inward parts."

II. The Church Responds

A. In Thanksgiving and Praise...we are tuned. Psalm 108:1-6

1. Generally initiated by soul/spirit of man
2. Focusing on who He is and what He has done
3. Moves us into His presence - Psalm 22:3

B. In Worship

1. A heart response initiated by His Spirit
2. Through Jesus - Ephesians 2:18
3. Responding to His presence - Psalm 95:6

C. In the expressions of Praise and Worship

1. Music - Instrumental and Vocal: Psalm 33:2; 71:22; 98:5,6; 144:9
2. Clapping/Lifting Hands: Psalm 47:1; 134:2; 141:2; Isaiah 55:12
3. Shouting/Dancing: Psalm 47:1; 63:3; 147:12; 149:3; Exodus 15:20; II Samuel 6:14-16
4. Bowing/Kneeling: Psalm 144:1; 145:21

D. In a Changed Lifestyle

1. Circumcision of the heart - the "flesh" is revealed in His presence and Divine change takes place. Philippians 3:3
2. The Fruit of the Spirit - Galatians 5:22,23
3. An "Attitude" of Worship develops - Psalm 51:17

- a. "Worship" - Shachah (Hebrew) - to prostrate, humbly beseech, do reverence, make to stoop
- b. "Worship" - Proskuneo (Greek) - to kiss, to fawn, crouch, prostrate oneself in homage
- c. A desire to commune with Him, near to the heart of God.

III. Flowing in the Worship Service

- A. Pre-service preparation - The necessity of God's presence in planning and preparing for the service.
- B. Harmony of Spirit
 - 1. Pastoral staff
 - 2. Worship leaders
 - 3. Orchestra
- C. Response to His presence and ministry of His Spirit

DEVELOPING AN ORCHESTRA IN YOUR LOCAL CHURCH

I. Vision

- A. Hab. 2:2-3 - "...And the Lord answered me, and said, 'Write the vision, and make it plain upon tables, that he may run that readeth it. For the vision is yet for an appointed time, but at the end it shall speak, and not be: though it tarry, wait for it; because it will surely come, it will not tarry.'"
- B. Prepare for the vision.
 - 1. Think BIG!
 - 2. Have faith!
- C. Undergird with prayer - good root system!

II. Where Do I Begin?

- A. Start with what is available.
 - 1. Make a complete list of musicians.
 - a. Training and skill level
 - b. Experience
- B. Implant the vision in potential Levites.
 - 1. Must be worshippers
 - 2. Must allow purging - Mal. 3:3 - "And he shall sit as a refiner and purifier of silver; and he shall purify the sons of Levi, and purge them as gold and silver that they may offer unto the Lord an offering in righteousness."

III. Playing by Ear/Reading Music

- A. Both areas can be developed.
- B. Cross pollinate
- C. Laying on of hands

IV. Begin Training Program

- A. "To the extent one's technical ability is developed through disciplined learning, the greater potential there is to translate the spiritual song heard in the ear through the instrument skillfully."

- B. I Chron. 25:6 - "All these were under the hands of their fathers 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."
- C. Private lessons
 - 1. Study with the best teacher available.
 - 2. Spoil Egypt.
- D. Development of musical literacy (theory)
 - 1. 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."
 - 2. Scales and chords
 - 3. Transportation
 - 4. Musical Dictation
 - a. Intervals
 - b. Rhythm
 - c. Melodic lines
 - d. Chord recognition
 - e. Note names and symbols
- V. Practice
 - A. Individual
 - 1. Keep a schedule. Practice cards
 - 2. Daily - develop good habits.
 - 3. Discipline
 - 4. Be faithful.
 - 5. Stretch yourself.
 - B. Group
 - 1. Determine time and place
 - a. Keep clear communication
 - b. Written calendar of rehearsals

2. Ask for commitment.
3. Worship
4. Pray
5. Practice!!! - Scales, choruses, special music
6. Set goals and deadlines.
7. Seating assignment and attendance check
8. Volunteers for set-up
9. Music night
 - a. Choir and Orchestra - Corporate 1½ hours
 - b. Sectionals - Vocal and Instrumental
 - c. Final corporate practice 45 min.
 - d. String Choir/Brass Choir, etc.

VI. Development of Improvisational Technique

- A. Scales and chords - practice, practice, practice!!!
- B. Piano chords - instrument improvises melody (opposite for keyboard).
- C. Musical memory
- D. Musical imagination
- E. Play by ear - Learn by doing!

VII. Make Me an Instrument.

- A. Sections (Psalm 150)
 1. Strings
 2. Woodwinds
 3. Brass
 4. Percussion (keyboard)
- B. Tone quality (pure sound)
 1. Zeph. 3:3 - "For then will I turn to the people a pure language, that they may all call upon the name of the Lord, to serve Him with one consent."

2. I Cor. 14:8 - "For if the trumpet give an uncertain sound, who shall prepare himself to the battle."

C. Tempered, tuned, adjusted

1. Psalm 64:8 - "...we are the clay, and thou are our potter; and we all are the work of thy hand."
2. Balance and blend!

VIII. Music

A. Choruses

1. Notate lead line for each instrument (C, B^b, F^{IK}, 7:)
2. Delegate transportation and copying

B. 500 Hymns for Instruments - Lillenas; e.g., Book A-Clar. (B^b)- I, II
Tenor Sax/Bar. G.C.

C. Published Orchestrations

1. Christian publication - e.g., "My Tribute"
2. Secular - e.g., "Overture of 1812" - written for the dedication of the temple in Russia in celebration of Napoleon's defeat.

D. Local church arrangements (Zion song)

IX. Instruments

A. Rental

B. Used

C. Gift from God - believe God to supply!

D. Storage area

X. Music Stores

A. Supplies (strings, reeds, etc.)

1. May deliver
2. Bill through the church

B. Folders

C. Stands

XI. Become "Symphonized"

- A. 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;...even 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."
- B. Holy Spirit conductor
 - 1. Yield to conductor
 - 2. Fight being a rebellious or "independent instrument."
- C. Swift to hear - slow to speak
- D. Understand the difference between melody and accompaniment.
- E. Assign chief musicians.
 - 1. Section leaders (Paul - Timothy)
 - 2. Seating assignment - determine set-up
 - 3. Delegate

XII. Excel to Edify!!! - the Lord and one another!



ZionSong Archives

www.zionsong.com