

INTERNATIONAL WORSHIP SYMPOSIUM

"Zion rejoices again"

Symposium '84

Oral Roberts University Campus
Tulsa, Oklahoma

INTERNATIONAL WORSHIP SYMPOSIUM



JULY 30 THROUGH AUGUST 3
ORAL ROBERTS
UNIVERSITY CAMPUS
TULSA, OKLAHOMA U.S.A.

"Zion rejoices again"

Welcome to Symposium '84!

You will experience a week that can change your life, rekindle the fire of worship, and bring a new freshness of His glory and Presence to your ministry. Hundreds of pastors and music ministries have testified to a dynamic transformation in their lives and churches as a result of attending an International Worship Symposium.

Come, enjoy the feast! Participate in elective clinics, seminars, and workshops...special "pastors only" sessions...selected presentations of Christian drama and music...indepth Bible teaching on praise and worship in the local church...glorious evening rallies with mass choir and orchestra and grand processions of pageantry.

So many Christian ministries in the Tulsa area have helped make Symposium '84 possible. We would like to thank Grace Fellowship, its pastor Bob Yandian and its music minister Daniel Amstutz for providing office space, delegate housing, and assistance to our staff in many ways. We also appreciate the leadership of Dr. Macon Delavan, choral director at ORU, who originally arranged for the use of ORU facilities for Symposium '84 and who has been a constant encouragement to us all. We are also grateful to Victory Christian Center and its pastor Billy Joe Daugherty for helping us in the February Regional Symposium in Tulsa and for their support in this present conference. Our heartfelt thanks go also to Terry Law and the Living Sound who have ministered to us in the Spirit and in the Word, to Jim Gilbert for his inspiration and encouragement, and to the music department at Rhema Bible Institute who have participated with us in February and in this present conference.

We are happy that Oral Roberts University has made its beautiful facilities available to us and are grateful for the efficient arrangements made by Gary Crafton and the ORU staff.

May the spirit of unity we have found in all these Christian ministries in Tulsa be upon us all as we rejoice in Symposium '84!

Joyfully in Christ,

THE INTERNATIONAL WORSHIP SYMPOSIUM DIRECTORS:

Barry Griffing, Larry Dempsey, David Fischer, Steve Griffing

"...Let the children of Zion be joyful in their King. Let them praise his name in the dance, let them sing praises unto him with the timbrel and harp, for the Lord taketh pleasure in his people." Psalm 149:2-4

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... an annual
transdenomi-
national gathering
of pastors, chief
musicians, and
worshippers
from throughout
the world
for the
express purpose of
exalting
Jesus Christ as
Lord,
thereby
strengthening the
unity of
The Church in
the earth
in these
great days of
Revival,
Restoration, and
Visitation.



INTERNATIONAL WORSHIP SYMPOSIUM '84:

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BASIC TOOLS FOR WORSHIP LEADERS

I. INTRODUCTION

A. Meeting with God

1. Hebrews 11:6 -- Faith is the foundation.
2. God wants us to meet with Him. He wants us to know Him intimately; to receive revelation of His love, His character, His nature, His Person (Phillipians 3:8-10; Ephesians 3:14-21).
3. Knowing God is the result of meeting with God. We take on His likeness (II Corinthians 3:18).
4. This is a LIFESTYLE, not a once-a-week duty.
5. Isaiah 40:31; Genesis 5:24; Hebrews 11:5

"There is a river, the streams whereof shall make glad the city of God, the holy place of the tabernacle of the Most High." Psalm 46:4

"He that believeth on Me, as the scripture hath said, out of his belly shall flow rivers of living water." John 7:38

God's river is always flowing -- His river being the Spirit, or His will, or His mind. To flow in the river means to cooperate with the Holy Spirit, to move in a fluid manner with Him. God is moving by His Spirit. We must move with Him. We need to get in the stream and move with it! There is an order to be followed in the things of God. Let all things be done, but be done decently and in order (I Corinthians 14:40). God's river has banks or limitations to guide the flow.

Which way is the river flowing? What is God saying? What does He want to accomplish?

B. The Flow

1. We should have a fresh revelation of God each time we come before Him (not a "heavy-deep" thing, but just a supernatural relationship).

2. We, as worship leaders, instrumentalists, singers, and dancers need to seek God throughout the week for His plan and purpose for every service. Then when we come together, we'll all flow together in the Holy Spirit.
3. There are many ways the Holy Spirit may lead within the worship service. Often, the Holy Spirit will emphasize a theme or area of truth for several weeks. We do need to prepare, but remain open to allow the Holy Spirit to move among us. Otherwise, it feels all nicely prearranged.
4. We want to see God be God! -- A demonstration of God Himself!
5. If the Spirit is saying "Rejoice!", then don't just sing "rejoice in the Lord", but rather explore the subject of rejoicing together with God! Go with the flow!
6. Don't allow yourself to sing "words" without understanding the truth and meaning of those words. Experience it.
7. Let's not reduce God to our culture. God is a spirit! Let's worship Him in spirit and in truth -- John 4:24. (Not Pentecostal, Charismatic, Baptist, American, African, or Chinese, etc.)
8. Let's worship in a manner God considers "decent and in order."
9. I think all of us have been guilty of taking some expressions and neatly fitting them into our plan instead of entering into all the Bible declares concerning our relationship with God, a step at a time.
10. Remember: Wise men still seek Him! (Psalm 27:8)

II. PREPARATION: THE KEY TO GOING WITH THE FLOW

A. Spiritual

1. Even a leader is a follower.
2. Praise and worship is a lifestyle, not a show. Be a worshipper even when no one is watching (I Peter 2:9)!
3. Develop your relationship through FELLOWSHIP.
 - a. praise and worship
 - b. prayer
 - c. the Word
4. Diligently seek Him!! He will reward you.
5. Then, move in the flow of the Spirit.
6. Callings, gifts, and anointings.

B. Natural

1. Excellence in ministry
2. Musical ability
3. Time of separation, instruction, and appointment.

C. Practical Suggestions

1. Avoid hurrying and rushing around just before ministering.
2. Avoid fasting and leading at the same time. Fast, then minister.
3. Take care of your body!

III. ENTERING THE FLOW

A. God's manifested presence abides in our praise and worship (Psalm 22:3).

1. We come "before His presence" with singing (Psalm 100:2).
2. We enter His gates with thanksgiving, His courts with praise, then we bless Him.
3. Jesus Himself sings in the midst of the church (Hebrews 2:12; Zephaniah 3:17)!
4. Revelation 1:15 says His voice is "as the sound of many waters."
Ezekiel 43:2 says "His voice was like the sound of many waters."

B. What we do before His presence makes all the difference. We must recognize Him and give Him place.

1. As we enter the flow of His presence with praise, we cause the glory of God to be manifested as did the living creatures in Ezekiel's vision (Ezekiel 1:24,28).
2. As they responded to the move of the Spirit (Ezekiel 1:19, 20), so must we as worship leaders always be aware of the voice of God and respond and move by the Spirit in perfect unity with the will of God. John 17:22 says the glory makes us one.
3. The glory of God is His manifested presence.
4. All the needs are supplied in that glory (Philippians 4:19).

C. A good worship leader brings the people together and then moves in the flow...together!

1. "Mount up with wings" (Isaiah 40:31).
2. "Frantic flapping" is very tiring and doesn't lift you very high.

3. "Stop and go" worship with cheerleading preaching definately keeps a congregation earthbound or on the banks of the river. Who would want to get in?
4. Be a sun radiator, not a wind blower!
5. The Word describes the move of the Spirit like a mighty wind and a rushing river. They both involve continuous flow and progressive movement.
6. Let preachers preach! You lead the worship!
7. Don't bounce between praise and worship, or themes, keys and tempos. What is God saying? That is #1...theme. Put your songs together so the keys flow together; then watch your tempos. Don't start with a slow song and then jump to a fast one and back to a slow one. That kind of worship "jerks" the people around! It is irritating!

IV. MAINTAINING THE FLOW

(YOU LEAD THE PEOPLE, THEY DON'T LEAD YOU!)

- A. Seek a balance between going ahead with "the program" and being sensitive to linger where the Spirit lingers. Don't move hastily.
- B. Prepare to the best of your ability and then remain open to the move of the Spirit.
- C. Don't be too "open-ended"! You'll be led by circumstances instead of the Spirit.
- D. There should be a lifting up - a flow.
- E. Stay out of ditches; be creative.
- F. Avoid "pet" worship expressions, or hobby horses, or "theological axes" to grind! Whatever turn the worship services take, if God is in it, there will be life, having your heart's desire to move with God.
- G. Protect the atmosphere -- i.e. special music, offering, announcements.
- H. Don't ever use music as a time filler.

V. AN IMPORTANT TOOL IS BEING ABLE TO COORDINATE MUSICIANS AND SINGERS INTO "ONE SOUND". (II Chronicles 5:13)

- A. Provide a list of songs and the keys for the intended direction.
 1. I plan the music out a week ahead of time for the entire week. Then, I type words out for the singers and

orchestra, going over them in rehearsal in proper keys and order. I then give them a tape to take home with the songs on it, especially any new ones for further practice on their own. This gives everyone a sense of rest, knowing what's coming, even if we change direction a little.

2. As worship leader, you should signal as discreetly as possible additional key changes, other than those already rehearsed, worship chord progressions and grouping of orchestra sections (brass only, strings only, etc.).
- B. The body should worship as one, not just a few zealous ones, but don't ever cater to unbelief and doubt.
1. A good worship leader can sense the atmosphere and move in it accordingly. If half the congregation has "tuned out" he should know what to do, by the anointing, to "right the ship."
 2. As a mediator between the Spirit of the Lord and the people, so to speak, the worship leader must have one hand in God's, one in the people's and bring the two together.
 3. Don't get so "lost" in worship that the worship service loses its leadership! Avoid always closing your eyes! It isolates the people from you.
- C. A good worship leader shouldn't have fear about being a public example and exhibition of true worship. A performance of your lifestyle.
1. When the people see and hear your fellowship with the Lord, it should encourage them to enter in too.
 2. King Solomon knew how important this was as leadership.
 3. King Solomon even built a scaffold so all the people could see him worship. It was a sign that the leadership sought the Lord (II Chronicles 6:12,13).
 4. With uplifted voice, hands and face, you will direct the hearts and minds of the people upward.
 5. If the flow of God's Spirit is so powerful, no can stand, then as a worship leader you can become just another "follower" of the mighty awesome river of God (II Chronicles 7:13).

VI. HOW TO FLOP EVERY TIME AS A WORSHIP LEADER!

- A. Song as choir drags in late. Pastor is looking at watch.
- B. The chief musician leads the songs, none of which have

anything to do with each other -- lyrically or rhythmically, and they each are in non-relating keys.

- C. Someone prophesies off the wall as soon as there is a two-second pause.
- D. Leader tries to recover by singing "something."
- E. Sings a few more songs, these all real slow.
- F. Then a testimony of something that turns into a autobiography.
- G. Followed by special music by the choir singing "I'll Fly Away" or something appropriate!
- H. Of course, then a chorus to "let the choir go down."
- I. Organist and pianist play "Gospel Ragtime" for offering.
- J. Time for moving message from pastor.

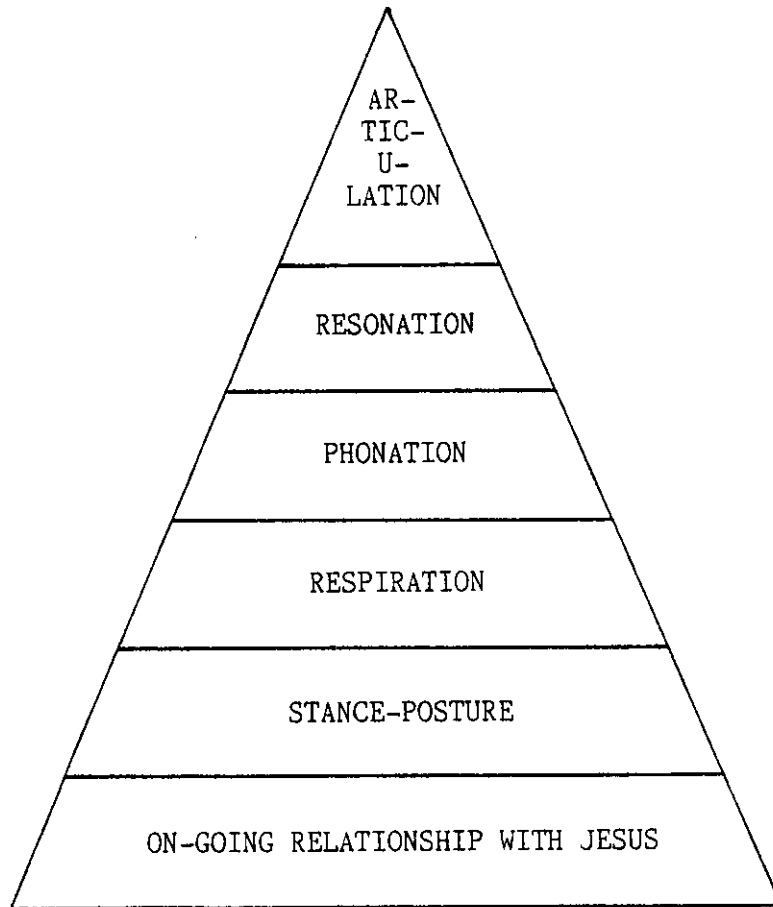
VII. HOW TO HAVE A GREAT WORSHIP SERVICE!

- A. Song -- call to worship, choir, congregation or both.
- B. Greeting of the people from the head pastor, encouraging people to enter in.
- C. You can also start with A, leave off B.
- D. Song of thanksgiving.
- E. Song of praise.
- F. Song of joy and rejoicing - perhaps accompanied with dance.
- G. Corporate praise.
- H. A transitional song from praise to worship.
- I. Or switch G and H around.
- J. Then song of worship.
- K. A Spiritual song followed by --
- L. Instrumental interlude.
- M. Antiphonal song.
- N. Corporately sing in the Spirit.
- O. Quiet time.
- P. Gifts of the Spirit move.
- Q. Minister love to each other.

There are many variations of this, but remember to plan according to how much time given you by the pastor and submit willingly and cheerfully! Establish trust with your pastor and work closely with him always.

CHRISTOPHER BEATTY
The Upright Foundation
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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.
- J. 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	Proverbs 2:7
Psalms 25:8	2:7
33:3-5	2:21
45:6	3:32
67:3-5	10:29
92:15	11:3
96:10	11:6
111:7,8	11:11
119:137	12:6
Isaiah 26:7	14:2
	14:9
PERTAINING TO MAN	14:11
Ecclesiastes 7:29	15:8
First Chronicles 29:16,17	15:9
Job 1:1	16:17
Psalms 7:9,10	21:8
11:7	21:18
20:7,8	21:29
25:21	28:10
32:10,11	29:10
33:1,2	29:27
36:10	Micah 2:7
49:13,14	Leviticus 26:13
64:9,10	Daniel 8:17,18
97:11,12	10:9-11
107:41	Acts 3:1-10
112:1-4	14:8-10
119:6,7	Psalms 84:11
125:4	
140:13	

- 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.

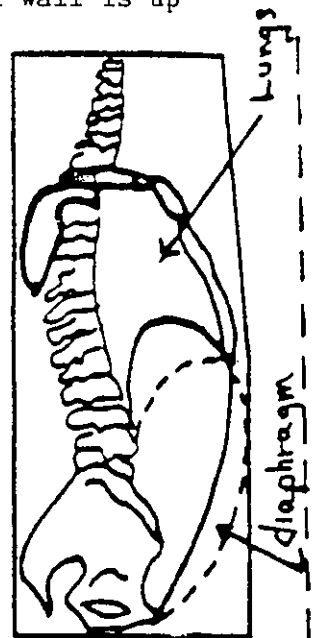
C. Why Suffocate?

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 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:

LAMAR BOSCHMAN
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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.

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-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
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 - 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 re-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 copywritten 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, Arkansas 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 the 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 USE OF THE GUITAR IN WORSHIP

Ps.33:2,3 "Give thanks to the Lord with the LYRE, sing praises to Him with the HARP of ten strings. Sing to Him a new song; play skilfully (on the strings) with a loud and joyful sound."

Ps.149:3 "Let them praise His name in chorus and choir and with the (single or group) dance, let them sing praises to Him with the tambourine and LYRE."

I Chron.15:16,20 "David told the chief Levites to appoint their brethren the singers with instruments of music, harps, LYRES and cymbals, to play loudly and lift up their voices with joy...Zechariah, Aziel, Shemiramoth, Jehiel, Unni, Eliab, Maaseiah, and Benaiah were to play HARPS (resembling guitars) set to Alamoeth (probably treble voice)."

NOTE: Probably the most guitar-like instrument in David's day was the KINNOR - an instrument having a sound box, two supporting arms and a crossbar. It was usually strung with sheep intestines or plant fibers. This was David's favorite instrument. King James translates it as harp. The Kinnor is part of the Lyre family and is the first stringed instrument mentioned in Holy Scriptures.

I. NAMES OF THE GUITAR PLAYERS DAVID APPOINTED:

1. Zechariah - Jah has remembered
2. Aziel - Strengthened of God
3. Shemiramoth - Name of heights, a mark of authority and character
4. Jehiel - God will live, restore, make alive
5. Unni - self abase, self afflict, self chasten & humble, deal hardly with self
6. Eliab - God of (his) father
7. Maaseiah - Work of Jah - product, workmanship
8. Benaiah - Jah has built

II. ADVANTAGES OF USING THE GUITAR IN WORSHIP

1. PORTABILITY

a.) move with the instrument, outdoors, small group meetings etc.

b.) dance and play -

c.) go to the people and play -

2. ABILITY TO LEAD WORSHIP FROM A POSITION OF STRENGTH

a.) Start the song immediately

b.) Be in control of modulations and rhythm changes

c.) Keep an even flow between songs and into worship

d.) help the worship crescendo

e.) other musicians find it easier to follow the worship leader if he is playing an instrument

3. THE USE OF EFFECTS

NOTE: The guitar can be made to make many sounds to enhance the goal or intent of the music; either to lift the people in worship and praise, to do spiritual warfare or dance. Certain sounds can release the people or restrict them. We must know the difference.

a.) chorus -

b.) phaser -

c.) flanger -

d.) equalizer -

e.) delay -

f.) Vibrato -

g.) noise gate -

h.) compression sustainer -

i.) overdrive -

j.) distortion -

k.) octaver -

l.) t-wah -

4. RHYTHM INSTRUMENT

a.) Be imaginative and inventive as to the rhythms you use.

b.) Enhance and blend with what is happening - do not duplicate unless it is necessary for strength.

c.) initiate rhythms during the free worship.

III. INDIVIDUALLY - HOW TO REACH GOD'S HIGHEST?

A. STUDY ...to show yourself approved unto God, a workman that doesn't need to be ashamed, rightly dividing the Word of Truth. (II Tim.2:15)

B. KNOW WHAT YOUR MINISTRY IS IN GOD'S EYES ...then share the Word with boldness.

C. YOUR FELLOWSHIP WITH GOD SHOULD INCORPORATE THE USE OF YOUR INSTRUMENT

1. Set Your Mind Upon Him.

2. Pray And Sing In The Spirit And With Understanding...ask God to give you a NEW SONG. (Ps.33:1-3; Ps.96:1)

3. Realize That God Can Speak To You Through Your Own Mouth..."speaking to yourself in Psalms, Hymns and Spiritual songs..." (Eph.5:19)

4. Open The Word...learn to sense the emotion of the writer and find chords and rhythms that enhance and portray that emotion.

5. Become One With Your Instrument...in other words...the instrument is not some strange thing in your hand, but instead says what is inside you accurately. It is not a hinderance to your expression, but rather that which enables and clarifies that expression.

a.) This won't happen without practice.

b.) The instrument is our means of communicating with the Lord and edifying the body. Let's not lose our voice.

6. The Lord Will Teach Your Hands To War...and your fingers to fight. (Ps.144:1)

a.) Realize you are a warrior fighting a spiritual battle with your song.

b.) You are anointed of God to set the captives free not just entertain folks...begin to see yourself as the Lord sees you, and mighty things will happen.

D. FELLOWSHIP WITH OTHER MUSICIANS WHO ARE WORSHIPPERS

1. Share Insights and Questions, Hopes and Expectations

2. Listen and see things from their perspective.

NOTE: We only see in part, but through true fellowship my PART and YOUR part come together and we both have a more complete picture.

E. GUARD WHAT YOU SEE AND HEAR

1. What Goes In Comes Out!

Phil.4:8 Read

2. Don't Divide Time Into - worldly and spiritual categories. worship and ministry to God is not a _____ activity only. We are to be instruments of worship to Him on our jobs and in our homes. We are to make our homes a place of peace and blessing through praising and singing unto God. Let the River of God flow through your life continually. Satan uses stances and people to dam the river... so set yourself steadfastly to

"Praise the Lord at ALL TIMES and let His praise CONTINUALLY be in your mouth."

"Rejoice in the Lord ALWAYS, and again I say rejoice!" (Phil.4:6)

Then as you come to the House Of The Lord, you come prepared to pour out unto those in need.

THE RHYTHM SECTION: ITS USE IN PRAISE AND WORSHIP

I. THE RHYTHM SECTION

- A. Its Development
 - A Brief History
- B. Its Parts
 - 1. Piano
 - comping
 - difference in approach between classical style and contemporary style.
 - 2. Bass
 - 3. Drums
 - 4. Rhythm Guitar
- C. PURPOSE OF A RHYTHM SECTION
 - 1. How the section should relate to different types of music.
 - 2. Unity
 - the total needs to be greater than the sum of its parts.
- D. THE AUTHORITY STRUCTURE WITHIN
- E. CONDUCTING AND THE RHYTHM SECTION
- F. LOGISTICS
 - 1. Where the section should be staged.
 - 2. The P.A. System and the rhythm section.

II. THE IMPORTANCE OF RHYTHM PROV. 11.1

- A. Rhythm, one of the trinity found in music.
- B. Misconceptions about the rhythm section.
- C. Rhythm and its relation to harmony and melody.

III. GROOVE AND THE ANOINTING ISA. 10.27

- A. Elements and understanding terms
i.e. time, groove, feel
- B. Individual Anointing
- C. Corporate Anointing

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HOW TO PLAN A MUSIC/WORSHIP CONFERENCE

IN YOUR LOCAL CHURCH

I. VISION FOR KINGDOM EXPANSION

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

II. PLANNING AND PROCEDURE

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

3. Kitchen/Food Preparation

a. Qualifications:

b. Duties:

4. Clerical/Office Help

a. Qualifications:

b. Duties:

5. Maintenance/Cleanup

a. Qualifications

b. Duties:

6. Transportation

a. Qualifications:

b. Duties:

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

B. Communication

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

C. Determining Registration Cost

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

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

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

ESTIMATED COST PER PERSON

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

D. Determining Agenda

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

- a) Workshop titles should be self-explanatory; to the point.

- b) Try not to overlap, i.e. don't have more than one workshop dealing with one specific topic.
- c) If your workshops are elective, stagger them so each set of clinics will appeal to the broadest interests. Here is a sample of four workshops conducted simultaneously:
 - 1) Making the most of your choir rehearsal time
 - 2) Scriptural principles of dynamic worship leading!
 - 3) How to develop your songwriting skill
 - 4) Drama in the church: The arts in worship
- 2. Do not "stuff" your schedule. You will wear out the people.
- 3. Your evening sessions should be "rallies" and open to the public at no charge.
- 4. Structure your conference around the 5-A Plan!

Give the people...

 - 1) Anointed Information
 - 2) A dynamic experience of praise & worship
 - 3) A hearty serving of good food
 - 4) Ample time for personal fellowship & sharing
 - 5) A place to rest
- 5. Below is a sample schedule of a Friday night & all-day-Saturday music conference offering 12 elective workshops:

FRIDAY

7:00 P.M. - Festival of Choirs

SATURDAY

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

5:00 P.M. - Dinner

7:00 P.M. - Pageant of Praise (worship rally)

III. SPREADING THE WORD THROUGHOUT THE KINGDOM!

A. How to contact the Churches in your area:

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

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

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

B. The word must be spread with excellence!

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

NOTES:

IV. THE BLESSINGS OF HOSTING A MUSIC/WORSHIP CONFERENCE

A. Strengthens the local church.

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

B. Strengthens the Kingdom

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

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

MAKE US ONE, LORD

Key of F

by Mike Maiden

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

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/Epis-
copalians/Congrega-
tionalists

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 preach-
ing 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 & Mission-
ary Alliance/Church
of the Nazarene/
Holiness Movement

- | | | |
|----|---|---|
| E. | 1906 - Baptism in the Holy Spirit | Assemblies of God/
Church of God/Four-
square Churches/
Various Pentecostal
denominations |
| | The 1906 Azusa Street Visitation
breaks out in Los Angeles and engulfs
the world in the flames of Pentecostal
Revival within two years! | |
| F. | 1948 - Laying-On-Of-Hands with Pro-
phesy/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 aware-
ness 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 pre-figurement 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 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!

PROPHETIC DIMENSIONS IN WORSHIP

"...worship God: for the testimony of Jesus is the Spirit of prophecy."

I. THE TESTIMONY OF JESUS IS THE SPIRIT OF PROPHECY

A. The entire Word of God testifies of Jesus Christ.

"...lo, I come (in the volume of the Book it is written of Me)..."-Hebrews 10:9

B. The Holy Spirit testifies of Jesus Christ.

"Howbeit, when the Spirit of Truth is come, He will guide you into all truth: for he shall not speak of himself; but whatsoever he shall hear, that shall he speak...He shall glorify Me: for he shall receive Me, and shall show it unto you."-John 16:13-14.

"But when the Comforter is come, whom I will send unto you from the Father, even the Spirit of Truth, which proceedeth from the Father, he shall testify of Me."-John 15:26.

C. The Father Himself testifies of Jesus Christ.

"Father, glorify Thy Name'. Then came there a voice from heaven saying. 'I have both glorified it, and will glorify it again'."-John 12:28.

D. Our praise and worship must testify of Jesus Christ.

1. Our songs and music must testify of Him.

2. Our services must be structured in such a way as to permit a prophetic flow, thus testifying of Jesus. The Due Order must be followed.

3. Our daily lifestyle must testify of Him, thereby releasing a prophetic touch upon our homes, our ministries, our lives.

II. THE ENTIRE BIBLE IS A PROPHETIC BOOK!

"We have also a more sure word of prophecy; whereunto ye do well to take heed..."-II Peter 1:19

"For the prophecy come not in old time by the will of man: but holy men of God spake as they were moved by the Holy Ghost."-II Peter 1:21.

"All scripture is given by inspiration of God..."-II Timothy 3:16.

"For I testify unto every man that heareth the words of the prophecy of this Book...and if any man shall take away from the words of the Book of this prophecy..."-Revelation 22:18, 19.

- A. Since the Bible is prophetic in content, when we read such praises in the Psalms such as...

"...clap your hands all ye people, shout unto God..."

"...lift up your hands in the sanctuary and bless the Lord out of Zion..."

"praise Him with the timbrel and dance..."

"...sing your praises with your understanding..."

...we are actually reading Holy Ghost-Given Instructions On How God Himself Desires His People To Praise Him! These are literally prophetic instructions given to us by God through the inspiration of the Holy Spirit moving on holy men who wrote and spake as they were quickened by the Spirit of the Lord.

1. When we obey these prophetic instructions (worshipping in Spirit and Truth), we bring ourselves into alignment with the Will of God for worship in the Church. Our praise and worship then takes on a prophetic dimension and in this prophetic atmosphere we experience the awesome majesty and power of His very Presence. He then makes known His Voice to us through prophetic utterance, song of the Lord, the anointed preaching of the Word, and other expressions. God's ministers then are able to truly speak as the "oracle of God" by reason of the prophetic anointing that is upon the service. From the heavenly Mercy Seat, God communes with His People! Hallelujah!

III. JESUS COMES TO US IN POWERFUL PROPHETIC MANIFESTATIONS AS WE WORSHIP

A. Jesus comes to sing praise in the midst of His Church.

"Saying, I will declare Thy name unto my brethren, in the midst of the Church will I sing praise unto Thee." Hebrews 2:12.

"The Lord thy God in the midst of thee is mighty; He will save, He will rejoice over thee with joy; He will rest in His love, he will joy over thee with singing."- Zephaniah 3:17.

1. The Voice of the Bridegroom (Jesus) is heard in response to the Voice of the Bride (The Church in Worship). See Jeremiah 33:11.

B. Jesus comes to Liberate the Captive as we worship!

1. Liberty to those in bondage of sin.
2. Liberty to those bound by sickness and disease.
 - a) God is beginning to unfold Himself in miraculous manifestation during times of corporate praise and worship."...the Power of the Lord was present to heal them." - Luke 5:17.
3. Liberty to those in the bondage of self-will, fear, intimidation, timidity, shyness, traditionalism.

"Set my spirit free, that I may worship Thee,
Set my spirit free, that I may praise Thy Name,
Let all bondage go, and let deliverance flow,
Set my spirit free to worship Thee."

Key of Bb, copyright: Charlotte Baker/ZionSong Music

"Now the Lord is that Spirit; and where the Spirit of the Lord is, there is liberty!"-II Corinthians 3:17.

"The Spirit of the Lord is upon Me, because He hath anointed Me to preach the Gospel...to preach deliverance to the captives...to set at liberty them that are bruised."-Luke 4:18.

Jesus Was A Liberation Preacher! Hallelujah!

IV. BIBLICAL ILLUSTRATIONS OF THE PROPHETIC ANOINTING ON VARIOUS EXPRESSIONS OF PRAISE.

- A. I Samuel 18:6,7: "And it came to pass as they came, when David was returned from the slaughter of the Philistine (Goliath-see 17th chapter), that the women came out of all cities of Israel, singing, and dancing, to meet King Saul, with tabret, with joy, and with instruments of music. And the women answered on another as they played, and said, 'Saul hath killed his thousands, and David his ten-thousands.'"

NOTE: The prophetic element of the above passage is demonstrated in the lyrical content of the song the women were singing: "...Saul hath killed his thousands, and David his ten-thousands." Up to this time David had killed only 1 lion, 1 bear, and 1 giant...not his "ten-thousands." The women were literally prophesying David's future might and valour as King of Israel as they sang, danced, and played upon musical instruments! Hallelujah!

1. The prophetic dimension is seen here in...

- a) Singing (v.6)
- b) Dancing (v.6)
- c) Playing musical instruments (V.6)

NOTE: Preparation is a key that will unlock the prophetic flow! Please note that in verse 6 of the above passage, the women "came out of all cities of Israel." This was evidently a planned and prepared expression. The result of this preparation was the prophetic touch that came upon them as they rejoiced with songs, dances, and instrumentation. Contrary to some's opinion, preparation does not inhibit or hinder spontaneity--on the contrary, in most instances it provides structure and discipline in which the spontaneous can flow as expressions which edify and lift our attention to the Lord Jesus Christ as we worship.

- B. I Samuel 16:11-23: The account of David's first Anointing as King, and of his prophetic musical ministry before King Saul.

- 1. Verse 11 - David was CALLED - "...send and fetch him..."
- 2. Verse 12 - David was CONFIRMED - "...Arise, anoint him: for this is he."

3. Verse 13 - David was ANOINTED - "Then Samuel took the horn of oil, and anointed him..."
4. Verse 13 - David was PLANTED - "...and anointed him in the midst of his brethren..."
 - a) The results of these vital principles of preparation are to be found in the second part of verse 13: "...and the Spirit of the Lord (the prophetic anointing) came upon David from that day forward..."
 - b) With the prophetic anointing upon him, David was able to go before King Saul and play his harp and bring release and refreshing to him as he played. Music with a prophetic touch brings release and deliverance.!
- C. II Kings 3:15: "But now bring me a minstrel. And it came to pass when the minstrel played, that the hand (prophetic covering) of the Lord came upon him. And he said, 'Thus saith the Lord...'"

NOTE: The prophet (leadership) recognized the place of the minstrel in the prophetic realm. As the minstrel played, the music became the vehicle through which God unleashed His Prophetic Word to Elisha.

NOTES:

FORMING AN EFFECTIVE CHURCH DANCE PROGRAM

I. Laying the Foundations

- A. Degree of success of Dance Ministry based on preparation.
- B. The Pastor's Vision - "Wise Master Builder" (I Cor. 3:10-13)
 - 1. Vs. 10 - leadership lays foundation
 - 2. Searches out scriptures, history, arts, etc.
 - 3. Vs. 11 - Christ's foundation, Prayer - find emphasis for your local church.
 - 4. Preparing the congregation.
 - 5. Vs. 10 - "and another buildeth on it". Raising up dance leadership.
 - a. Delegate authority (Levites 'joined')
 - b. Communicate--share vision, teach principles not legalism.
 - 6. Vs. 13 - "and the fire shall test every man's work". The program will be tested.

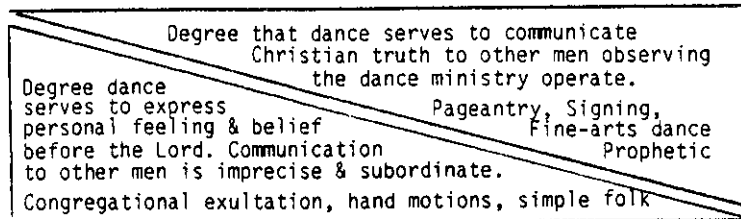
II. Understanding the Dual Nature of Church Dance

- A. Zech. 10:6-7; two realms implied.
 - 1. "their heart shall rejoice" ('to spin around under emotional influence'). A joyful spontaneous response of worship to God.
 - 2. "their children shall SEE it and be glad." A form of communication--a visual art which expresses a message.
- B. Dance as a participating worship experience.
 - 1. A vertical expression - the heart of man expressing personal joy, thanksgiving, love, belief and worship before God.
 - 2. In local church, a mass congregational worship experience. Takes little or no special skill or training.
 - 3. Spontaneous abandonment for the sight of God. "It was before the Lord that I played." (David)
 - 4. Sacrifice of Praise - I Pet. 2:5, generated from within.
 - 5. Realm of congregational leaping, exultation, bowing, simple hand-motions, simple folk dance, "Jericho march", etc.
- C. The "Language" of Dance
 - 1. An horizontal expression, inspired by God but directed to people for the purpose of communicating Christian truth.
 - 2. In local church, fewer participate, others view & receive message, greater skill level. Mt. 26:6-12.
 - 3. More ordered, planned. Message more specific.
 - 4. Realm of pageantry, mime, signing, fine-art dance forms, prophetic dance.
- D. Government
 - 1. Pastor governs both realms
 - 2. Worship leader must clarify to congregation which realm of dance is operating to avoid confusion; enhance participation.
- E. Dance as a Visual Art (Why Communicate with Dance?)
 - 1. Aesthetic communication heightens perception; takes a concept or experience out of its ordinary context and presents it in a fresh, more compelling way.
 - 2. People communicate in different ways.
 - a. Aesthetic vs. Rational
 - b. Auditory vs. Visual (respond through the "eye-gate" ie. Num. 21:9)
 - c. Moses' Tabernacle, David's Tabernacle, Solomon's Temple.
 - (visual) (auditory) (both)

FORMING AN EFFECTIVE CHURCH DANCE PROGRAM
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3. I Cor. 9:22 - "that I might by ALL MEANS save some."

SUMMARY:



Increasing Skill Required →
← Increasing Proportion of Cong. involved

Analogous to Gradient of all Church Ministries:

ALL	FEW (More Skill)
Believers' Faith	Gift of Faith
"Exhort one another"	Ministry of the Preacher
Prayers of saints	Gift of Intercession
"Lay hands on sick"	Gifts of Healing
Singing	Choir or soloist
"Covet to prophesy"	Word of Knowledge
"Praise Him in the Dance"	Gift of DANCE

III. Developing the Four Modes of Dance

- A. Congregational Dance - Ps. 150, Lk. 6:23, for joy. Deliverance. Dancing elders.
- B. Festival dance (for young & old) for unity and joy.
- C. The Dance Company - trained in righteousness, truth and artistic skill.
 1. Pageantry & Processions, Ps. 68:24-25
 2. Motions or Signing to choruses
 3. Production Dancers - skilled art forms. Demonstrative dance. (prayer, technique, rehearsal, creativity, teaching).
- D. Prophetic - highest level, most time and preparation; maturity.
 1. Appointed - special calling & gift.
 2. Governed by principles of I Cor. 14:6-9. Clear message. Edification, comfort.
 3. Skilled in dance (trained)
 4. Skilled and experienced in verbal prophesy
 5. Make your purpose clear to congregation, begin by preceeding movement with verbal. Not sacrifice order for flow. Song & movement.

"For God is not the author of confusion but of peace." I Cor. 14:33

Suggested Reading:

The Gift of Art, G.E. Veith, Inter-Varsity Press, Downers Grove, IL 60515, 1983
Rejoice, D. Roberts, Revival Press, Little Rock, Ark. 72219 1982
Dance in its Time, Walter Sorell, Anchor Press/Doubleday, Garden City, N.Y. 1981

THE ART OF COMPOSING DANCES
(CHOREOGRAPHY)

I. Before You Begin

- A. Observe the medium of movement
 - 1. In nature
 - 2. In many forms of dance (understanding of Dance as an Art Form)
- B. Experiment with movement--the language of dance.
- C. Have a good relationship with your body; understanding righteousness.
- D. Understand the nature and purpose of Art (both representational & abstract)
 - 1. It is Biblical; within God's will
 - 2. Communication; to heighten & intensify ordinary experience
 - 3. Art, a product of culture; tastes will vary

II. Elements of Design - "For in Him we LIVE, and MOVE and have our being" Acts 17:28

Movement is a biological sign of Life--In Christ we have Life & Movement.

- A. All Movement in the Universe has:
 - 1. Design in space and time
 - 2. Energy flow (dynamics)
 - 3. Rhythm
 - 4. A reason (motivation)
- B. These are also the raw materials of Dance movement
- C. Design in Space
 - 1. Symmetrical--suggests stability, balance, security. (Typical themes: 'Trust', 'Christ the Rock', 'God as Creator', 'Steadfastness', etc.)
In general, better at beginning or end of dance.
 - 2. Asymmetrical - suggests the unknown, adventure, change, the unexpected.
(The Glory, 'Resurrection', 'Joy', the mysteries of God, etc.)
In general, asymmetrical movement should dominate the body of the dance.
 - 3. Oppositional - opposing lines, angular. Suggests force, energy, power, conflict, sometimes exuberant joy. (Christ as King, the Captain of the Host, the Victor, God the Father)
 - 4. Successional - flowing lines, curved movement. Suggests gentleness, grace, beauty, peace. Body as passive instrument. (Christ as Shepherd, Loving Bridegroom, Prince of peace, etc.)
 - 5. Planes of Direction
 - a. Direction in movement: Straight forward most powerful; then diagonal; then side-to-side; then circular.
 - b. Circular movement: Most difficult to look good due to fast changing angles.
 - c. Show-off movement to its best advantage. (see diagram)
 - 6. Use of Levels (Diagram)
 - a. Try to utilize as many of the 5 levels as possible. (Higher levels suggest greater strength, joy, power, victory, etc. Lower levels are often more calm; suggest peace, inner meditation, sometimes weakness or defeat)
 - b. Other levels can be added with use of risers, sets and dance lifts.

COMPOSING DANCES (CHOREOGRAPHY)

PAGE 2

B. Design in Time

1. Dance Phrasing - the rise and fall of movement in time
 - a. We speak, sing, write music, poetry & drama in PHRASES.
 - b. Phrased movement involves expending energy at varying rates, (patterns of effort and rest). The Dance "Selah" or pause.
 - c. Dance movement-generated in emotional realm & spirit; not static. Dance without phrasing is monotonous. Holy Spirit "sings" through body.
 - d. Phrase construction - rhythmically, melodically or dramatically.
2. Dynamics in movement - how large or small the movement is executed. Movement can gradually swell or diminish or become suddenly large or small.
3. Rhythm
 - a. Even vs. syncopated
 - b. Sustained vs. Percussive
4. Changes of Tempo - how fast or slow a movement is executed.

C. Motivation - the core of dance form and composition.

1. Communication; language--each sound has meaning. Dance--each movement must have meaning; a reason for happening.
2. Can be representational, symbolic or abstract (high emotional content).

D. Variations in Movement

1. Choreographer should attempt to use wide range of movement (ie. Walk, Run, Hop, Jump, Leap, Skip, Turn, Gallop, Contraction, Release, Fall & Recovery etc.)

III. Concepts in Staging (Diagrams)

- A. Different stage areas support and enhance various concepts.
1. Stage strongest where most lines seem to converge (form a "fortress").
 2. Best effect-to put strong movement in strong area. Center stage most powerful (as long as dancer does not remain there too long!).
 3. Upstage - greater mystery, symbolism. Downstage - greater personal element, more detailed, less powerful. (Humor)
- B. Entry & Exit
1. Two upstage corners - great strength for entry; gives importance & power.
 2. Exits; downstage corners more personal, upstage corners more symbolic.
 3. Sides; weak for entry or exit. When areas of weakness unavoidable, use light g.
- C. Unison vs. Dance Voicing ("Homophonic/Polyphonic" Dance)
1. Unison very strong for short periods of time, climactic (but avoid monotony!)
 2. Voicing-staggered entries & exits; movement & pause - more interesting.

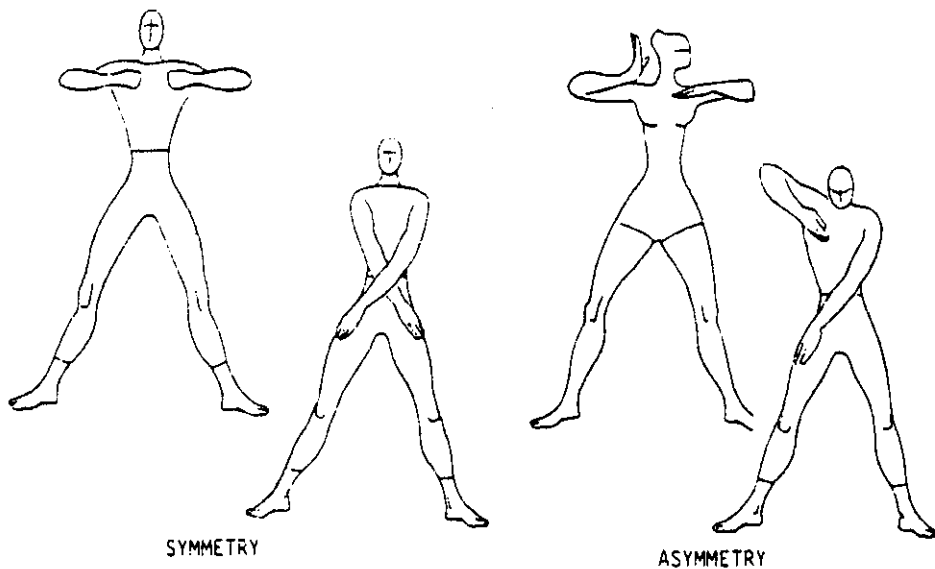
IV. How to Begin

- A. Start with very short sketches, few people.
- B. Choose theme and music. Become very familiar with music, words, phrasing, dynamics.
- C. Begin forming short mental phrases. Consider motivation.
- D. Experiment with movement (consider strength of design, planes of direction, interest & contrast). Start piecing phrases together.
- E. About half-way through, consider ending. (Ending is 40% of the dance!)
- F. Consider Staging. Rehearse & Criticize.

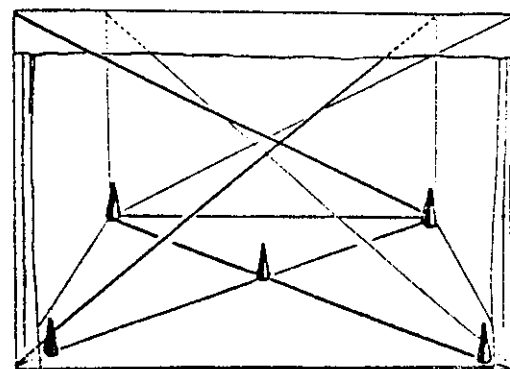
Remember! Movement looks slower & weaker on the stage; Most dances are too long; Monotony if fatal; Be sensitive to Music (don't mutilate it!); Don't Leave the ending until the End! PRAY! "That the communication of thy faith might be effectual"... Phil. 6

DANCE COMPOSITION DIAGRAMS

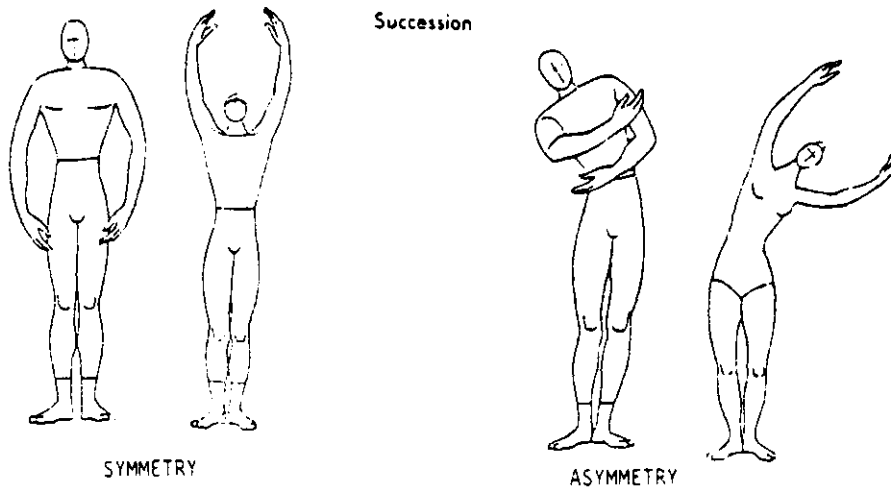
Opposition



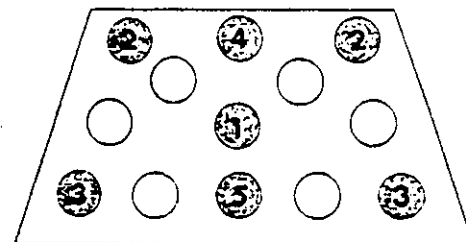
STAGING PRINCIPLES:



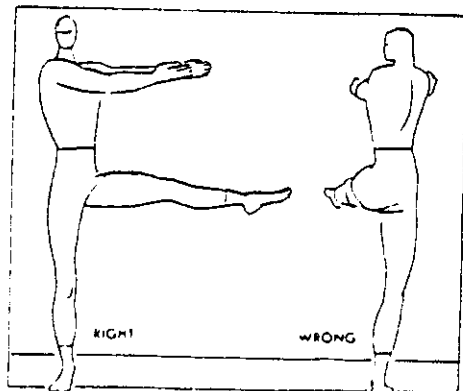
Succession



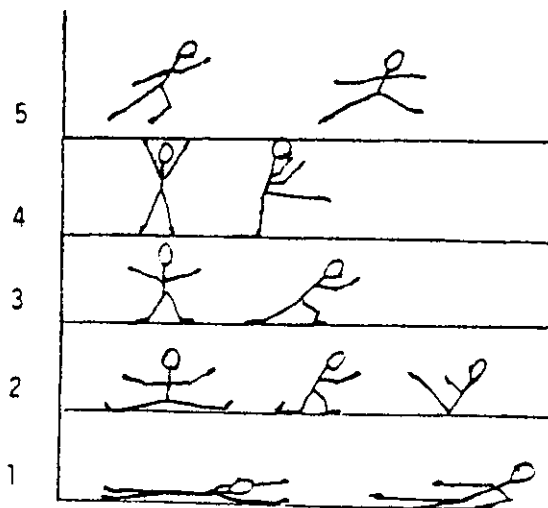
Shaded Areas Strongest



PLANES OF DIRECTION:



FIVE LEVELS:



REV. DAVID FISCHER
Living Waters Temple
Living Word Institute
of Worship
2200 E. Colorado Blvd.
Pasadena, CA. 91107

THE SACRIFICE OF PRAISE:

AN INTRODUCTION TO PSALMIC WORSHIP

- I. God is bringing to life again the forms of worship and praise which are found in the Psalms.
 - A. The prophet Amos declared that the praise of the Psalms would be restored in these last days.
 1. Amos 9:11 In that day will I raise up the tabernacle of David that is fallen, and close up the breaches thereof; and I will raise up his ruins, and I will build it as in the days of old.
Acts 15:15-17
 - B. In this generation the praise of the Psalms is springing forth in the whole earth, fulfilling other prophetic Scriptures.
 1. Psalm 102:18 This shall be written for the generation to come and the people which shall be created shall praise the Lord.
 2. Isaiah 61:11 For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth; so the Lord God will cause righteousness and praise to spring forth before all the nations.
- II. One of the foundation truths of the 1948 Revival was the restoration of Biblical praise and worship.
 - A. The key Scripture made alive at this time was Psalm 22:3. "But thou are holy, O Thou that inhabitest the praises of Israel."
 1. The central truth revealed in this Scripture was that as God's people praised Him, His presence would come and dwell in the midst of their worship.
 2. As congregations began to praise God according to the Scriptures, the presence of God began to sovereignly move in their churches.

III. Biblical praise is demonstrated in actions which can be witnessed by others.

A. True Biblical praise can be seen by others.

1. Isaiah 43:21 "This people have I formed for myself; they shall shew forth my praise."

B. The New Testament teaches that we are to praise the Lord in a way that can display His glory.

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

C. The visible acts of praise found in the Psalms involve the use of our hands, our mouths and our whole beings.

1. The Mouth 1. Audible Praise

34:1 40:16 42:4
66:8 149:6

2. Singing

47:6 61:8 68:4
104:33 147:1

3. Shouting

5:11 32:11 35:27 132:9,16

2. The Hands 4. Lifting Hands

63:4 119:48 134:2 141:2

5. Clapping Hands

47:1 98:8

6. Musical Instruments

33:2,3 57:8 144:9
147:7 150:3-6

3. Posture

7. Standing

135:2 134:1

8. Dancing

30:11 149:3 150:4

9. Bowing, Prostration

95:6

IV. The New Testament teaches us that the sacrifice we bring to God today is the sacrifice of praise. "By him therefore let us offer the sacrifice of praise to God continually, that is the fruit of our lips giving thanks to his name."

A. King David received this "New Testament" understanding that God desired praise sacrifices, not animal sacrifices.

1. Psalm 50:13-15 "Will I eat the flesh of bulls, or drink the blood of goats? Offer unto God thanksgiving; and pay thy vows unto the most High; and call upon me in the day of trouble; I will deliver thee, and thou shalt glorify me."

2. Psalm 51:16,17,15 "For thou desirest not sacrifice; else would I give it; thou delightest not in burnt offering. The sacrifices of God are a broken spirit; a broken and a contrite heart, O God, thou wilt not despise. O Lord, open thou my lips; and my mouth shall shew forth thy praise.
Ps 69:30,31

B. King David came to this understanding of praise because God prophetically taught them how to praise Him.

1. Whenever we read in the Psalms instructions such as "praise his name in the dance" (Psalm 149:3) and lift up your hands in the sanctuary (Psalm 134:2) and "Clap your hands all ye people" (Psalm 47:1), we are reading instructions by the Spirit of God on how to praise Him.

C. The forms of praise of the Psalms represent God's will for worship in every age, for in each revival in the Bible since David's day, his forms of praise were restored and came to life again.

1. THE REVIVAL OF SOLOMON: II Chron. 7:1-6; 8:12-16

2. THE REVIVAL OF JOASH: II Chron. 23:12-21

3. THE REVIVAL OF HEZEKIAH: II Chron. 29:30-31

4. THE REVIVAL OF JOSIAH: II Chron. 35:11-19

5. THE REVIVAL OF ZERUBBABEL: Ezra 3:10-13

6. THE REVIVAL OF NEHEMIAH: Neh. 12:22-30, 35-47

7. The apostle James links the praise of David's Tabernacle to the New Testament church by stating that the church is the fulfillment of the prophecy of the restoration of David's Tabernacle. Acts 15:13-17 Amos 9:11
 - a. The early church praised God according to the Psalms. Colossians 3:16
- D. The sacrifice of praise according to the Psalms represents the will of God for our generation in the final fulfillment of Amos 9:11, and such praise brings us into the presence of God.
 1. Jeremiah 33:10,11 "Thus saith the Lord; Again there shall be heard in this place, which ye say shall be desolate without man and without beast, even in the cities of Judah, and in the streets of Jerusalem, that are desolate, without man, and without inhabitant, and without beast, the voice of joy, and the voice of gladness, the voice of the bridegroom, and the voice of the bride, the voice of them that shall say, Praise the Lord of hosts; for the Lord is good; for his mercy endureth for ever; and of them that shall bring the sacrifice of praise into the house of the Lord. For I will cause to return the captivity of the land, as at the first, saith the Lord."
- V. The Sacrifice of Praise if the "fruit of our lips giving thanks to His name" Hebrews 13:15
 - A. Praise is the expression or "fruit" of a grateful heart that worships God.
 1. When the Psalmist declares, "I will sing unto the Lord," this will or desire to praise proceeds from a heart that is responding to the Spirit of God within.
 - a. Psalm 51:15 "O Lord, open thou my lips; and my mouth shall shew forth thy praise."
 2. The true sacrifice of praise; then, proceeds from the depths of our heart and involves our will.
 - a. Psalm 138:1 "I will praise thee with my whole heart; before the gods will I sing praise unto thee."

B. As the Psalmist praised the Lord his inner feelings expressed themselves to God and a victorious change came into his heart as the Spirit of God quickened him in praise.

1. Psalm 3 is an excellent example of how singing unto God can bring release and victory to the human heart, as David reached a place of rest through praise in a troublesome situation.

VI. The sacrifice of praise brought victory to people of God in both Testaments.

A. When Israel praised the Lord by sending the singers out in front of the army, their enemies destroyed themselves and the people of God won a great victory. II Chronicles 20:19-22

B. When Paul and Silas praised the Lord in prison, the Lord sent a great earthquake and released them. Acts 16:25-26

VII. Through the sacrifice of praise we gain entrance into the very presence of the Almighty God.

A. The Scriptures teach that the gates into the city of God are "Praise".

1. Isaiah 60:18,11 "Violence shall no more be heard in thy land, wasting nor destruction within thy borders; but thou shalt call thy walls salvation and thy gates praise. Therefore thy gates shall be open continually; they shall not be shut day nor night; that men may bring unto thee the forces of the Gentiles, and that their kings may be brought."

B. By means of praise we enter into the courts of God.

1. Psalm 100:1,4 "Make a joyful noise unto the Lord, all ye lands. Enter into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and bless his name.

C. As the church opens the gates of praise the King of Glory comes in!

1. Psalm 24:7-10 "Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory. Selah."

TRADITION VS REVIVAL: THE TABERNACLES OF MOSES AND DAVID

I. THE PATH OR THE ARK

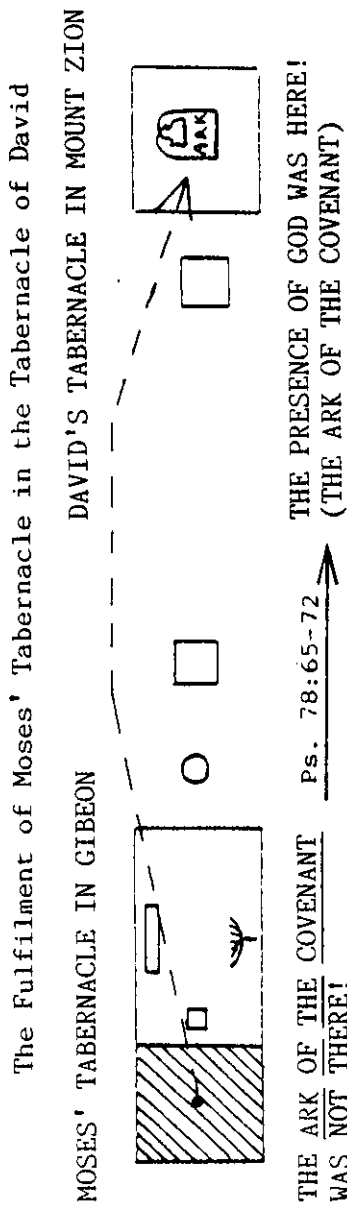
- A. After the conquest of Canaan, the ark of the covenant was placed in the tabernacle of Moses at Shiloh. I Samuel 4:3-5
- B. During the spiritual decline of the priesthood of Eli and his sons, the ark was captured by the Philistines. I Samuel 4:10-11,22
- C. The Philistines returned the ark to Israel after God smote them with plagues because of the ark. I Samuel 5, 6:1-18
- D. The men of Bethshemesh received the ark from the Philistines, but God also smote them with a plague because they looked into it. I Samuel 6:19-20.
- E. The city of Kirjathjearim then received the ark and it remained in the house of Abinadab for 20 years, for Saul was never interested in it! I Samuel 7:1-2; I Chronicles 13:3
- F. When David became king he brought the ark with all Israel toward Jerusalem, but God judged them for transporting it unlawfully on a cart (the way it had come back from the Philistines: I Samuel 6:7-12), and David left it at the house of Obededom. I Chronicles 13:6-14.
- G. When David received the revelation from the Word that the ark should only be carried on the shoulders of the priests, he and all Israel brought the ark to the tabernacle in Zion in Jerusalem which David built for it. I Chronicles 15:11-28. (See Numbers 4:15).

II. THE TABERNACLE OF DAVID

- A. David did many NEW things in establishing the tabernacle for the ark:
 - 1. A NEW TABERNACLE: David placed the ark in a new tabernacle instead of replacing it in the tabernacle of Moses where it was originally. I Chronicles 16:1
 - 2. A NEW LOCATION: The tabernacle of Moses was in Gibeon, several miles north of Jerusalem (I Chronicles 16:39; II Chronicles 1:3); David built his tabernacle in Zion, the city of David, an adjunct of Jerusalem. I Chronicles 15:1; II Chronicles 5:2.

3. A NEW PRIESTHOOD: David ordained a new priesthood (not proscribed in the Levitical books of Moses) to minister in worship and praise before the Lord, who moved prophetically by the Spirit of God. I Chronicles 16:1, 4-7.
4. A NEW BOLDNESS IN GOD'S PRESENCE: The Zion priesthood ministered "before the ark", a forbidden thing under Moses' laws. I Chronicles 16:4
5. A NEW SONG: Zion's priesthood learned to come before the presence of the Lord not with animals but with singing! Psalm 100. (Hebrews 13:15) Psalm 50:8-14; 51:15-17

TRADITION vs. REVIVAL: THE TABERNACLES OF MOSES & DAVID



1. THE ALTAR OF INCENSE —————→ 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.
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 —————→ 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.
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 —————→ 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)

DAVID'S TABERNACLE IN MOUNT ZION

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. 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)

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 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.

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 WAS WORSHIPPED IN GOD'S OWN WAY —————→

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

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.

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.

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KING DAVID'S "NEW TESTAMENT" WORSHIP AND HIS MISSIONARY SPIRIT

- I. God has always desired to bless all the nations of the earth; His prophetic Spirit spoke of this world-wide purpose throughout the Old Testament.
 - A. God promised Abraham in Genesis 12:1-3: "I will make of thee a great nation, and I will bless thee... and in thee shall all the families of the earth be blessed."
 1. God later explained to Abraham that this blessing upon all nations would come through Abraham's seed: Genesis 22:18: "... and in thy seed shall all the nations of the earth be blessed, because thou hast obeyed my voice."
 2. The Apostle Paul teaches us that the real fulfillment of this promise to Abraham occurred in Jesus Christ, that the seed of Abraham which God had in mind in the prophecy in Genesis 22:18 was not Isaac, but Jesus: Galatians 3:16: "And to Abraham and his seed were the promises made. He saith not 'and to seeds' as of many, but as of one, 'and to thy seed', which is Christ."
 - B. God continued to reveal His desire to bless all nations through Christ in the ministry of the Old Testament prophets.
 1. Speaking prophetically of Christ, Isaiah the prophet declared: Isaiah 49:6: "It is a light thing that thou shouldest be my servant to raise up the tribes of Jacob (only), and to restore the preserved of Israel: I will also give thee for a light to the Gentiles, that thou mayest be my salvation to the ends of the earth."
 2. Isaiah also declared of Christ: Isaiah 11:10: "And in that day there shall be a root of Jesse, which shall stand for an ensign of the people; to it shall the Gentiles seek."
 3. Other Old Testament prophets foresaw this missionary purpose of God:
 - a. Jeremiah 16:19-21: "...the Gentiles shall come unto thee from the ends of the earth...and I will cause them to know mine hand and my might; and they shall know that my name is The Lord."

b. Zecariah 2:10-13: "And many nations shall be joined to the Lord in that day, and shall be my people..."

4. Simeon cried out at the birth of Jesus: Luke 2:30-32: "Mine eyes have seen thy salvation...a light to lighten the Gentiles..."

II. It is a well-known tragedy that the Jewish people in general rejected this missionary outreach Spirit of God and became isolationist, self-centered, and prideful in their religion.

A. Because of this resistance to the desire of God to bless all nations, the New Testament Gospel had to break out of its Jewish limitations, but not without great struggle, both within and without the Church.

1. The Great Commission of Jesus Christ lifted the eyes of His disciples beyond their own borders: Matthew 28:18-20: "Go ye therefore and teach all nations..."

2. On the Day of Pentecost it was the languages of the nations that were poured out upon the early Church, and men from every nation heard the Lord magnified in their native tongues: Acts 2: 1-11.

3. The vision of John saw a company gathered unto the Lamb from all nations: Revelation 5:9: "And they sung a new song, saying, thou...hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation."

B. Faced with this world-wide commission, the Church struggled to fulfill it against great persecution by the Jewish religious leaders; the greatest external enemy of the early Church was religious Judaism.

1. It was the Jews who stirred up the Gentile magistrates against the early Christians: Acts 13:48-51; 14:1-4, 19; 17:5; 18:12.

C. The early Church even struggled against itself to rid itself of its own Judaistic resistance to a world-wide missionary spirit, as it took several internal battles to accept the fact that God wanted to bless the Gentiles also in Christ, without making them Jews first!

1. It took a general council of apostles and elders in Jerusalem to finally understand that God really did work through Peter to pour out His Spirit on Gentiles Acts 11.

2. It took another church council in Jerusalem to determine that Judaistic circumcision was not a prerequisite for salvation and that Paul and Barnabas really did have a God-ordained ministry to the Gentiles. Acts 15.

3. It even took a public confrontation with Paul to rid Peter of Judaistic practices contrary to the world-wide Gospel commission. Galatians 2.

III. King David, moved upon by the prophetic Spirit of God in praise and worship, actually had a New Testament missionary heart a thousand years before the Church was born! Instead of Judaistic exclusivity, we find him crying out in song envisioning all the Gentiles lost in worship and praise to the Lord!

- A. Psalm 117: "O Praise the Lord all ye nations; praise Him all ye people."
- B. Psalm 72: "His name shall endure forever...and men shall be blessed in Him; all nations shall call Him blessed."
- C. Psalm 86: "All nations whom thou hast made shall come and worship before thee, O Lord, and shall glorify Thy Name."
- D. Psalm 24: "The earth is the Lord's and the fulness thereof; the world, and they that dwell therein."
- E. Psalm 22: "All the ends of the world shall remember and turn unto the Lord: and all the kindreds of the nations shall worship before Thee. For the kingdom is the Lord's, and He is the governor among the nations."

IV. Not only is worship and praise to spring up in all the earth, according to the prophetic Spirit, because of the Gospel, but worship and praise is to draw men to the Gospel and have a missionary function in the last days!

- A. In David's day and in the continuation of his glorious kingdom through his son, Solomon, it was the ascent of the leadership of Israel into the house of the Lord with the singers and musicians and processions of praise which drew other nations to the glory of God and in that sense had a missionary impact.
 1. I Kings 10:4-10: "And when the queen of Sheba had seen all Solomon's wisdom...and the attendance of his ministers, and their apparel, and his cupbearers, and his ascent by which he went up unto the House of the Lord; there was no more spirit in her. And she said to the king, It was a true report that I heard in mine own land of thy acts and of thy wisdom. Howbeit I believed not the words until I came and mine eyes had seen it: and behold, the half was not told me..."

- a. And she worshipped God! "...Blessed be the Lord thy God, which delighted in thee, to set thee on the throne of Israel." I Kings 10:9.
2. In Solomon's day, visits were made to Jerusalem because of the glory of God through their worship and His presence because of their worship by kings and emissaries from around the world, who came and brought presents and gifts to the nation of Israel, from Tyre, Ophir, Sheba, Arabia, Lebanon, Tarshish, Egypt, Syria, and the Hittites. I Kings 10.
3. Is this world-wide gathering to Israel in the days of David and Solomon a prophetic picture for us of a world-wide gathering to the church of Jesus Christ by people out of every kindred, nation, tribe and tongue?
 - a. David envisioned this world-wide expression of worship and praise in his prophetic Psalms, and he and his son experienced a world-wide gathering to the presence of the Lord and the glory of God upon Israel which was created by the praise and worship of the people of God.

Psalm 22:3: "But Thou art holy, O Thou that inhabitest the praises of Israel."

- V. It is this missionary Spirit in the ministry of David and the world-wide drawing power of the presence of God which dwells in the midst of praise and worship that enabled the prophet Amos to associate a missionary ingathering of harvest in the last days with the restoration of David's tabernacle ministry involving Biblical praise and worship to the Lord.
 - A. Amos 9:11 "In that day will I raise up the tabernacle of David that is fallen, and close up the breaches thereof; and I will raise up his ruins, and I will build it as in the days of old."
 1. This prophecy describes a revising of the tabernacle of David in the last days--obviously not the rediscovery of tent flaps and boards, but the restoration of the ministry and function involved in David's tabernacle, including worship and praise, the prophetic anointing which is due to the presence of the Lord, and the government thereof.
 - a. The word "tabernacle" here is a different Hebrew word than is used in most earlier references to "tabernacle" in the Old Testament; it is the word succah (pl. succoth), meaning "booths", and thus tying in the prophetic time-table linguistically with the great end-time harvest typified by the Feast of Tabernacles, or "the feast of ingathering at the year's end". Exodus 34:22.

- B. The important point in this prophecy by Amos is that the restoration of David's tabernacle and the worship and the anointing involved in such a restoration, produces an ingathering of the heathen in the last days!
 1. Amos 9:11,12: "... I will raise up the tabernacle of David...I will build it as in the days of old, that they may possess the remnant of Edom, and of all the heathen (Gentiles), which are called by my name, saith the Lord."
 2. Amos 9:11 is cited by the apostle James as a verse proving the fact that the Gentiles will be drawn into the church, thereby also implying that the church is an embodiment of the restoration of David's tabernacle.
- C. The implication of the present day restoration of David's worship and praise throughout the earth for the missionary task of the Church is far-reaching.
 1. The scriptures indicate a two-fold function of praise and worship: 1) it will "lift up Jesus" and bring the presence of God into His people which will draw men unto the Lord, and 2) it will spring up in all the earth from the midst of those who have become God's people through faith in Jesus Christ.

VI. David therefore was gripped by the missionary Spirit of the New Testament, rather than being mired in an Old Testament legalism and religious separatism.

- A. He received a New Testament revelation a millenium early that what God wanted all along was never the Levitical sacrificial system, but the sacrifice of praise!
 1. Psalm 51:16,15: "For Thou desirest not sacrifice, else would I give it; Thou delightest not in burnt offering...O Lord open thou my lips, and my mouth shall show forth Thy praise."
 2. Psalm 50:8-14: "I will not reprove thee for thy sacrifices or thy burnt offerings, to have been continually before me...Will I eat the flesh of bulls or drink the blood of goats? Offer unto God thanksgiving..."
 3. Hebrews 13:15: "By Him therefore let us offer the sacrifice of praise to God continually, that is the fruit of our lips giving thanks to His Name."

4. Psalm 69:30,31: "I will praise the name of God with a song, and will magnify Him with thanksgiving. This also shall please the Lord better than an ox or bullock that hath horns and hoofs."
- B. The forms of worship that were prophetically enjoined in the Psalms became the foundation of New Testament worship.
1. THE LIFTING OF HANDS: (Psalm 134:2): "I will therefore that men pray everywhere, lifting up holy hands..." (I Timothy 2:8); Paul here indicates the normal mode of prayer within New Testament churches.
 2. THE DANCE: (Psalm 150:4): The Greek verb "agalliao" (noun: "agalliasis") occurs over 16 times in the New Testament; it is translated in the KJV Bible as "exceeding joy", "greatly rejoice", etc., but its actual meaning in the Greek: "leaping very much".
 - a. KJV translators used this literal meaning in Luke 6:23 when Jesus exhorts us in time of persecution to "rejoice...and leap for joy", but in Matthew 5:12, a parallel passage, they translate it: "Rejoice and be exceedingly glad..."
 - b. John the Baptist jumped for joy in the womb of Elizabeth in response to the prophetic anointing on his mother as she greeted Mary: Luke 1:41-44.
 - c. Strong leaping and rejoicing is prophetically declared to be in the church just prior to the coming of the Lord: I Peter 4:13; Jude 24; Revelation 19:7.
 - (1). Could this be a response to the Lord's rejoicing in the dance as He returns?: "The voice of my beloved! Behold, He cometh leaping upon the mountains, skipping upon hills." Song of Solomon 2:8.
 - d. Jesus found it appropriate in the account of the prodigal son to describe the joy in Father's house as "music and dancing". Luke 15:25.
 - e. The lame man, when he was healed, ran into the temple "walking and leaping and praising God". Acts 3:8.
- C. The New Testament enjoins us to worship the Lord with the Psalms of David: "Let the word of Christ dwell in you richly...teaching and admonishing one another in psalms and hymns and spiritual songs..." Colossians 3:16.

- a. How can we admonish and teach through the Psalms and then refuse to obey the admonishment of the Psalms on how to worship God!
- D. Worship and praise is the New Testament method of staying filled with the Holy Spirit: "...be (continuously) filled with the Spirit, speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." Ephesians 5:18,19.
 - a. Even before the New Covenant of regeneration by the blood of Christ, King David and his "New Testament" priesthood, ministering before the ark (I Chron. 16:4-6), were able to stay anointed by the prophetic Holy Spirit because they dwelled in His presence through obeying the New Testament principle of praising and worshipping the Lord in song.
- E. The New Testament uses Old Testament worship forms in praise to Jesus Christ.

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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 sings in the midst of the church! Hebrews 2:12.
 - B. The "sound of many waters" in the church's praise is a manifestation of the voice of the Almighty! Revelation 1:15; Ezekiel 43:2.
 1. As we ascend into His presence with the "wings" of prayer and praise, we manifest the glory of God as did the living creatures in the vision of Ezekiel. Ezekiel 1:28, 24.
 2. These "living creatures" responded as one to the direction and moving of the Spirit of God. Ezekiel 1:19:20.
 3. They were always aware of the awesome presence of the throne 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-minded" can lead to "fishing" by the worship leader with no productive direction manifested.
 - 3. The balanced approach is manifested by the worship leader who comes prepared to the best of his/her ability and then remains open to change by the Holy Spirit in the midst of the service.
 - a. A mature worship leader has no "pet" worship expression, hobbyhorse, or theological "axe" to grind; whatever turn the worship service takes, if God is in it, there is life.

- IV. An effective worship leader can COORDINATE musicians and singers in one harmonious whole.
 - A. It is helpful for the worship leader to provide a list for key musicians of the intended direction of the service, listing songs and keys.
 - 1. This gives the musicians a sense of rest that they know what is coming (unless the Holy Spirit takes over the lead in another direction!).
 - B. The worship leader often acts as a "coach", signaling as unobtrusively as possible any key changes, worship chord progressions and groupings of instruments.
 - C. An effective worship leader knows how to allow some "treading water" time for spontaneous songs of the Lord or prophetic ministry to occur, but does not prolong this waiting time to the extent that life ebbs out of the service.
 - D. An effective worship leader cannot get so personally "lost" in worship that the worship service loses its leadership!
 - 1. As a mediator between the Spirit of the Lord and the people, the worship leader must have one hand in the Lord's hand and grasp the people with the other hand to bring them together!
 - 2. A good worship leader knows how to sense when the majority of the congregation has "tuned out" or isn't "with it" and can sense in the Lord what to do to "right the ship".
- V. An effective worship leader should have no timidity about being a public EXAMPLE AND EXHIBITION of true worship.
 - A. As the leader of the worship service, the congregation focuses upon him/her and should be inspired by the view to rejoice in the Lord and in the power of His might!
 - B. King Solomon knew the importance of this principle and purposely had a scaffold built so that he could kneel upon it in the sight of all the people and lift his hands to God in heaven as a sign that the leadership over the people was a leadership that sought the Lord! II Chronicles 6:12, 13.
 - C. By means of uplifted hands and a joyful countenance, the worship leader can help direct the hearts and minds of the congregation upward.
 - 1. Then, if the presence of the Lord comes down in such an awesome fashion that no one can stand to minister and the whole congregation prostrates themselves before the glory of His presence, the worship leader can become just another "follower" of the mighty moving of God! II Chronicles 7:1-3.

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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 concern 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!

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FLOWING WITH PASTORAL LEADERSHIP
IN THE DANCE MINISTRY

BEING UNDER LEADERSHIP

1. A Worshiper

Genesis 22:5

2. A Dancer

II Chronicles 7:6

3. Submission

I Chronicles 12:17

I Chronicles 12:38

4. The Anointing

Exodus 28:41

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, as implied in the title of the Psalm:
 - a. Neginoth: implies a "stringed instrument" (title of Psalm 4)
 - b. Nehiloth: means a "flute" (title of Psalm 5)
 - c. Gittith: implies a "harp" (title of Psalm 8)
 - d. Shoshannim: can mean a "straight trumpet" (title of Psalm 45)
 - e. Shushan eduth: implies a "trumpet of assemblage" (title of Psalm 60)
 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

B. The purpose of music is to *convey* a message.

1. Rhythm, dynamics, etc., may interpret that message.
2. Psalms, hymns and spiritual 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.
- B. Chord progressions demonstrated.

THE SACRIFICE OF PRAISE

I. BY HIM, THEREFORE

- A. Because Jesus is our High Priest. Hebrews 8:1
- B. Because Jesus is our sacrifice. Genesis 22:8; Ephesians 5:2

II. THEREFORE, LET US OFFER THE SACRIFICE

- A. Our praise sacrifice is accepted because, in Christ, we have obtained mercy to enter into the Holy of Holies.
I Peter 2:9, 10
- B. Through His blood we're made into a kingdom of priests.
Revelation 5:9,10

III. OF PRAISE TO GOD

- A. With our mouth. Psalm 34:1; 132:16
- B. With our hands. Psalm 33:2, 3; 119:48; 47:1
- C. With our posture. Psalms 135:2; 95:6; II Samuel 6:13, 14
Romans 12:1 states that submitting our bodies as a living sacrifice is our "reasonable worship"

IV. CONTINUALLY

- A. Takes a sustained burning to consume the whole burnt offering.
Exodus 29:15-18; II Chronicles 29:28.
- B. In Israel, there was continual offering through the morning and evening sacrifice. Levites were to sing praise during their times of sacrifice. Psalm 141:2

V. THAT IS, THE FRUIT OF OUR LIPS

- A. Not just referring to audible praise, but the fulfilling of a vow to praise the Lord daily. Psalm 50:14; John 2:9

VI. GIVING THANKS

- A. Thankfulness is the attitude; praise is the action.
Leviticus 22:29; II Chronicles 29:31

VII. UNTO HIS NAME

- A. His name represents what He can do. I Chronicles 16:8
- B. His name represents what He is like. I Chronicles 16:10

DAVIDIC PRINCIPLES OF WORSHIP

PRE-DAVIDIC

1. Men of God would sanctify a place as holy after God had already manifested His presence there.
2. a) Levites had a monopoly on ministering before the Lord at the Ark.
b) Leaders exercised authority in the office of prophet, judge, or king with inquiring at the Ark. c) The people avoided the Ark out of fear.
3. Sacred or prophetic music was not considered a priestly ministry unto the Lord.
4. The prophet-minstrel would sing as a response, not to his own preparation but to the sovereign falling of God's spirit. (I Samuel 10)
5. The musicians at this time were nomadic minstrels who accompanied themselves on instruments that were smaller, softer, and simpler than their Davidic successors.
6. Israel's musicians before David didn't play in ensembles together. Plus, the character of the music was more chant like and less metered. Hence, there was less need for a chief musician to coordinate rehearsals and conduct live music.

DAVIDIC

1. Principle of Preparation - I Chron. 15:1-3. David took the initiative to prepare the place and the people for the Presence, before the fact.
2. Principle of Gathering - I Chron. 15:3-4. David gathered the elders, levites, and the congregation into one big "priesthood of all believers" to bring up the Ark.
3. The Levitical Principle - I Chron. 15:11-13. David set levitical prerequisites for those who would minister in music continually in God's House.
4. Principle of Sanctification - I Chron. 15:14-15. These levite musicians took the initiative to sanctify themselves as a deliberate act of preparation for music ministry.
5. Principle of the Symphonic Sound - I Chron. 15:16-21. Each levite-musician was appointed to make a certain sound at a certain time which gave birth to a fuller more exciting symphonic sound of majestic worship and militant rejoicing.
6. Principle of the Chief Musician - I Chron. 15:22. This new symphonic sound necessitated the services of a skilled music instructor who could teach the music in rehearsal and conduct the levite-musicians as they bring up the Ark.

PRE-DAVIDIC

DAVIDIC

13. Principle of Ministry by Course - I Chron. 25:8. These new Chief Musicians were assigned to music ministry rotations in God's House in which they continued their "on-the-job-training" in prophetic song.

14. Principle of Festival Worship - I Chron. 23:5. At special times, like the feast, the coronation of a new king, etc....all the levites would be gathered together into a national mass choir and orchestra to minister unto the Lord in the priests office.

PRE-DAVIDIC

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

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

9. "Worship" and "Pageantry" were separate concepts before David. Worship was a sacred family activity while pageantry was a secular celebration of significant national events.

10. Before Zion became the spiritual and cultural focal point of the nation, roving "schools of prophets" would pass along news, including new songs to the towns on their traveling circuit.

11. There was no "apprenticeship" program to pass on ability or anointing, although the surrounding nations applied this principle to their pagan music program!

DAVIDIC

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

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

9. The Pageantry Principle - I Chron. 29:28-29. The leaders and the congregation would respond creatively to the prophetic song in a rich variety of worship.

10. The Recording Principle - I Chron. 16:4. These prophetic symphonies and their responses were documented by the levites, complete with music notation, so that these manifestations of God's Presence could be preserved for posterity. Hence, the psalms with their "selahs" and instructions "To the Chief Musician". These psalms became the nations "hit-parade".

11. The Apprenticeship Principle - I Chron. 25:1-5. New Chief Musicians were appointed and placed under seasoned Chief Musicians so that their prophetic music mantle could be passed on to a new generation of praisers.

12. Principle of Instruction - I Chron. 25:6-7. This new generation of Chief Musicians received private instructions from their mentors to develop the "cunning" necessary to flow prophetically in music. They received "honorable mention" after receiving this instruction and developing this virtuosity.

DAVIDIC PRINCIPLES OF WORSHIP

CONTEMPORARY APPLICATIONS

1.

2.

3.

4.

5.

6.

DAVIDIC PRINCIPLES OF WORSHIP

CONTEMPORARY APPLICATIONS

7.

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9.

10.

11.

12.

DAVIDIC PRINCIPLES OF WORSHIP

CONTEMPORARY APPLICATIONS

13.

14.

THE THREE CLASSIFICATIONS OF WORSHIPERS

- I. A PRIEST'S HIGHEST RESPONSIBILITY: MINISTRY TO THE LORD
 - A. In Moses' Tabernacle - Exodus 28:1-3
 - B. In David's Tabernacle - I Chronicles 15:2
 - C. In Solomon's Temple - Ezekiel 44
 - D. In the Early Church - Acts 13:2
 - E. In the Millenium - Revelation 5:10
- II. GOD HAS ALWAYS HAD A PRAISING PRIESTHOOD IN EVERY GENERATION
 - A. In the dawn of creation - Job 38:6-7
 - B. In the pre-Adamic earth - Ezekiel 28:13-20
 - C. In Israel - Exodus 19:6
 - D. In David's Tabernacle - Psalm 24
 - E. In the Early Church - I Peter 2:9-10
 - F. In the End-time Church - Psalm 102:18
- III. THE THREE CLASSES OF WORSHIPERS: ELDERS, MUSICIANS, CONGREGATION
 - A. In heaven - all earthly patterns of worship based on the Heavenly Tabernacle - Revelation 7:9-12
 - B. Archangels; angels, nature - Ezekiel 28, Job 39
 - C. Elders, Chief Musicians, all Israel - I Chronicles 15, 16, 25
 - D. Dedication of Solomon's Temple - II Chronicles 5
 - E. Song of the Lord flowed from elder and appointed musicians to congregation - II Chronicles 29

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MUSIC IN WARFARE

II CHRONICLES 17 - 20 "THE PATTERN OF THE 'JEHOSHAPHAT PROCESS'"

I. PREPARATION AND TRAINING - Chapters 17 - 19

- A. Chapter 17:1-2 - Military build-up on local level.
- B. Verses 3-4 - Foundations of Davidic principles are laid in Jehoshaphat's life.
- C. Verse 6 - Exercised zeal.
- D. Verses 7-9 - A national teaching campaign is launched.
- E. Verse 10 - The by-product of spiritual preparation is that the fear of the Lord falls upon all the kingdoms of the land.
- F. Chapter 18 - Detour and failure - Man's contribution to God's plan.
- G. Chapter 19 - Personal and national correction through the dealings of God. Government is set in order.

II. WORK OF GOD TESTED THROUGH BATTLE - Chapter 20

- A. Verse 1 - A three-fold enemy.
 - 1. Moab - "ease"
 - 2. Ammon - "A people"
 - 3. Others
- B. Verses 3-12 - Intercession
 - 1. Remind ourselves of God's covenant, because our worship is based on covenant relationship.
 - 2. Verse 13 - Intercession produces unity on the family level.
- C. Verse 14 - A word from God - Direction
 - 1. Spirit of prophecy flows from music ministry, son of Asaph.
 - 2. Battle is the Lord's -- We participate as celebrating worshippers.
 - 3. Verses 18-19 -- Worship and thanks are offered in advance.

- D. Verse 21 -- The word is confirmed and elaborated by presbytery of elders, a spiritual "huddle."
 - 1. Appointed musicians are the cutting edge of attack.
 - 2. Appropriate music is selected. "His mercy endureth forever" was a hot song from Heman and Jeduthun (I Chronicles 16:41)
- E. Verses 22-25 - Our worship confuses the enemy.
- F. Victory produces "blessing in consort" (see Psalm 133).

III. VICTORY CELEBRATION - Verses 27-28

- A. God's victory is depicted through pageantry.
- B. Victory is preserved as a memorial by recording ministry. Our song is to be written and perfected for future use.
- C. The nations fear God because of pageantry.

IV. CONCLUSION

- A. As worshippers we fight spiritual wars; each worship service has elements of warfare.
- B. Three objectives of spiritual warfare:
 - 1. Spiritual liberation - to release Israel from bondage (Isaiah 40:2).
 - 2. Invasion of enemy territory by achieving new realms in God's presence.
 - a. Isaiah 14:13 - Satan desires to possess Zion on the sides of the North.
 - b. Ezekiel 28:14 - Satan was cast out of Zion.
 - 3. Bind the "strong man." We drive back satanic power over the lives of unbelievers, thereby influencing our community and nation.

SUMMARY OF THE BATTLE PLAN

- I. PREPARATION - AS MUSICIANS - TO PRODUCE UNITY
 - A. Teach principles from God's Word.
 - B. Weapons build-up
- II. INTERCESSION
- III. GOD'S WORD - PLAN
- IV. WAR CRY - PSALM 47 - SHOUT! WITH VOICE OF TRIUMPH!
- V. VICTORY CELEBRATION
- VI. PSALM 149 - BIND KINGS - EXECUTE JUDGMENT

NOTES:

THE CONCERTED SOUND

I. THE SONG OF THE LORD IS A CONCERTED EXPRESSION OF WORSHIP

A. The Song of the Lamb - Revelation 14:1-3

1.

2.

3.

B. Other examples of the concerted sound.

1. Psalm 150

2. I Chronicles 14:28

3. II Chronicles 29:28

C. The concerted sound is a musical expression involving the use of contrasting timbres in a unified sound.

II. THE SONG OF THE LORD IS A CORPORATE, CONCERTED EXPRESSION, BECAUSE IT IS A FUNCTION OF THE SPIRIT OF PROPHECY

A. Chief musicians of the Bible were called "Seers", I Chronicles 25:1

1.

2.

3.

B. Prophets were trained using music.

1.

2.

3.

4.

C. Prophecy and Music: a team ministry - II Kings 3.

- D. The Spirit of Prophecy usually falls as a cloud on a body of worshippers, not just on individuals.
 - 1. I Chronicles 14:31
 - 2. I Samuel 10:10
 - 3. Isaiah 4:5
 - 4. The emphasis of ministry shifts from that of the minstrel to that of the symphony.

III. THE SONG OF THE LORD IS A SYMPHONIC EXPRESSION POSSESSING ALL FUNDAMENTAL ELEMENTS

- A. Melody -
- B. Harmony -
- C. Rhythm -
 - 1. triple
 - 2. duple
 - 3. prime
- D. Dynamics -
- E. Timbre -
- F. Texture -
 - 1. homophony
 - 2. polyphony
 - 3. accompanied song
- G. Style -
 - 1. thematic
 - 2. virtuoso
 - 3. accompanimental

IV. THROUGH THE SPIRIT OF PROPHECY, ALL THESE ELEMENTS ARE
PLACED UNDER HUMAN GOVERNMENT.

- A. I Corinthians 14:32
- B. I Chronicles 25:6
- C. Thus, the Song of the Lord must encompass not only spontaneous music but also our composed and rehearsed music as well.

V. DIVINE WISDOM IS NEEDED TO KNOW HOW TO USE THE ELEMENTS OF
MUSIC EFFECTIVELY.

- A. Job 32:8
- B. I Corinthians 2:11
- C. Revelation 14:3
- D. We need God's timing and form.
 - 1. cyclical
 - 2. rondo
 - 3. sonata

VI. THE CONCERTED SOUND BRINGS THE FULL GLORY OF GOD INTO
THE TEMPLE -- II CHRON. 5:12-14

USE OF BRASS IN PRAISE AND WORSHIP

I. SCRIPTURAL USE OF BRASS

- A. Ghatzoh-rehr (chazozrah) -- Moses' silver trumpets (translated: "trumpet").
 - 1. Commanded of the Lord in Numbers 10:2
 - 2. One piece of beaten silver
 - 3. Useages
 - a. Call congregation (Numbers 10:2)
 - b. Break camp (Numbers 10:2)
 - c. Call to war (Numbers 10:9)
 - d. Rejoicing
 - e. Feasts (esp. Feats of Trumpets)
 - f. Beginning of months
 - g. Burnt offerings
 - h. Peace Offerings
 - i. New Year's Day (1st day of seventh month) (Numbers 29:1)
 - j. Dedication of Solomon's Temple (II Chron. 5:12,13)
 - k. Minister before the ark in David's Tabernacle (I Chron. 16:6)
 - 4. Other references: II Chron. 7:6; 15:14; I Chron. 15:28
 - 5. Solomon, as told by Josephus, is said to have had 20,000 of these trumpets.
- B. Shoh-phahr (shofar) - Ram's horn (translated: cornet, trumpet, or ram's horn)
 - 1. Made from horn of a bullock or a ram
 - 2. Mentioned approximately 70 times in scripture
 - a. Moses on Sinai (Exod. 19:16,19; 20:18)
 - b. Day of Atonement (Lev. 25:9)

- c. Battle of Jericho (Josh. 6:5,20)
- d. Led in warfare (Numbers 31:6: Judges 3:27; 6:34)
- e. God blows a trumpet (Zech. 9:14)
- f. Sounding an alarm (Joel 2:1,15)
- g. David and the ark (II Sam. 6:15)
- C. Keh'-ren (keren) -- symonymous with shofar (translated: cornet or horn) (Josh. 6:5 -- Battle of Jericho)
- D. Yoh-vehl -- (jubile or jobel) -- Ram's horn (translated ram's horn or trumpet)
 - 1. Battle of Jericho (Josh. 6:4,6,8,13)
 - 2. Moses on Sinai (Exod. 9:13)

II. COMPOSITION OF A BRASS SECTION

- A. Symphonic
 - 1. 4 horns
 - 2. 3 or 4 trumpets
 - 3. 3 trombones (1 bass)
 - 4. 1 tuba
- B. Studio
 - 1. 2 or 3 horns
 - 2. 3 or 4 trumpets
 - 3. 3 or 4 trombones (1 bass)
 - 4. optional tuba
- C. Jazz
 - 1. 4 or 5 trumpets
 - 2. 4 or 5 trombones (1 bass)
- D. Other instruments: Cornet, flugelhorn, C, D, E^b, and piccolo trumpets, baritone, alto horn

III. FINDING PLAYERS

- A. Recruit from congregation
- B. Train up young Levites
- C. Depend on Holy Spirit

IV. WRITING FOR THE BRASS SECTION

- A. Idiomatic -- to be or not to be ?
 - 1. Brass writing is commonly overly idiomatic with inexperienced writers.
 - 2. Brass writing should display a wide range of styles -- don't be afraid to stretch the capabilities of your players.
- B. Styles
 - 1. Classical - Renaissance, Baroque, Classical, Romantic
 - 2. Commercial - funk, popular rock, country & western, gospel, Latin, Hebrew
 - 3. Jazz - bop, swing, fusion, dixieland, blues
- C. Know Transpositions

V. REHEARSING THE BRASS SECTION

- A. Teach them to play together
 - 1. Groove with the rhythm section
 - 2. Written music -- work on attacks, cutoffs, articulations, style, intonation, vibrato, timbre
 - 3. Group improvisation
 - a. Start with playing chords
 - b. Set up a pattern
 - c. Harmonize the patterns
 - d. Counterpoint with the pattern
 - e. Change the pattern

B. Work on brass choir music for special music or outside concerts --

C. Work on individual improvisation with the rhythm section

VI. INDIVIDUAL PRACTICE AND LESSONS

A. Areas to be stressed

1. Technique

a. Air support

b. Embouchure

c. Sound quality

d. Scales & arpeggios

e. Sight-reading

f. Control

g. Improvisation

2. Theory

3. Musicianship

B. Books:

1. Beginning -- Rubank Series

2. Advanced

a. Arban's Complete Conservatory Method

b. Other various technique and etude books

August 1, 1984

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"THE DANCER'S HEART"

I. QUALIFICATIONS OF THE DANCER

A. MUST be a WORSHIPER!

1. Rev. 4:11
2. John 4:23-34

B. MUST be BROKEN:

1. Psalm 51:6, 17
2. Luke 7:36-50

C. MUST understand RIGHTEOUSNESS:

1. Isaiah 54:17
2. Romans 10:3
3. Romans 8:1

D. MUST have INTEGRITY:

1. I Kings 11:1-11
2. Daniel 1:4, 8, 17-20
& Daniel 6

II. RESPONSIBILITY OF THE DANCER

A. MUST be COMMITTED:

1. Psalm 37:5
2. I Tim. 6:20

B. MUST be OBEDIENT:

1. I Sam. 15:22
2. I Peter 3:1-6

C. MUST DELIGHT in the LORD:

1. Psalm 37:4
2. Philippians 3:10

III. PROMISE TO THE DANCER

A. Victory in warfare:

1. II Chronicles 20:21-22

B. Completion and Wholeness:

1. Revelation 7:9-17

C. Eternal Worship:

1. Revelation 19:1-9

ESSENTIALS FOR THE "INNER MAN" OF A WORSHIP LEADER

To: Develop the role and responsibility of an effective worship leader.

I. BE A LEADER

A. God Uses Men

1. (Isa. 59:21) - God has limited the operation of His spirit and Word by channeling them through redeemed individuals.
2. (II Cor. 5:20) - Without an ambassador God has no agent through whom He can transact business with mankind.

B. Know Your Calling - (Rom. 12:6-8), (I Cor. 1:26,27)

1. One person's desire is another person's dread.

C. Give Your Congregation a Sense Of Security During a Worship Service

1. Sheep need a leader - someone who knows where to go and how to get there.
2. A leader must experience more than his followers, just to stay ahead of them.

D. God's Men Must Learn Leadership

1. (Jn. 15:16) - Between God's choosings and God's commissions lies God's college.
2. (II Tim. 2:15) - He who has been touched by God for leadership must be taught by God to qualify him for leadership.
3. God loves to train his leaders under the tutelage of seasoned leaders.
 - a. David - Saul
 - b. Joshua - Moses
 - c. Elisha - Elijah

II. BE SUBMITTED

- A. There is no authority except from God - by His permission, His sanction. (Rom. 13:1 amp.)
- B. Jesus willingly submitted Himself - (Phil. 2:6,7)
 - 1. Let nothing be done through strife and vain glory (Phil. 2:3)
 - 2. The servant of the Lord must not strive - (II Tim. 2:24)
- C. Mutual Submission
 - 1. Submit yourself one to another in the fear of the Lord
 - 2. (Rom. 12:5,10 amp.)
 - 3. (I Cor. 14: 30,32 amp.)
- D. Accountability - (Jn. 17:12) - Jesus reported to the Father

III. BE HUMBLE

- A. Have This Mind - (Phil. 2:3,5)
- B. Soberly rate your own ability - (Rom. 12:3 amp.)
- C. You Do It - (Jas. 4:10), (I Pet. 5:6)

IV. BE PREPARED

- A. There Is No Presence Without Preparation
 - 1. Order is Heaven's first law - Bishop Hooker
 - 2. David did not seek God after the due order (I Chr. 15:13)
- B. Personal Preparation
 - 1. An unprepared life will be an unproductive one- (II Tim. 2:15)
 - 2. We do not learn the ways of God through osmosis or impartation, but by objectivity in our study and application.
 - a. Diligence (Greek-Spoudazo) "To hasten to do a thing; to exert oneself or to endeavor." - (II Pet. 1:10)
 - b. Assurance - (II Pet. 1:8)

C. Priestly Preparation - (I Pet. 2:5,9)

1. Sacrifices, ceremonies
2. Clothing

D. Practical Preparation

1. To fail to plan is to plan to fail
2. Song list
3. Overhead
4. Transparencies

V. BE SENSITIVE AND DISCERNING

A. To God

1. (Rom. 8:5-9) Spirit controlled
2. (I Cor. 2:16) Mind of Christ
3. (II Pet. 1:21) Moved by the Holy Ghost
4. (I Cor. 2:14) Spiritually discerned

B. To The People You're Leading

1. The Lord's Body - (I Cor. 11:29)
2. Don't be in a hurry - When sheep are driven they scatter aimlessly
3. Allow for personality in Praise - Individuals praise

IV. BE VISIONARY - THE ACT OF SEEING

A. People Without A Vision Perish - Prov. 29:18

1. Young men shall have visions - (Joel 2:28)
2. Ezekiel had visions of God - (Ezek. 1:1)
3. A picture's worth a thousand words
4. Paint verbal pictures
5. John the revelator wrote
6. Write the vision, make it plain - (Hab. 2:2)

B. Enlarge Your Concepts of God

1. Magnify the Lord

- 2. Word of God
- 3. Revelation
- C. Develop Eyes Within - Eph. 1:18
 - 1. Light of the body is the eye - (Luke 11:34)
 - 2. (Job 42:5)
 - 3. Eye hath not seen (I Cor. 2:9)
 - 4. Fanny Crosby

VII. BE AN EXHORTER (TEACHER) - (ROM. 12:7-8)

- A. Know The Divine Pattern
 - 1. The Word
- B. Know How To Translate The Pattern Into Action
 - 1. Develop a praise vocabulary
 - 2. Be a worshipper yourself

VII. BE CREATIVE

- A. God Created
 - 1. Variety - Grass, snowflakes
- B. David Created
 - 1. Instruments - (Prov. 8:12)

CHANGING TIMES IN WORSHIP

A Discussion of the pragmatics and heartfelt insights in helping your local body "make the transition" from our previous Pentecostal heritage, to the current-day move and flow of the Spirit in worship.

I. OBJECTIVES

- A. Bridge the gap- (Ezk. 22:30)
 - 1. Old wine vs. new wine - (Lk. 5:36-39)
 - 2. Thing old, things new - (Matt. 13:52)
 - 3. Present truth - (II Pet. 1:12)
 - 4. Progressive revelation - no man or group has it all.
- B. Moving people from a body function to a spirit response (I Cor. 14:15)
 - 1. Don't be in a hurry
 - 2. Progressive work of the Holy Spirit
 - 3. Barriers to worship may be
 - a. Sin - generated
 - b. Culturally - induced
 - c. Religiously engrained

The Holy Spirit working from within, begins to reprogram our conscious and subconscious minds to release us to worship God in fresh new ways.

- 4. We must worship in spirit - (John 4:23,24)
- 5. The Holy Spirit must worship through us - (Rom. 8:26)
- 6. (Eph. 5:18,19) - Paul links the infilling of the Holy Spirit to worship,
- C. Moving people beyond rituals of worship into vital personal confrontation with God.

1. Rituals and traditions - (Matt. 15:3)
 2. Temple at Shiloh - (No ark)
 3. Most people put off confrontation
 4. Divine confrontation usually invokes conflict.
- D. Lead people out of a self-need-centeredness to a Christ-centeredness
1. "Shyness" - a polite term for self-centeredness
 2. Identification - to participation
 - a. "It will be worth it all" - If we ever make it
 - b. Hold the fort
 - c. Man completes God - God completes man - His sense of satisfaction is not complete without man.

II. RESPONSIBILITIES

- A. Know your calling - (I Cor. 1:26) (Rom. 12:6-8)
- B. Know the Divine pattern
 1. The Word
- C. Know how to translate the pattern into action
 1. Communication with God
 2. Develop a praise vocabulary
 3. Be a worshipper yourself

MUSIC THEORY

- Part One - Intervals and Scales
- Part Two - Chord Construction
- Part Three - Chord Progressions
- Part Four - Voice Leading

PART ONE: INTERVALS AND SCALES

- I. Intervals and the major scale. The whole step and half step.
Fig. 1a The major scale

- A. Intervals are identified by the scale degree on which they are located:

- | | | | |
|-----------------|-----------|----------|--------------------------|
| 1. Root (prime) | 5. 5th | 9. 9th | } for extended harmonies |
| 2. 2nd | 6. 6th | 10. 11th | |
| 3. 3rd | 7. 7th | 11. 13th | |
| 4. 4th | 8. octave | | |

- B. Types of intervals

1. Major: applies to 2nd, 3rd, 6th & 7th scale degrees
2. Minor: applies to 2nd, 3rd, 6th & 7th scale degrees
3. Augmented: applies to all scale degrees
4. Diminished: applies to all scale degrees
5. Perfect: applies to unison 4th & 5th degrees and octave

II. Scales and Intervals

- A. Analysis of major scale: the tetrachord - a scale is any series of tones arranged in a particular order.
Fig. 1b (major scale)

1. Major scale pattern: $1\frac{1}{2}111\frac{1}{2}$
2. Tetrachord: $1\frac{1}{2}$ (or 1st four notes of a major scale) up a whole step, followed by $1\frac{1}{2}$ or 1st four notes of a major scale (the second tetrachord).
Fig. 1c

- B. Analysis of a minor mode

1. Natural - or "pure" - minor scale: $1\frac{1}{2}11\frac{1}{2}11$
Fig. 2a (natural minor scale)
2. Harmonic minor scale: $1\frac{1}{2}11\frac{1}{2}(1\frac{1}{2})\frac{1}{2}$
Fig. 2b (harmonic minor scale)
3. Melodic minor scale: ascending and descending
 $1\frac{1}{2}1111\frac{1}{2} \quad 11\frac{1}{2}11\frac{1}{2}1$

PART TWO: CHORD CONSTRUCTION IN THE MAJOR MODE

I. Triads

- A. Preliminary rule: the source of the construction of any chord or any melody is found in the scale.
- B. A triad is a three tone chord, based on a "root" tone to which is added a third and a fifth in ascending order of a given scale.
Fig. 3a (root), 3b (root and 3rd), 3c (root, 3rd & 5th)
- C. Types of triads
 - 1. Major (a combination of Ma 3, Mi 3) Fig. 4a
 - 2. Minor (a combination of Mi 3, Ma 3) Fig. 4b
 - 3. Augmented (a combination of Ma 3, Ma 3) Fig. 4c
 - 4. Diminished (a combination of Mi 3, Mi 3) Fig. 4d
- D. Chords of the major tonality
 - 1. The I chord: major Fig. 5
 - 2. The II chord: minor
 - 3. The III chord: minor
 - 4. The IV chord: major
 - 5. The V chord: major
 - 6. The VI chord: minor
 - 7. The VII^o chord: diminished
- E. Inversions
 - 1. Root in bass Fig. 6a
 - 2. 1st inversion - 3rd in bass Fig. 6b
 - 3. 2nd inversion - 5th in bass Fig. 6c

II. The sixth chord of major mode

- A. Construction: a sixth chord derives its name from the fact that the sixth degree of a given root scale within a tonality is added to the triad of that root.
Fig. 7a (sixth chord of a I chord, Key of 'C'; key of E^b)
Fig. 7b (sixth chord of a IV chord, key of 'c'; key of E^b)
- B. In an attempt to be consistent with the building of chords in thirds, the sixth chord can be seen to imply an "alternate root" or "implied root" a third below the "actual" root, but voiced - or placed - an octave higher.
Fig. 7c (implied root of 6th chord)

III. 7th Chords in the major mode

- A. A seventh (7th) chord - and other extended harmonies - are constructed by continuing to build on the triad by intervals of a third. Hence, a 7th chord is made by extending the triad by a third.
Fig. 8a triad of the I chord/triad plus 7th
8b triad of the IV chord/triad plus 7th

B. Types of 7th chords in the major mode

1. The major 7th chord (I, IV)
2. The minor 7th chord (II, III, VI)
3. The dominant 7th (V)
Fig. 9a (major scale with 7th chords)
4. Other 7th chords:
 - a. The VII^o Add 7 is actually an ^oV₉
 - b. The diminished 7th Fig. 9b (primarily a passing chord)
 - c. The augmented 7th Fig. 9c (primarily a V + 7 chord)

C. The V7 / IV/V chord (dom 11th) as defining tonality

1. Observe the number of Ma7 chords in a major tonality
2. Observe the number of Mi7 chords in a major tonality
3. Observe the number of V7 chords in a major tonality
4. Tri-tone effect - leading tone vs. 7th: tension and resolution
5. Effects of root progression on the western ear.

PART THREE: CHORD PROGRESSIONS

I. A progression is a progressive or systematic and vertical movement of chords around a certain tonality.

A. Examples:

1. The I, IV, V
2. The I, VI, IV, V
3. The II, V, I
Fig. 10 O Glorious Lord.

PART FOUR: VOICE LEADING

I. Voice leading: traditional & block

A. Traditional voice leading: general observations

1. Begin and end on the I chord to establish and complete a sense of tonality or "key feel".
2. Hold common tones from one chord to another, moving the other voices in step-wise motion to the nearest chord tone. If there is no common tone as in IV-V, move the upper voices (SAT) in contrary motion to the bass.
3. Keep all parts as melodic as possible. The bass line however has more liberty in leaps to establish a strong sense of progression.
4. Double the root of the triad in the upper voices and double the 3rd & 5th only when necessary and only after all harmonic and melodic considerations have been made.

5. Avoid consecutive 5ths and octaves
 6. Avoid parallel 5ths and octaves
 7. Approach and leave doubled notes in step-wise contrary motion.
 8. Examples BC 98; BC 90; BC 224
- B. Block voicings - class discussion
1. Closed voicings
 2. Open voicings
 - a. 'A' voicing
 - b. 'B' voicings
 - c. 'C' voicings

Figures For Music Theory

Fig. 1a + 1b

Major Scale

Fig. 1c Tetrachord

1st Tetrachord 1st step 2nd Tetrachord

Fig. 2a Natural Minor Scale

2b Harmonic Minor Scale

2c Melodic Minor Scale: Ascending

Descending:

3a The Triad 3b

1 Root 1 2 3 Root + 3rd

3c

1 2 3 4 5 Rt, 3rd, 5th

4a Major Triad 4b Minor Triad 4c Augmented 4d Diminished

5 chords of the Major Tonality

I II III IV V VI VII

6a Inversions

Root Position 1st Inversion 2nd Inversion

7a I 6 chord 7b. I 6 chord IV 6 chord IV 6 chord

8a. Triad Triad w/ 7th II chord II 7 chord

9a. 7th Implied Rt. of II chord Triad Triad w/ 7th 9b. Dim. 7th 9c. Aug. 7

I 7 II 7 III 7 IV 7 V 7 VI 7 VII 7 F# 7 D+ 7

CM 7 Dm 7 Em 7 Fm 7 G 7 Am 7 B 7 + 7

O GLORIOUS LORD

WON-DER-FUL IS THE LORD AND
HIGH-TY IS HIS NAME.
MAR-VEL-OUS ARE HIS WORKS AND IN POW-ER HE SHALL
REIGN, HE SHALL REIGN.
GLO-RY GLO-RY,
GLO-RIOUS LORD!
GLO-RY, GLO-RY!
OH GLO-RI-ous LORD!

Diagram illustrating the relationship between piano keys, letter names, and musical notation (TREBLE and BASS staves).

The diagram shows a piano keyboard layout with 48 keys (24 white and 24 black). The keys are labeled with letter names (C, D, E, F, G, A, B) and their corresponding sharps and flats (e.g., C#, D#, Eb, F#).

The keys are organized into groups of 12, 12, 12, and 12. The first group (C to B) is labeled "MIDDLE". The second group (C to B) is labeled "TREBLE". The third group (C to B) is labeled "BASS".

The diagram shows the following key labels and their corresponding musical notation:

- Group 1 (C to B):** C, D, E, F, G, A, B. These keys are labeled "MIDDLE".
- Group 2 (C to B):** C, D, E, F, G, A, B. These keys are labeled "TREBLE".
- Group 3 (C to B):** C, D, E, F, G, A, B. These keys are labeled "BASS".
- Group 4 (C to B):** C, D, E, F, G, A, B. These keys are labeled "BASS".

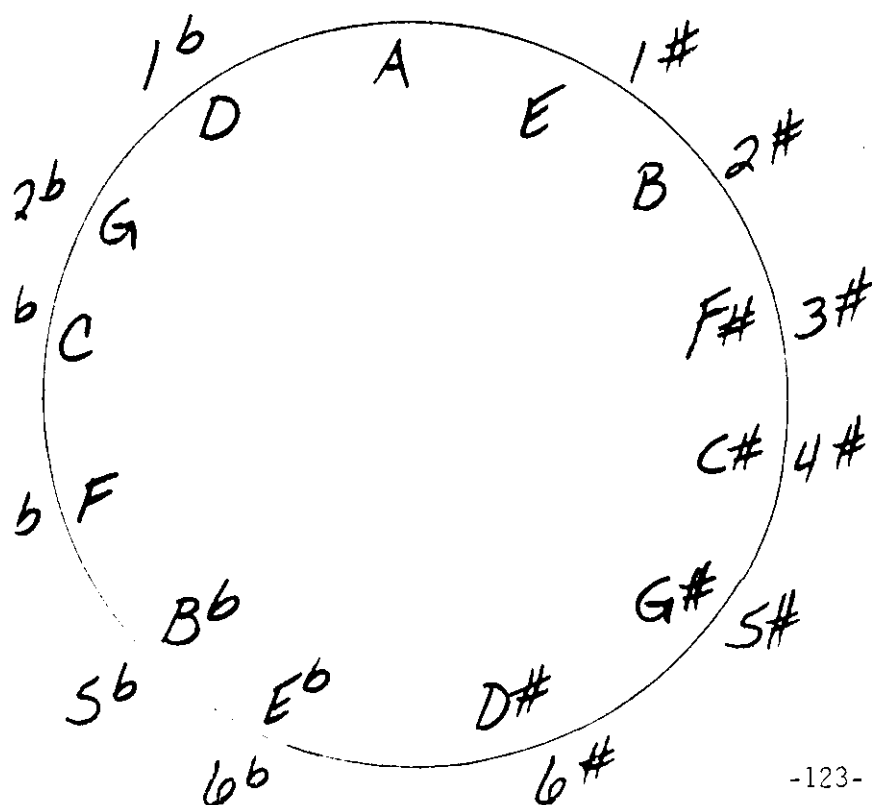
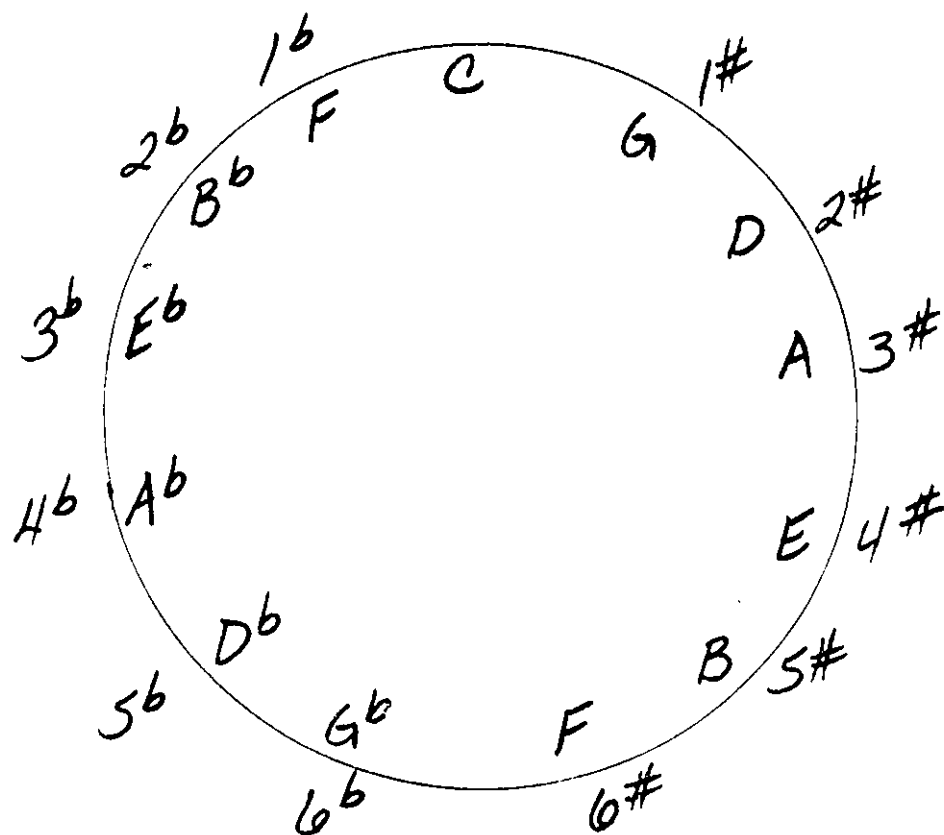
The diagram also shows the corresponding sharps and flats for each letter name, such as C#, D#, Eb, F#, G#, A#, and Bb.

MODES AND SCALES

<p>IONIAN MODE</p> 	<p>DORIAN MODE</p> 
<p>PHRYGIAN MODE</p> 	<p>LYDIAN MODE</p> 
<p>MIXOLYDIAN MODE</p> 	<p>AEOLIAN MODE</p> 
<p>LOCRIAN MODE</p> 	<p>'PURE' MINOR (NATURAL)</p> 
<p>HARMONIC MINOR</p> 	
<p>MELODIC MINOR-ASCENDING</p> 	<p>MELODIC MINOR-DESCENDING</p> 
<p>PENTATONIC SCALE</p> 	<p>WHOLE TONE SCALE</p> 
<p>CHROMATIC SCALE-ASCENDING</p> 	
<p>CHROMATIC SCALE DESCENDING</p> 	
<p>'BLUES' SCALE</p> 	

CIRCLE OF FIFTHS

MAJOR



MINOR

EXPLORING APPLICATIONS OF THE DANCE MINISTRY

Dance is a wonderful creative tool that can be used to transform an inner experience into an outward expression. Dance uses technique, form and artistry to communicate that experience.

- I. Dance within the literary content
 - A. Dramatic
 - B. Pageantry
 - C. Musicals
 - D. Celebrations
- II. Dance in a sanctuary setting
 - A. Prophetic
 - B. Priestly
 - C. Pageantry
- III. Dance as an outreach ministry
 - A. Parks
 - B. Special meetings
 - C. Dance therapy
 - D. Drama
 - E. Ethnic
- IV. Dance on the performance level
 - A. Plays
 - B. Musicals
 - C. Traditional dance
 - D. Non-traditional
- V. Dance in the teaching session
 - A. Children
 - B. Schools

JANET RUTTER
New Life Tabernacle
Petersburg, Michigan

MUSIC MINISTRY TO CHILDREN;
UTILIZING KODALLY AND ORFF APPROACH

Our voices are instruments. There is a sequential development of musical language. A young child (well before school age), first learns to sing the interval Sol - Mi. This interval is the sing-song sound of jump-rope chants, calling someone's name, familiar childhood songs like, "Rain, Rain Go Away", or "One, Two, Tie My Shoe". Research by Kodally (Hungary) documented that throughout the world in every culture, children develop the ability to sing this descending minor third interval (S-M) first in their musical vocabulary. By using hand signals, movable do and a planned progression of learning, we see children develop skill as musicians. Orff (Germany) used the Studio 49 instruments and physical movement to involve the student physically and creatively.

You do not need the instruments, not even the piano. Why? Because this is not a method, but utilizing the process of a child's musical development as God created it to occur. Music is a language with a progression of skills. It is self-involvement, discipline, creativity and sensitivity taught through movement.

How to begin? Listen to your students.

1. What do they sing? (Everywhere - not just in Church)
2. How do they sing? (Rhythm, intervals, pitch, etc.)
3. How much do they know?

Base - of all music is a solid rhythm foundation taught through the fundamental speech patterns of the child using rhythm syllables and physical movement.

Instrument - unaccompanied voice.

Tools - tone syllables, hand signals, rhythm syllables, physical movement.






Pitch reading - whole steps, movable do, familiar pentatonic patterns and intervals.

Beginning musical experiences must include:

1. Music belongs to God. Music was in heaven for worship unto God before creation, and will go on in eternity.
2. God created melody, harmony, and rhythm.
3. We are admonished many times in Scripture to be "skillful" musicians. (Ps. 33:3, II Chron. 34:12, I Chron. 15:22)
4. Awareness that all music does not have the same tempo.
5. Ability to hear and respond to the beat, rhythm pattern, and phrase before they see it.
6. Ability to hear, feel, see, and respond to the beat, rhythm, phrase.
7. Ability to walk, clap, chant any rhythm pattern.



8. Ability to "feel" rhythm silently by phrase or measure.
9. Ability to associate word rhythm with written notation.

How do you begin teaching rhythm?

1. Use - familiar patterns (playground and jump rope chants, rhymes, childhood songs) using  and . (Example - Ring Around the Rosey)
2. Do - clap beat, clap word rhythm, walk beat, walk word rhythm, walk beat and chant word rhythm, clap beat and chant word rhythm, walk word rhythm and clap beat.
3. See - word rhythm on the board.
4. Point-to word rhythm, clap rhythm and chant words or rhyme or song.
5. Point-to beat, clap rhythm and chant words.
6. Introduce rhythm syllables  = | = ta;  =  = ti-ti.
7. Chant-word rhythm using rhythm syllables (walk and clap also).
8. Isolate- basic patterns (put on blackboard).
9. Re-arrange patterns - for creative reading.


Further rhythmic notation

1. Quarter rest - say rest - arms move out on the rest beat (Silent Beat) Example - Pease Porridge Hot

|  | 
ta ti-ti ta rest

2. Half note - ta-a, clap first beat, hands remain clasped and move down to feel second beat.

Example - Hot Cross Buns

| | 
ta ta ta-a

3. Triplets -  tri-ple-ti

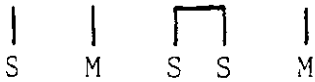
4. Sixteenths -  ti-di-ti-di

All new rhythm experiences are taught through familiar songs or rhymes.

Pitch Notation

1. All intervals are taught through familiar songs or chants.
2. The method and progression is basically the same as that outlined for rhythm.
3. No key or time signatures, clefs, etc. are used with beginning students. The Sol line or space is indicated by a S or Sol.
4. Younger students have more success if you begin with a 2 line staff and gradually work up to 5.
5. Children naturally sing a minor 3rd in tune easier than a major 3rd.
6. Rules for placement of notes are easy for children. Example - if Sol is on a line, Mi is on the next line down, etc.

7. Hand signals are used with all intervals to help feel the distance.
8. Begin with Sol down to Mi.
Example - One, Two, Tie my Shoe (natural childhood chant)



9. Children love to create their own tunes using S, M, and on a two-line staff.
10. Two-part singing can be introduced in the first grade by one group holding a note (or sing a pattern) while the rest sing a song or phrase.
11. Progression of syllables may be - S,M,L,D,R. Once they can handle a few notes, any pattern or ostinato may be used.
12. All students age 6 or 60 must start at the beginning.

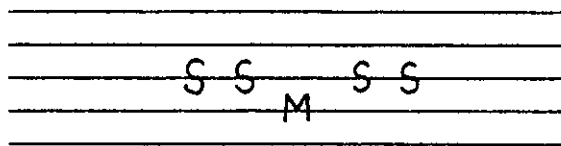
Steps to Music Writing

(introduced in level 1)

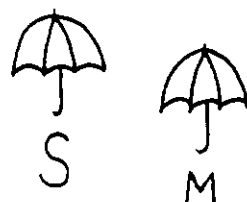
1. picture



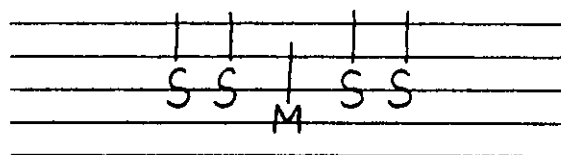
6. letters on staff



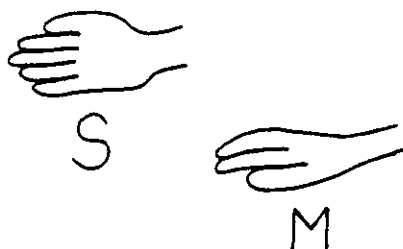
2. picture & letters



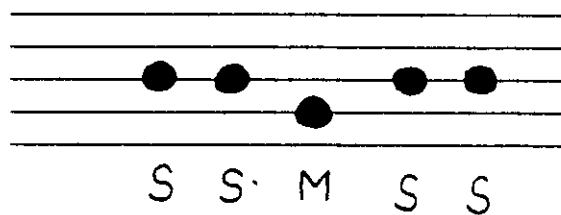
7. letters & rhythm on staff



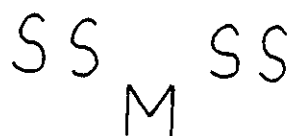
3. hand signals



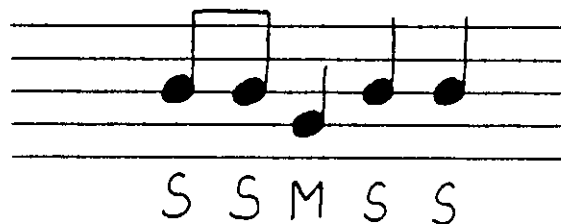
8. noteheads on staff



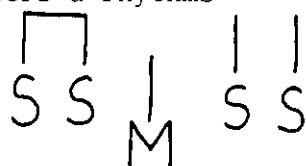
4. letters alone



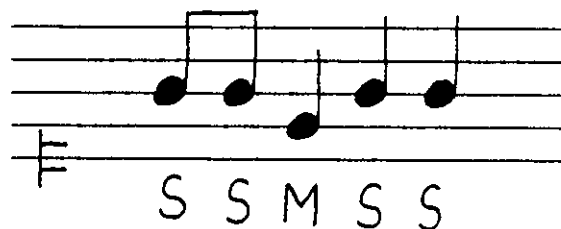
9. noteheads & rhythm on staff



5. letters & rhythms



10. noteheads & rhythm & Do clef



LINDA SAMPLES
New Life Tabernacle
Petersburg, Michigan
Ernest Weaver - Pastor

"THE ORDER, QUALIFICATIONS AND CHARACTER OF MUSICIANS AS LEVITES
IN THE HOUSE OF THE LORD"

*I. THREE PHASES OF CHURCH GROWTH AND DEVELOPMENT

A. PHASE I "BRINGING UP THE ARK" I Chron. 15

1. Young church
2. Emphasis on training in Word
3. Emphasis on submission and loyalty to local church
4. Begin to spot Levites
5. Evangelistic outreach for church growth
6. Development of a worship team - worship leader and assigned praisers
7. Assigned musicians to minister at a service
8. Certain musicians play in service with joy and strength
9. No real skill training at this point
10. Assignment before appointment

B. PHASE II "PREPARING THE ARK" I Chron. 6: 31-32

1. Levites are being sanctified, trained and made skillful
2. I Chron. 6:31 - - "After that the Ark had rest, musicians were set in order for service of song in the House of the Lord."
3. Emphasis on special prepared music - singing and playing with skill
4. Music Director/Chief Musician appointed and in training
5. Appointed worship leaders
6. Emphasis on seriousness and responsibility of music ministry
7. Formation of choir/orchestra/core groups for in-house evangelism
8. Training programs developed to bring musicians to certain skill level

9. Training begins in the Song of the Lord
10. Evangelistic ministry through music - emphasis on harvest for the Lord

C. PHASE III "THE MINISTERING ARK" I Chron. 25:37

1. Song of the Lord composed, arranged, and ministered with skill and prophetic anointing
2. Choir and orchestra minister with skill and anointing - prophetic unction on musicians
3. Full set-up of appointed musicians according to the "King's Order"
4. Timothy concept of training - impart skill to faithful
5. Full yearly programming - long and short term goals
6. Annual musicals and special programs
7. Worshipping church - evangelistic outreach
8. Spontaneous Song of the Lord from musicians with power and anointing
9. Specialty groups sent out as ministers of music for evangelism

*Portions of outline used in previous Symposiums - compliments of Barry Griffing.

II. A. PHASE I "CALLING AND PLACEMENT OF LEVITES FOR MINISTRY"

1. Called and chosen by direct encounter with Christ (Acts 9:1-8)
2. Voluntary service may yield best avenue of contribution I Cor. 16:15-16
3. God given skill and abilities fit a person to his calling
4. Levites prepare a place for the Ark of the Lord in their hearts Hosea 10:12
5. Levites learn to carry the Ark and responsibility in the House of the Lord
6. Assignment before appointment

B. PHASE II "SANCTIFICATION AND PREPARATION OF MUSICIANS AS
LEVITES"

1. Must prepare the Ark correctly (I Chron. 15:13)
2. Must receive instruction in order to be skillful
(I Chron. 15:22)
3. Trained in purpose and responsibility for ministry
at all levels
4. Trained in proper attitudes
5. Development of orchestra, choir and special groups
6. Must have willingness for the school of the Holy
Spirit - tempered, tuned and adjusted for ministry

C. PHASE III "ANOINTED MINISTRY UNDER DIRECTION OF THE
HOLY SPIRIT" I Chron. 16:37

1. Receives "fresh manna" daily from the Lord
2. True worshipper and responder to God - humble and pure
in heart
3. Maturity in the Word, skill and Spirit
4. Life lived according to God's principles - a responder,
and not a reactor to the Holy Spirit
5. Prepared, disciplined, purposed Christians - able to
teach and train others (Timothy concept) musically
and spiritually
6. Home and church - a center for the flow of the Lord
7. Total desire to see God honored and glorified
8. Mature flow in the Song of the Lord
9. Priorities are in God's order
10. Able to inspire and motivate congregation to worship
11. Sent out as ambassadors of the Lord to minister under
the Holy Spirit anointing and covering of the local
church
12. An end-time army

SAM SASSER
Christ Church
Ventura, California

THE PULPIT & THE THRONE

INTRODUCTION

The demand in today's church world seems to be "see God in action". Miracles clamor for conversational headlines and that which is often the hardest to explain draws the greater applause. The man who simply longs for a revelation of God's person is missed in the roar. Character qualities that have been the product of change through the years are bypassed by the anxious fleshly eye. Paul's prayer, "That I may know Him, and the power of His resurrection, and the fellowship of His sufferings, being made conformable unto His death" (Phil. 3:10), finds mixed response in the closing years of this twentieth century. Golden calves are still the products of those who cannot wait for God's will in God's time. Is it possible that we have substituted "business" in the work of God for "being the will of God"?

Underscoring renewal in today's church is a fresh breathing of God in the area of worship. Worship is a vital key to personal change. It is the very essence of maturation. It is "beholding Him that we are changed" (II Cor. 3:18).

THE PROBLEM OF WORSHIP

The Word of God is sent to reveal and illuminate to us that which will please the heart of God. Blessed, indeed, is the man who is willing to obey God's desires according to the Word; for he will receive that which the Word promises.

Scripture says, "... Draw nigh to God and He will draw nigh to you." (James 4:9) Worship is the dominant way of drawing into divine embrace. But "worship" has taken on so many hues and colors in today's church that the richness of God's desire in worship is often confused. Worship has become "preliminaries" and the art of praise is lost in the shadow of "great preaching". The pulpit has become the center of focus while the throne stands negated and misunderstood by the many churchmen of the hour.

In many churches, planning for worship is a simple operation of tradition. The pastor or an associate will simply delete from last week's bulletin the hymns and anthems sung, and scratch in new ones. The elements of the worship service are arranged under a fixed series of headings (Adoration, Supplication, Inspiration, Dedication, etc.). The thought here is to give meaningful progression to the service. The service alternates between music and speech, standing and sitting, listening and responding. The main attraction is the delivering of the sermon, so all else seeks to get the assemblage of believers ready for the "morning ministry". The one secure and rational aspect

of this service is its sheer predictability. The anthem always precedes the sermon; the Doxology most usually follows the offering; the responsive reading normally comes after the first hymn and before the prayer. The best way for those in attendance to handle this type of approach is just to sit until told what to do next. To alter this sequence is to weaken the worshiper's one secure link with it -- predictability! The weakness of such an approach is that it often resists attempts on the part of worshipers to become thoughtfully involved. To become actively or creatively alive to the potential of worship as a "life flow" in the assembly is stymied.

Worship is not simply human activity, but rather an encounter with a living God. Many are missing such an encounter today. The transition from passive response conditioned by years of experience with the "sing--talk--sing" approach to alert thoughtful engagement in worship may be slow and lengthy, but it is a worthy objective.

STATEMENT OF THE PROBLEM

In an ever increasing way an emphasis on great pulpit ministry through the years has replaced an emphasis on the "throne". Previous mention has been made of the fact that worship is often referred to as "preliminaries", with the focus being given to the sermon. Today's church service is centered around the preaching of the Word. Everything else from congregational singing and scripture reading, to choir and special music preparation, is done with the pastor's theme in mind. We must re-focus to see that while the ministry of the Word of God is imperative, the ministry we give to a holy God, from the deep inner recesses of our hearts in sustained worship, is even more imperative. This is not to say that I seek to elevate "worship" without "Word", but rather to return the reader to the distinction of worship with the Word, to clarify that our focus must be on the throne before the pulpit.

An inversion of the above-mentioned principle creates a demand for "giants in the pulpit". An unhealthy competition of expertise in preaching ministry is the result. Our attitude in this regard can be altered only as we view the majesty of God's person and re-establish the "throne" as priority focus in the church service.

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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 Herman."
- 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. Transposition
 - 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
 - b. Sectionals - Vocal and Instrumental 1½ hours
 - c. Final corporate practice
 - d. String Choir/Brass Choir, etc. 45 Min.

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 1K, 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!

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MUSIC IN THE CHRISTIAN SCHOOLS

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 - 2 TIMES 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. 3-4 - 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. 2 times a week for 30 min.
 - b. Stepping stone to Sr. Orchestra
 - c. Grades 1 - ?
 - 2. Senior Orchestra
 - a. 5 times 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, 15 - "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, 3 times 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 change 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 - reward 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) 2 times 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., MAMMON, S.O.S.

- A. Choir - Lillenas, Musicals and records, choruses
- B. Orchestra - "Jesus Is Here" - Clearing House - 500 hymns for Instruments, Book A - Clar. (B) 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) - I, II Ten, Sax/Bar. T.C.
 - b. Book B - Trumpets (B) - I, II, III, Bass Clar.
 - c. Book C - Violins - I, II, III, String Bass
 - d. Book D - Trombones - I, II, III, String Bass
 - e. Book E - Horns (F) I, II, Alto Sax (E) I, II
 - f. Book F - Chords, Drums, Melody, Bass
2. Devotional Trumpet Trios
 - a. David Williams
 - b. Lillenas
3. The Sacred Brass Quartet - Frank Garlock
 - a. Sacred Brass Publications
2117 Buncombl Road
Greenville, 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

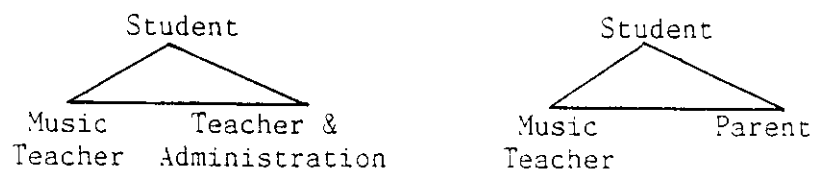
- A. Scheduling - set dates, calendar (our disaster)
- B. School schedule
- C. Order text books
- D. Get choir and orchestra music
- E. Contact music stores - folders, books, rental
- F. Kindergarten screening
- G. Music Questionnaire

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

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ORCHESTRAL AND CHORAL CONDUCTING TECHNIQUES

1. How to study a score
2. How to mark a score
3. The difference between orchestral and choral conducting
4. Holding the baton
5. Basic conducting patterns
6. Subdividing basic patterns
7. Attacks - Marcato, legato, ff, f, mf, mp, p, pp
8. Release - Marcato, legato, ff, f, mf, mp, p, pp
9. Mood of the music
Facial expression
Use of the voice for expression
10. Conduction note values
11. Use or non-use of left hand

ESSENTIALS OF PART WRITING

A. EASY RANGE OF FOUR VOICES

TRIAD POSITIONS

NORMAL DOUBLING

1. Major and minor triads
2. Diminished triad
3. Augmented triad
4. Seventh chord
5. Altered triad

B. CHORD CONNECTION

Triad roots

1. When triad roots are repeated
2. Triad roots are a fifth apart
3. Triad roots are a second apart
4. Triad roots are a third apart

C. TRIADS IN INVERSION

Normal Doubling

1. First inversion
2. Second inversion

Progressing to or from a triad in inversion, a triad with a doubled third or a triad with any unusual doubling.

D. ESSENTIALS OF ARRANGING CHORUSES FOR ORCHESTRAL INSTRUMENTS

TRANSPOSING CHART

MELODY FOR EACH INSTRUMENT

BASIC FOUR PART HARMONY ARRANGEMENT

1. Strings
2. Woodwinds

3. Brass

4. Rhythm

F. BASIC SIX PART ARRANGEMENT

1. Melody

2. 1st harmony part

3. 2nd harmony part

4. Counter melody

5. Bass part

6. Rhythm

THE RESPONSIBILITY OF THE INDIVIDUAL WORSHIPER

A. Responsibility to lead a life of worship. Ro. 12:1

1. The Father doesn't seek worship. Jn. 4:23
2. The Bible speaks of continual praise: Ps. 34:1, 35:28
3. Pastor Ben Patterson: "I believe that God is, at the very least, unimpressed with merely spontaneous worshipers."
4. In David's time the Levites praised the Lord around the clock: I Chron. 9:33.
We too are Levites unto the Lord, a royal priesthood (Jer. 33:22; I Pet. 2).
5. Once we have learned to praise as individuals, we'll have little difficulty participating in group praise. And without a life of praise, congregated praise will be sterile.
6. Get to know God through the Scriptures: "You Samaritans worship what you do not know" John 4:22.

B. Responsibility of the worshiper in the congregation.

1. Before the service.
 - a. Invest yourself in prayer in the service beforehand.
Judson Cornwall: "Just as nothing strains a marriage faster than a breakdown of communication, nothing will disturb worship more than prayerlessness. Prayer, in its simplest essence, is a communication from man's spirit to God's Spirit, while worship is communion between these two spirits, and communication greatly aids communion. It is safe to say that the prayerless saint is never a worshiper."
 - b. Search your heart for sin before coming into the congregation.
 - c. Prepare yourself for worship:
 - 1) Live a life of worship.
 - 2) Worship at home before coming to church.
 - 3) Guard your Saturday night activities.

2. Coming into the presence of God.

- a. Do not neglect the house of God, and the the worship of the congregated saints!
- b. Ps. 96:8 "bring an offering and come into his courts..."
"Some people are professional beggars in the courts of the Lord." I Cor. 14:26
- c. Learn to brighten up when coming into his presence. Is. 61:3.
- d. We should not be slow to enter into the glorious praise of God: Ps. 100.

3. Our responsibility in overcoming obstacles to our corporate worship.

- a. Praise when things are going wrong: Hab. 3:17, 18.
Give a "sacrifice of praise" even if you don't feel like it!
- b. Praise now, rather than relying on previous experiences, Ps. 42:4.
- c. Some things to guard against in worship: pride; hedonism; spectatorism; mere lipservice - Is. 29:13.
- d. Judson Cornwall: "Empty hearts, prayerless spirits, tired bodies, undisciplined minds, unopened Bibles, and careless attitudes have ruined far more worship services than all the demonic activity of hell. Satan is not our greatest hindrance to a true and and full worship experience; we are our own greatest enemy when we seek to worship without having to pay a price."

4. Our responsibility in the worship service.

- a. Praise prepares us to worship. If you haven't become a praiser, you probably haven't become an extravagant worshiper.

We are responsible to obey the Lord in praising him according to the Scriptural guidelines:

lifting of hands (Ps. 63:4; 134:2)

clapping hands (Ps. 47:1)

standing (Ps. 135:2; II Chron. 29:26)

bowing, kneeling (Ps. 95:6)

prostration (Rev. 4:10; 19:4)

audibly (Ps. 66:8)

shouting (Ps. 47:1)

dance (Ps. 149:3; 30:11; 150:4; II Sam. 6:14,16)

with all that is within us (Ps. 103:1; Mark 12:30)

- b. Lower the barriers you have to each other, and to the Lord. II Cor. 3:18 Ps. 24 Is. 62:10
- c. Be willing to accept criticism or rebuke. Worshipers are sometimes criticized!
- d. Brokenness and tears are key elements in true worship.
- e. Don't blame others for your lack of praise: pastor, worship leader, pianist, etc. "Praise ye the Lord!"
- f. Don't sing songs; sing praises! Ps. 68:4
- g. Lift your voice, sing loudly! Let your neighbor hear your praises! Rev. 19:5-7
- h. Don't allow yourself to be distracted by the lack of ability of musicians or leaders.
- i. We are responsible to show the glories of God forth to unbelievers: Ps. 108:3; 40:3; 96:3
- j. Know how much liberty the leadership of your church allows you. Does the pastor recognize that you have a prophetic gift? Does the worship leader recognize that you have a unique ability to initiate a song from the congregation?
- k. Mtt. 4:10 After you've worshipped in the congregation, go out and live it!

THE WORSHIP LEADING TEAM

I. THE CONCEPT

A. Not just a one-man worship leader.

1. With a team, there is safety and help.
2. With a team, there is power and unity.

Ralph Mahoney speaking on the team concept:
"A 'lone ranger' will not get much done in this world. But a man who can organize others to work for a common vision, a man who can build a team, can do a significant work for the Lord's kingdom. The Bible speaks of one putting a thousand to flight and two putting ten thousand to flight. That's quite a jump! What about three or four or fifty all working together in common vision? Perhaps they could put millions to flight and win mighty victories in the Name of the Lord. A vision that can be clearly communicated is the critical thing in rallying men and resources for achieving the work the Lord wants done. When you are able to communicate clearly where you are going, many will be ready and willing to help you get there. The resources will come in. The problem is not money, the problem is that we don't communicate vision and goals."

B. Musicians are not merely "accompanists." They are initiators, I Chron. 15: 1,3.

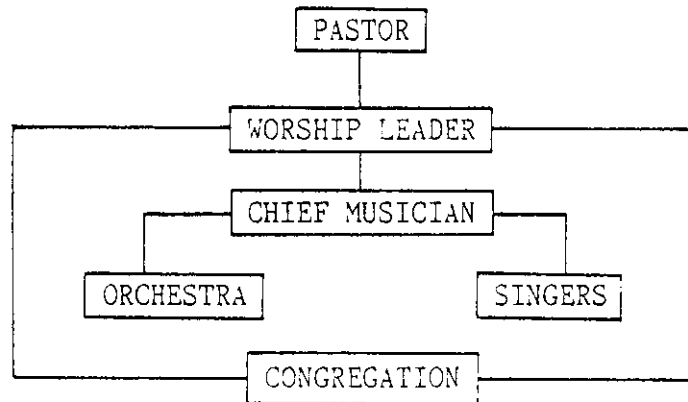
C. The main function of the singers is to be inspirational worshippers.

II. THE CONFIGURATION

A. The Worship Leader

1. He is often the Chief Musician (Minister of Music), but not necessarily so.

2. He provides overall leadership for the congregation, the instrumentalists, and the singers.



3. He selects and initiates most of the songs to be sung.
4. If the service is going awry, it is ultimately his responsibility to "right the ship."
5. Some suggestions to the worship leader:
 - a. Communicate your rhythmic intentions to the congregation, and to the team.
 - b. Practice inobtrusiveness.
 - c. Be sure you lead the drummer, not vice versa.
 - d. Be sensitive to whether the tempo should be faster or slower.

B. The Chief Musician

1. He can be the worship leader, but need not be so.

It takes a good musician to give thorough musical direction to a group of musicians and singers, while maintaining sensitivity to where the Spirit is taking us.

2. We need a Chief Musician!

The team will remain ineffective unless we have a musical mastermind coordinating all the musical aspects of the team, a Chief Musician who also has spiritual sensitivity!

3. He must carefully follow the Worship Leader. This requires frequent visual contact. Some key points when visual contact is vital:
 - a. After the introduction, when the song is about to begin. The Worship Leader may initiate a different tempo.
 - b. At the end of each chorus. The Worship Leader may want to pause, or he may want to continue.
 - c. At the end of the song. The Worship Leader may want to repeat the song, or move directly into another song, or change keys, or stop singing altogether.
 - d. At frequent points throughout the song. The Worship Leader may be wanting to communicate something to the instrumentalists, and if he cannot get your attention, he will become frustrated.
4. When the Worship Leader isn't indicating a tempo, the Chief Musician should take initiative to direct the rhythm.
5. The Chief Musician should have a set of signals mastered, to communicate both with the team and the Worship Leader.
 - a. To raise and lower keys
 - b. Soft/loud
 - c. To indicate the key signature (# of flats, sharps)
 - d. Stop playing/singing
 - e. Repeat the chorus one more time
 - f. Speed up slow down tempo
6. Curwen Hand Signs.
7. The Instrumentalists Orchestra
 1. The goal: to function as prophets, initiators.
 2. The qualifications of each musician:

- a. A worshiper.
 - b. A worshiper on the instrument.
 - c. A heart after God, and a consistent Christian life. (Ps. 24:4)
 - d. A desire and divine calling to lead others in worship.
 - e. A recognition by the pastoral leadership that is indeed a divine calling, and that this is the right time for this person to function in this fashion. Musicians and singers in the Old Testament were appointed (I Chron. 25:16-24) and thus demands were placed upon them that they fulfill their ministry. They were set apart to that ministry (I Chron. 25:1), indicating the seriousness of the commitment involved.
 - f. Musical proficiency. (I Chron. 25:7)
3. What will be required of all team members:
- a. Attendance at all rehearsals, if at all possible.
 - b. Participation in pre-service prayer.
 - c. A willingness to make a firm commitment to the team.
 - d. An attitude of cooperation and enthusiasm.
 - e. An openness to accept correction and instruction.
 - f. Flexibility: a willingness to change your style to accommodate the team.
4. The need to become invisible.
- a. Not playing because we have "the itch."
 - b. Not playing to show off our improvisational abilities. This, too, demands creativity!
 - c. Be free not to play. Sensitivity.
 - d. All instruments have the potential to be a distraction.
 - e. Be especially careful with strident, piercing instruments: trumpets, saxophones, tambourines, etc. Make the tambourinist a part of the team!

5. The need for rehearsal. II Chron. 5:12,13
 - a. To unite us primarily in heart and spirit.
 - b. Secondly, to unite us musically.
 - c. Some typical rehearsal activities:
 - 1) praise and worship
 - 2) teaching, Bible study
 - 3) discussion
 - 4) prayer
 - 5) musical rehearsal
6. Instruments within sections (e.g. the trumpet section) should be sensitive to moving together.

Be aware of balance between instruments.
7. Caution your percussionists against the metronome syndrome.
8. Rehearse to preset chords.

D. The Singers

1. Their main function: visual inspiration. Radiate!
2. Vocal abilities are secondary. (It is nice to put together 3-part harmonies for good voices!)
3. Singers should always stand, dance, kneel, etc. Be aware of posture.
4. Each singer should have a mic because:
 - a. Security
 - b. Recognition, reverence, validity
 - c. Proprietary song
5. The singers should not be heard loudly over the PA.
6. How many singers do we want in our team? Preferably 4 or more. But sooner just a couple who know how to shine!
7. You may consider appointing dancers to be a part of the team.

III. THE CONCLUSION

General Comments:

1. The pastor should disciple this team, along with the Worship Leader.
2. The team does not monopolize the worship service. We must find the proper balance between providing leadership and direction for the congregation on the one hand, and on the other hand allowing individuals in the congregation to express themselves.
3. Make your PA person a part of the team!
 - a. They should attend rehearsals.
 - b. They should set up mics well in advance of each service.
 - c. They can adjust controls during prophetic songs, for both the instruments and the vocals.
4. Preservice prayer:
 - a. Tunes the team in to the Holy Spirit.
 - b. Unites the team in spirit.
 - c. Gives opportunity for intercession on behalf of the service.
5. Avoid hurrying before the service.
6. To encourage the prophetic flow:
 - a. Team members should understand that ability comes with appointment. Since they're ordained to a prophetic ministry, they should expect to find themselves flowing quite naturally in the Spirit.
 - b. Rom. 12:6
7. Don't leave the people behind you, or do your own thing like an in-grown clique. Bring, draw the people with you!

Have one hand with the Lord, and one hand with the people, and endeavour to bring the two together.

OBJECTIVES OF A WORSHIP SERVICE

A. Develop a philosophy of music/worship for your particular church.

How much audience participation versus pastoral leadership do you want in your worship services?

How much time do you want to allocate for worship?

Does your church have long-range and short-range goals for worship, and where they feel the Lord would take your people in worship?

Why does your church worship?

How much priority does your church place upon those who function in music and worship ministry?

B. Various objectives for worship services in general.

1. To minister unto the Lord.
2. To realize the manifest presence of God.
3. To release God's people in an uninhibited expression of praise and worship.
4. To provide the individual with an avenue of expression so that the heart attitudes that one finds difficult to articulate will find an outlet for expression.
5. To enhance the feelings of unity within a body of believers.
6. To teach and reinforce spiritual truth.
7. To create a proper mood for the sermon and the remainder of the service. (Eph. 12:11)
8. To release the power of God on behalf of His people.
9. To birth a heart for holiness in God's people.
10. To provide an atmosphere or seedbed for the gifts of the Spirit and various spiritual ministries to be manifested. (I Chron. 12:7 ff)
11. To declare the glories of God before unbelievers.

C. Setting goals for worship.

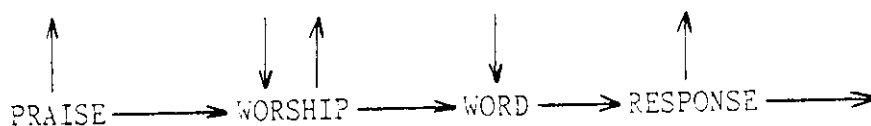
1. A sampling of what might be some concrete goals for a worship service:

- a. Sing in meaningful worship with hymns.
- b. Sing in the Spirit to chordal patterns rather than just one chord.
- c. Sing in the Spirit along with a melody that we all already know.
- d. Get people looking to the Lord rather than at the worship leader.

2. Goals are:

- a. Tangible (not abstract)
- b. Communicable (not imprecise, fuzzy ideas)
- c. Achievable (not dream-world thinking)
- d. Measurable (quantitative, not immeasurable ideals)
- e. Definitive (of action you will take)

D. A diagram of a typical worship service:



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PRAISE IN WARFARE

- A. Early in Scripture God is introduced as a man of war:
Reference: Ex. 15:3
- B. Many of the Psalms celebrate the great battles that the Lord fought on behalf of His people: Ps. 78, 105, 106, Ex. 15, II Sam 22
- C. Some historic examples of God doing battle in response to praise:
 - 1. II Chron. 20:5-25 Jehoshaphat
 - 2. Judges 1:1,2 Judah (praise) is to go first to take over the land

Acts 16: 25-30 Paul and Silas

Jim Hodges: "We need less emphasis on rapture, and more emphasis on capture."
- D. Examples of victory gained through the shout:
 - 1. Joshua 6 Jericho
 - 2. Judges 7:18 Gideon
 - 3. II Chron. 13:1,6,15 the men of Judah
-we've equated silence with reverence
- E. Graham Truscott believes there are 2 main reasons for music in the Bible:
 - 1. (see quote on back side)
 - 2.
- F. Some Scriptures to show God's intention for warfare through praise:
 - 1. Ps. 8:2
 - 2. Num. 10:9
 - 3. Ps. 149:6-9
 - 4. Is. 30:32
 - 5. Is. 66:6
 - 6. Is. 28:5,6
 - 7. Is. 23:7
 - 8. Num. 1:10

9. Joel 3:9, 10, 13, 16 (just after outpouring of the Spirit, Joel 2:28-32)
 10. Is. 3:4
- G. In war, we have 1 of 4 objectives: *(Know Satan's devices!) II Cor. 2:11
1. Release Israel from bondage
 2. Invade enemy territory
 3. Bind Satanic power
 4. Stand firm in our position against any attack
- H. We need to prepare for war thru praise: Ps. 144:1
- I. Warfare through praise is an act of faith, and must be intentionally so.
- J. The Scriptures even show us that the Lord instigates war, and He uses the nations in war to inflict His judgment.
- See Jer. 27:8; 47:6,7; 50:15,21; Ez. 29:17-20
- K. Lethargy and ease is one of our biggest enemies in a worship service. I Cor. 10:3-5
- Judson Cornwall: "Praise is a fabulous weapon! I think it would be good if we stopped worrying about our loved ones and start praising God for their deliverance. I wonder if a lot of what we call intercession is not just an anxious mouthing of our unbelief. We do not think He heard us, so we are going to say it again. This is like the prayer wheels of China, or the water wheels of Japan, where prayers are written and attached in the belief that the prayer is prayed to the gods every time the wheel is given a spin. Once you know you have touched God in your requests, stop the petitioning and get involved in praising."
- L. Principles of warfare from Ps. 27:
1. Get taken up with God, v. 1,4,8 not with circumstances.
 2. Do not fear, v.3
 3. Be confident, v.3

4. In times of war, the safest place is in proper relation to the church: v.5 "shelter of his tabernacle"
 5. Your enemies won't disappear; you'll be exalted in the midst of them! v.6
 6. Don't demand immediate results, v.14.
- M. Why Battles in SS were lost:
1. Based upon Achan & Israel's defeat at Ai: If spiritual warfare is ineffectual, perhaps we need to search the camp.
 2. Unbelief will forfeit victories, Deut. 1:26-28.
 3. Presumption loses battles, Num. 14:39-45.
- N. Don't attach brethren, Num. 20:14-21.
- O. Go to war only at the word of the Lord! Num. 21:34.
- P. When God moves, then go into warfare, but not until God moves, Num. 10:35.
- Q. Num. 34 Know your God-ordained boundaries. Don't stray into territory that isn't yours.
- All of Canaan is ours, Num. 33:51, 52.
- R. Ps. 46.9 "He makes wars cease" -- We're anti-war warriors!
- S. Remember Mal. 1:5 "Great is the Lord -- even beyond the borders of Israel!"

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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.

1. 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. Riekenhof; 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 Tim. 2:8

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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.

U, 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" - Rhythmic
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 in 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." 1 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)

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DEVELOPING & MOTIVATING CHILDREN'S CHOIRS

I. ESTABLISHING THE CHOIR

- A. Being in choir is an honor.
 - 1. It is a privilege and a calling to minister.
 - 2. Children can touch people's hearts as no one else can.
- B. Instill praise and worship as part of rehearsal.
 - 1. Begin each rehearsal with prayer -- asking the Holy Spirit as the Teacher to be present.
 - 2. After each performance we bring all glory back to the Lord.

II. MUSIC SELECTION

- A. Select more classical anthems and good hymns -- intersperse with contemporary music.
- B. Teach national anthem and other patriotic and folk songs that are a part of our nation's heritage.

III. DISCIPLINE

- A. Set limits - keep them simple but specific - stick to them.
- B. Catch them doing something right.
- C. Don't give a squeaky door the oil.

IV. MOTIVATE IN THE PROCESS

- A. Have specific requirements for singers.
- B. Expect alot of each member and reward instantly as well as long range.
- C. Try to always have a number ready to sing. There is no waste if we don't sing it publicly.
- D. Be enthusiastic - speak enthusiasm to them! "Energy" is my word of motivation.

V. REHEARSAL

A. Learn new music first.

1. Attention span is short. Catch them while they are fresh.

B. Interject fun song after working hard on music.

1. Keep order - you can lose control here.

C. Move quickly to review song you were working on then on to other music.

D. End rehearsal with prayer.

1. Thank the Lord that He has done all we asked and more.

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SYLLABUS FOR WOODWINDS

Ps. 33:1-3

Sing for joy in the Lord, O you righteous ones. Praise is becoming to the upright. Give thanks to the Lord with the lyre. Sing praises to Him with a harp of ten strings. Sing to Him a new song.

I. SINGING

- a) teaches you to express from the heart
- b) A good habit Col. 3:16

II. PRAISE

- a) acceptable sacrifice to God Heb. 13:15
- b) your ministry will only be as effective as you praise life

III. SKILL

- a) Technique
 - 1. Major and Minor Scales
 - 2. major and minor arpeggios
 - 3. melodies and chord progressions of songs
 - 4. reading skills
 - 5. styles
 - a. Pop rock
 - b. Soul gospel
 - c. funk
 - d. dixieland
 - e. swing
 - f. "boom-chick"
 - g. R-B
 - h. Latin
 - i. reggae

6. Improvisation

- a. Creating from your heart
- b. Freedom to move with the Spirit

7. Recommended Books

- a. Get catalog of Dick Grove Publications
- b. Address: Dick Grove Publications
12754 Ventura Blvd.
Studio City, CA 91604

b) Doubling

- 1. Proficiency on each instrument
 - a. Practice
 - b. Lessons
- 2. Effective use of each instrument

THE ORDER OF SINGERS & MUSICIANS IN THE HOUSE OF THE LORD

I. SINGERS AND MUSICIANS WERE APPOINTED:

I Chronicles 15:16

II Chronicles 7:6

Psalms 68:24-26

II Chronicles 20:21

II. SINGERS AND MUSICIANS WERE SEPARATED

I Chronicles 25:1

III. SINGERS AND MUSICIANS WERE INSTRUCTED

I Chronicles 25:6,7

IV. SINGERS AND MUSICIANS HAD A DIRECTOR

I Chronicles 15:22,27

V. SINGERS AND MUSICIANS WERE IN VARIOUS RANKS

David - King/Shepherd
Chenaniah - Master of Song
Asaph, Ethan, Heman - Chief Musicians
14 Named: 2nd Degree Musician/Singers (I Chron. 15:18)
24 Sons of Chief Musicians (I Chron 25:1-8)
288 Singers (I Chron 25:7-31)
4,000 in Orchestra (I Chron 23:5)

Jer. 31:12

VI. SINGERS AND MUSICIANS WERE CHOSEN BY NAME

I Chronicles 16:37-41, 43

VII. SINGERS AND MUSICIANS WERE SKILLFUL

I Chronicles 15:22

II Chronicles 34:12

Psalms 33:3

VIII. SINGERS AND MUSICIANS WERE EMPLOYED IN THAT WORK

I Chronicles 15:22, 26-33

- IX. SINGERS AND MUSICIANS HAD CHARGE OF THE SERVICE OF SONG
I Chronicles 6:31, 32
- X. SINGERS AND MUSICIANS WAITED ON THEIR OFFICE
II Chronicles 7:6, 35:15
- XI. SINGERS AND MUSICIANS RECEIVED THEIR PORTIONS
Nehemiah 11:22, 23
- XII. SINGERS AND MUSICIANS FUNCTIONED IN THEIR COURSES
I Chronicles 25:1-31

THE DUE ORDER: I CHRONICLES 15:13

OLD TESTAMENT:

1. Sacrifices on Brazen Altar - Leviticus 1:7; 6:12
2. Golden Candlestick - Exodus 27:21; 39:37
3. Table of Shewbread - Exodus 40:4, 23
4. Courses of Priests - Luke 1:8
5. Christ's Priesthood - Hebrews 5:6
6. Steps in the Word - Psalm 119:133

NEW TESTAMENT

1. Spiritual Gifts - I Corinthians 14:40
2. Offerings - I Corinthians 16:1
3. Lord's Table - I Corinthinas 11:34
4. Study of God's Word - Luke 1:1,3
5. Worship - Colossians 2:5,7

HISTORY OF DAVIDIC WORSHIP REVIVALS

- I. GOD IS RESTORING THE TABERNACLE OF DAVID
Amos 9:11; Acts 15:16
- II. WHENEVER THERE WAS A RESTORATION OF GOD'S WORD AND WAYS UNDER A GODLY KING, THE ORDER OF WORSHIP ESTABLISHED BY DAVID WAS ALWAYS RESTORED
 - A. Origin of the Tabernacle of David - I Chron. 15, 16
 - B. Solomon's Temple - II Chron. 5:11-14; II Chron. 7:6
 - C. King Jehoshaphat - II Chron. 20
 - D. King Hezekiah - II Chron. 29 (100 years later)
 - E. King Josiah - II Chron. 35 (100 years later)
 - F. Restoration of Judah from Babylon (100 years later) - Ezra 2,3; Nehemiah 12; Psalm 126
- III. THE NEW TESTAMENT CHURCH
 - A. Singing and Worship - Eph. 5:18, 19; Col. 3:16
 - B. Dark Ages
 - C. Restoration of Singing & Music began about 1500 a.d. - this "Protestant" movement was ushered in by Lutherans and Presbyterians.

About 1800 a.d. the "Holiness" movement also brought in singing and music by the Pentecostal and Jesus groups.

About 1900 a.d. the "Pentecostal" movement brought in singing and music by the Pentecostal and Jesus groups.

After the 1950's the "Latter Rain" movement brought in singing and praise. The "Charismatic" movement was characterized by worship, scripture songs and dance.
- IV. TABERNACLE OF DAVID RESTORED AT ZION

V. NEED TO BE "BORN IN ZION"

Psalm 87:5; Isaiah 66:7-10; Hebrews 12:22, 23; Colossians 4:26;
Revelation 14:1

VI. CONCLUSION

Psalm 68:1; 15-16; 24-25

NOTES:

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THE PASTOR: A 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:

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EFFECTIVE SMALL GROUP MINISTRY

I. DYNAMICS OF CHRISTIAN MINISTRY GROUPS

- A. Potential for multiple effectiveness
 - 1. 1+1=10
 - 2. Unity, purity, humility, harmony, + efficiency
- B. Personnel
 - 1. Key: leadership
 - a. Organizer, planner, visionary
 - b. servant, manager
 - 2. Members of the group
 - a. Attitude vs. skill level
 - b. Musical balance plus compatibility

II. REPERTOIRE OF SONGS: THE TOOLS FOR GROUPS MINISTRY

- A. What to look for in songs
 - 1. Scriptural, effective songs
 - 2. What is God saying and emphasizing to the church?
 - 3. Focus on the message first, then the "sound"
 - 4. Original music: an ideal, a goal
 - 5. Finding songs that fit your particular group and say what you want to say
- B. Balance in repertoire
 - 1. Arrange and learn a good selection of songs
 - 2. Consider the balance of styles, techniques, configurations
 - 3. Song themes: variety yet cohesive

III. TECHNIQUES IN ARRANGING AND PRESENTING AN EFFECTIVE PROGRAM

A. In the local church setting

1. Flow with the spirit of the meeting
2. Prayer preparation is essential
3. Determine the theme of the Word and mood of the Spirit

B. The Gospel group as a ministry team

(Carrying the Word in a church service to a climax and conclusion)

1. Build a program of songs and comments structured like a good sermon (I Corinthians 14:26)
2. Use songs as sermon illustrations, vehicles for the Word being emphasized. ("Maschil" teaching Psalms, etc.)
3. A "concert" service should resemble a symphony, with a theme, crescendos, variance in pitch, tempo, yet cohesive and flowing
 - a. Defined purpose and direction
 - b. Discussion: "soul vs. spirit" in theme and style
4. Altar call back-up
 - a. Undergird speaker with appropriate music
 - b. Support and flow
 - c. Post-service prayer and ministry back-up
5. The "M. C." or spokesman
 - a. Be structured, planned, personable (but not silly)
 - b. Be concise
 - c. Focus on the message not the style or personnel
 - d. Draw attention to the words and to Jesus
(Lucifer, a chief musician, blew it in the spotlight)
 - e. Introductions are not necessary between every song
(Discuss smooth transitions)
 - f. Structure is open to change
 - g. Stress the overall theme and direction; don't get lost in the musical mechanics
 - h. Avoiding "dead air" space

6. Key Attitude: A Servant's Heart
 - a. "Pastor, we are here to serve you. Please check our material, give us direction, correction, etc."
 - b. "Is the volume comfortable for you folks?"
 7. Carry the service to a productive conclusion; minister to the Lord and to the people
 8. Work to build and strengthen the local church, not to "build a following"
- C. The Christian Band in Concert
1. Christian entertainment is appropriate, especially in concerts
 2. Play (a) skillfully (b) with a loud noise.
(Note the order. a + b = si)
 3. Appropriate use of humor (not just for humor's sake)
 4. Incorporating drama, testimony, visual effects, etc.
- D. What Pastors Tend to Look for in Gospel Groups
1. Local church oriented vs. brambles
 2. Servant's heart
 3. Anointing, purpose, enjoyable
 4. Willingness and ability to follow up and follow through

IV. PITFALLS AND DANGERS

- A. There are two major problem times for singing groups
1. Failure
 - a. It is a massive bummer when you've been practicing for 6 years and nobody wants you, or you're only doing freebies for the Lower Tracks Pentecostal Church youth night bake sale.
 - b. "A soldier shouldn't go to war at his own expense."
 2. Success
 - a. Music groups can be a big ego trip. We musicians often have problems in this area.
 - b. Groups often backslide together because
 - c. Note: stay under the protection and care of a local church and pastor. BE PLANNED AND SENT.

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THE SONG OF THE LORD

This seminar has a four-fold purpose:

1. To explain what the song of the Lord is.
2. To describe how the song of the Lord fits into the worship service.
3. To show you how you can move into this ministry.
4. To let you experience the Song of the Lord in a workshop setting.

I. WHAT IS THE SONG OF THE LORD?

A. Prophecy

1. I Cor. 14:13
2. Prophecy defined.

B. Examples:

1. I Sam. 2:1-10
2. Luke 1:46-55
3. Luke 1:39-44
4. Ex. 15:1-19
5. Ex. 15:20-21
6. I Chron. 16:7-36

II. WHY SING THE PROPHECY IF IT COULD BE SPOKEN?

A. Musical answer

- B. "Sung" praise is a stepping stone to "sung" prophecy

III. WHAT PERSONAL PREPARATIONS CAN BE MADE TO BE READY TO SING
THE SONG OF THE LORD?

- A. Offer the sacrifice of Praise continually
 - 1. "Sing" the Word
 - 2. Read the Word rhythmically
- B. "But I'm not a singer."
 - 1. Ps. 97:4
 - 2. You know more than you realize!
 - 3. Minister the spoken Word in a musical way

IV. WHEN IS THE SONG OF THE LORD MINISTERED IN THE WORSHIP SERVICE?

- A. Mind of the Lord (Theme)
- B. Pre-service preparation
 - 1. at home
 - 2. Pre-prayer
- C. Songs and Hymns, congregational worship
- D. The importance of the keyboard musician and supporting musicians and singers.

V. WORKSHOP

- A. Choose a passage of Scripture: Ps. 33, 91, 96, or 103 for example.
- B. Begin with a chorus and "Heavenly chorus"
- C. Each participant sing a verse in turn
- D. The Holy Spirit will take over in the actual Song of the Lord!

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SPIRITUAL SACRIFICES

I. INTRODUCTION

A. Lev. 1-5--chapters on sacrifices we will study

1. Three voluntary:

- a. Burnt
- b. Meal (meat)
- c. Peace

2. Two Compulsory:

- a. Sin
- b. Trespass

II. LEV. 1 -- BURNT OFFERING

A. What was offered?

- 1. Of cattle, flock, or fowl
- 2. Not a wild animal

B. Where offered?

- 1. At door of Tabernacle
- 2. Of own free will

C. How was the animal offered?

- 1. He (person offering) puts hand on animal's head for atonement
- 2. He kills the animal
- 3. Priest sprinkles blood on altar
- 4. He flays offering (cuts in pieces)
- 5. Priest prepares wood and fire on altar

6. Priest lays parts in order on altar
7. He washes inwards and legs in water
8. Priest burns all on altar for a Burnt Offering

III. MEAL OFFERING--LEV. 2:1-3, 7-11, 13

A. Consists of:

1. Fine flour
2. Oil poured on
3. Frankincense on

B. Sacrifice offered:

1. Handful of flour with oil and frankincense
2. Priest takes and burns it on altar
3. Remainder is for priests
4. No leaven nor honey
5. Salt always

C. (Go over remainder of chart under "Brief Description")

D. "Spiritualize" the following:

Caul	Honey
Blood	Salt
Skin	Who killed the sacrificial animal?
Head	Burned on altar
Fat	Flour, bread
Inwards	Priest
Legs	Oil
Kidney	Frankincense

Sacrifice Handful
cut in pieces

Fire Rump

Leaven Fowl

IV. SPIRITUAL SACRIFICES

A. As Kings and Priests, are called to sacrifice

1. Sacrifice: God's requirement for spiritual progress

a. How do we sacrifice in daily lives?

b. Ps. 51:16

c. Abraham and others of O.T. always built altar
when met God

B. The Spiritual Sacrifices are:

1. The Sacrifice of Praise

2. The Sacrifice of Thanksgiving

3. The Sacrifice of Joy

4. The Sacrifices of Righteousness

C. The Sacrifice of Praise Jer. 17:26, 33:11
BURNT OFFERING

1. Brought by believer to House of the Lord

2. Ps. 22:3 -- atmosphere of praise creates Presence
of the Lord

3. Our fulfillment

4. Jesus' fulfillment (see chart)

D. Sacrifice of Thanksgiving PEACE OFFERING

1. Lev. 7:12-13

2. Jonah 1:17-2:10

- a. Made peace with God from rebellion
 - b. Having peace no matter what the circumstances
- 3. Ps. 107:22
- 4. Ps. 116:17
 - a. Note order: offer thanks, then call for help
 - b. Mark 9:49
- E. Sacrifice of Joy MEAL OFFERING
 - 1. Phil. 4:18-19
 - 2. Meal offering is sacrifice to do good
 - 3. Worship by faith--feelings come later
 - 4. Ps. 27:6 -- Sacrifice of joy when enemies come against
 - a. James 1:2
 - b. Matt. 5:11
 - 5. Jesus' fulfillment and our fulfillment
- F. Sacrifice of Righteousness SIN AND TRESPASS
 - 1. Ps. 4:5
 - 2. Each step in God involves sacrifice
 - 3. Compare Sin and Trespass offerings
 - a. Jesus' fulfillment
 - b. Our fulfillment

V. THE SALT COVENANT

- A. Salt as an ingredient in bread
- B. Sacrifices must be seasoned with salt = Loyalty
 - 1. Isa. 61:11

2. Ps. 51:16-17
 3. Matt. 7:22-23
 4. Ex. 33:2-3
- C. All spiritual and natural sacrifices are meaningless to God unless:
1. Ps. 51:15-19
 2. Ps. 40:6
 3. Mark 9:49
 4. Matt. 7:22-23

"PARALLEL" SPIRITUAL.

SACRIFICE PS. 51:

16-19; 40:6

OUR FULL-

FULFILLMENT (Rom 12:1-2

JESUS' FULFILLMENT

BRIEF DESCRIPTION

KEY SCRIPTURES

SACRIFICE

Burnt (only sac. a non-Israhelite could offer)	*Leb. 13:15 Eph. 5:2	of herd, lamb or goat, fowl—whole animal burned on altar —skin for priest Lev. 7:8	Eph. 5:2 Jesus offered as a sweet-smelling savor.	Offer sacrifice of Praise just do so because He is worthy, we love Him and want to obey Him.	Sacrifice of Praise Ps 22:3, Jer. 33:11
voluntary					
Meal	*Leb. 13:16 *Jn. 6:51	handful of fine flour or firstfruits. Breads baked in frying pan or baking pan. With oil, frankincense. Always SALT - no leaven - no honey	"The bread I give is my flesh." Jn 6:33-35, 51 "This is my Body, broken for you."	Sacrifice to do good to fellow believer. communicate = to share in resources, Heb. 13:16 Phil. 4:18-19 Salt Covenant = Loyalty	Sacrifice of Joy Give joy even when enemies come against us. Js. 1:2 Ps. 27:6 Matt. 5:11
voluntary					
Peace	Rom 5:1 amplified *Eph. 2:15 Col. 3:15 Col. 1:20 amplified	Male or female of herd, flocks, or goats. Fat, kidneys, caul, burned. Rest of flesh exten. Priest: breast wave offering; shoulder heave offering	Jesus is our peace, who has broken down every wall. Eph. 2:15	Being one with brother as a sign to the world Jn. 17:21-23	Sacrifice of Thanksgiving Lev. 7:12 Have peace with God, regardless of circumstances Jonah 2:9 (1:17-2:10) Ps. 116:17, Mark 9:24
voluntary					
Sin (deeds against the law)	Ps. 4:5 Heb. 13:12	Young bullock, fat, kidneys, caul, burned. Remainder - burned outside the camp.	Crucified without the camp. Heb 13:12	Phil 2:20 Work out your salvation. Lay aside the weight (sin) that so easily besets us. Heb. 12:1	Sacrifices of Righteousness (right standing with God) though a righteous man fall, he will arise Ps. 4:5
compulsory					
Treasures (violation of holy things of the Lord. Keeper, higher, level, ...)	1 Thes. 5:23 Lev. 20:26 Heb. 9:13-14 Gal. 2:20 Luke 14:27	Female lamb or kid. If poor, two turtledoves or pigeons. If violate holy things; offer Ram. Fat, rump, kidneys, caul, burned. Like sin offering. Lev. 7:24	Jesus was offered without spot (holy) to the Lord. Heb. 9:13-14. He was condemned for blasphemy. "Look cup of SIN. (His "real" cross was sin)	"Take up your cross and follow me." Luke 14:27. "be ye holy..." "I am crucified with Christ..." 11 Cor. 7:1 perfecting holiness.	Sacrifices of Righteousness Ps. 4:5

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A GLORIOUS CHURCH

(Eph. 5:25 - 27)

I. HOW WILL IT BECOME THAT WAY?

- A. Obedience to God and His Word
- B. Love the Lord and one another
- C. Enter into all the truths in God's Word
- D. Prayer and fasting
- E. Praise and worship

II. THE TABERNACLE OF DAVID

- A. To be restored Acts 15:16
- B. What was it? I Chron 15
- C. The Ark -- the glory of God
- D. Musicians and singers ministered before the ark
- E. The presence of God Ps. 22:3

III. MOSES' TABERNACLE VS DAVID'S TABERNACLE

- A. Existing at the same time
- B. Ark from Shiloh to Zion
- C. Two sets of priests

IV. THE CHURCH TO BE LIKE DAVID'S TABERNACLE

- A. Jerusalem -- the Body of Christ
- B. Mt. Zion -- High position in the Lord
- C. One blood sacrifice, then spiritual sacrifices
- D. We are all priests I Peter 2:9
- E. The Sacrifice of Praise Heb. 13:15

V. PSALMS, HYMNS, AND SPIRITUAL SONGS

- A. How do we praise?
- B. When do we praise?
- C. Where do we praise?
- D. Who should praise?
- E. Why should we praise the Lord?

VI. EVERY PART OF US TO WORSHIP GOD

- A. Spirit -- Phil. 3:3
- B. Soul -- Ps. 103:1
- C. Body -- Ps. 145:21

VII. THE SONG OF THE LORD II CHRON 29:27

- A. Singing in the ways of the Lord -- Ps. 138:5
- B. Spiritual songs -- Eph. 5:19 Col. 3:16
- C. Testimony of Jesus, the Spirit of Prophecy -- Rev. 19:10
- D. Jesus Christ singing in the midst of His Church --
Heb 2:12
- E. He will joy over thee with singing -- Zeph. 3:17

YOUR PRIESTLY MINISTRY

I. INTRODUCTION

- A. God's plan for Israel
- B. God's high calling for the Church

II. REQUIREMENTS FOR PRIESTHOOD

- A. Old Testament -- Lev. 21
 - 1. No defilements
 - 2. No disqualifications
- B. New Testament -- I Peter 2:9-10
 - 1. Salvation
 - 2. Sanctified (set apart)
- C. Consecration -- Ex. 29:4-9
 - 1. Washed with water
 - 2. Garments put on
 - 3. Anointed with oil

III. RESPONSIBILITIES OF PRIESTS

- A. A daily cleansing
- B. Ministering unto the Lord
- C. Reconciling man to God
- D. Various functions in the House of God

IV. THE SACRIFICE OF PRAISE HEB. 13:15

- A. Sacrifice: what is it?
- B. Spiritual sacrifices
- C. Old Testament burnt offerings

V. A MUSICAL PRIESTHOOD

- A. All believers
- B. Musicians
- C. Singers
- D. One's ministry in music

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REQUIREMENTS AND QUALIFICATIONS

FOR A

MINISTER OF MUSIC

REQUIREMENT: "To demand as necessary or essential."

QUALIFICATION: "A condition that must be complied with for the attainment of a privilege."

I therefore, the prisoner of the Lord,
beseech you that ye walk worthy of the
vocation wherewith ye are called, with
all lowliness and meekness, with long-
suffering, forbearing one another in
love; endeavouring to keep the unity of
the Spirit in the bond of peace.

Ephesians 4:1-3

REQUIREMENTS:

I. SPIRITUAL

A. BE SENSITIVE TO GOD

1. Know how God speaks to you individually
(John 10:1-5)

- a. Prayer Time

B. BE SENSITIVE TO THE WORD

1. Hear the Word (James 1:22)
2. Do the Word

C. BE SENSITIVE TO THE PEOPLE

1. The congregation (Ephesians 4:1-2)
2. The music department

II. VISION

A. BASED ON THE WORD

1. How to get a vision (Habakkuk 2:1-4)

B. BEFORE YOUR EYES

1. How to keep the vision (Proverbs 4:20-22)

C. BUILT IN UNITY

1. The fruit of the vision (Psalms 133)

III. NATURAL

A. NATURAL LOVE FOR MUSIC

B. TEACHABLE (Proverbs 13:18)

C. PERSON UNDER AUTHORITY (Luke 7:8)

QUALIFICATIONS:

I. PERSONAL DISCIPLINE (Proverbs 10:4)

A. POSITIVE ATTITUDE (John 16:33)

1. Under all circumstances
2. Be an encourager
3. Never complain
4. Never criticize

B. EARLY RISER (Proverbs 8:17)

C. HEALTH (Romans 12:1, I Corinthians 3:16; 6:19)

1. Diet
2. Exercise

D. CLEANLINESS

1. Bath-deodorant
2. Brush teeth

E. APPEARANCE

1. Comb Hair
2. Clean Shoes
3. Dress with taste (good)

II. GOALS (Luke 14:28)

A. SET YOUR GOALS, BUT DO NOT LET YOUR GOALS SET YOU

1. Big Goals
2. Realistic Goals
3. Plan and Organize Rehearsals

B. COMPLETE WORK CYCLES

1. Don't leave undone projects.

C. THINK QUALITY

III. KNOWLEDGE OF MUSIC (I Chronicles 15:22)

A. WRITTEN MUSIC

1. Reading
2. Composing
3. Arranging

B. INSTRUMENTATION

1. Range of Instruments
2. Purpose and use of Instruments

C. VOCAL

1. Range of your singers

D. DANCE



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