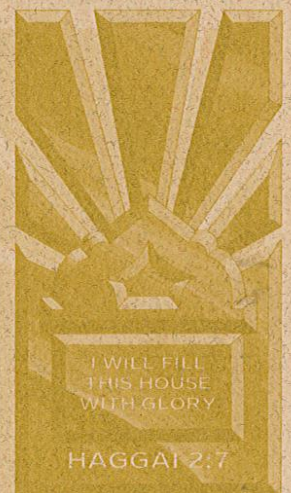


*Symposium 85<sup>TM</sup>*  
*8th Annual International  
Worship Symposium · August 12-16  
Duquesne University · Pittsburgh, PA, U.S.A.*

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# Symposium 85<sup>TM</sup>

8th Annual International  
Worship Symposium · August 12-16  
Duquesne University · Pittsburgh, PA, U.S.A.

August, 1985

Dear Symposium delegate:

Welcome to a glorious week of enjoying the Presence of the Lord and fellowshiping with like-minded brethren from across the United States and from around the world!

Each year in ancient Israel, people left their towns, villages and farms, and traveled up to Jerusalem several times a year for a week of celebration and rejoicing in the Presence of the Lord during the Feasts of Israel. In like manner, God has caused us to leave our local churches and cities to join together in a glorious celebration of the Greatness of our God during this week of Symposium '85!

In Bible times, these Feasts of Israel were such wonderful times of rejoicing that on one occasion the people of Israel decided to stay another seven days to continue praising the Lord for a second week! (II Chronicles 30:21-23) It is our prayer that you will find this week of praise and worship a time of experiencing the Presence of God such as you have never known before!

We urge you to attend all the services and workshops that have been prepared by our outstanding faculty. Take advantage of every opportunity this week to absorb the teaching and the times of worship and praise.

*"The Lord that made heaven and earth bless thee out of Zion." Psalm 134:3*

Your INTERNATIONAL WORSHIP SYMPOSIUM Board of Directors:

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Rev. David Fischer

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... an annual transdenominational 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.



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## OUTLINE I

### "INTRODUCING A DANCE COMPANY INTO AN 'ALREADY ESTABLISHED CHURCH'"

#### I. Spiritual Preparation:

- A. Dance Team must be part of the vision and goal of the Pastor.
  - 1. Dance Leader's obligation to Pastor
    - a. Submission of ideas and attitudes
    - b. Seeing the Dance Team as a help or support ministry rather than an independent work
  - 2. Pastoral assistance to Dance Leader
    - a. Preparation of congregation by instruction in the Word
    - b. Open and honest communication
- B. Unity with Worship Leader and Praise Team.
  - 1. You're the new addition - fit into their schedule and methods
  - 2. Seek criticism and ideas from Worship Leader
  - 3. Remember purpose is to collectively lead congregation into worship

#### II. Practical Preparation:

- A. Formation of team.
  - 1. Put out call and accept all applicants
  - 2. Set practice times and remain consistent
  - 3. Gather dances and provide materials for dancers
- B. Multi-level structure.
  - 1. Basic to advance levels
    - a. Required knowledge for each level
    - b. Advance to next level by testing out
  - 2. Dual purpose of multi-level
    - a. Improve skills in dances
    - b. Develop your own leaders
- C. Keep it interesting and fun.
  - 1. Costumes and headpieces
  - 2. Pageantry aids
  - 3. Group or individual choreographing



## OUTLINE II

### ISRAELI FOLK DANCE WORSHIP

#### I. Basic Steps:

1. Holding Hands: Right palm forward, left palm back.
2. Yemenite Step: Yemenite Right: Step slightly to the right with right foot; place left foot in back of right, and take weight on it; cross right foot over left and lift right foot.
3. Backward Right Yemenite: Step slightly backward with the right foot; step backward with left foot and take weight on it; and step forward with right foot and left foot. Backward left Yemenite reverse backward right Yemenite step.
4. Tcherkazia: Tcherkazia to the Right: Stand on right foot and cross left foot over taking weight on left foot and lifting right slightly off the floor. Change weight back to right foot and put left foot back into original position.

Tcherkazia to the Left: Reverse above procedure.

Double Tcherkazia: Do to one side then to the other--depending on which foot is free to start.

5. Mayim Left: This step moves to your left but begins with your right foot crossing over your left foot and putting weight on your right foot; step out to left on the left foot; cross behind the left foot with your right foot; and step out again to left on the left foot. This is a four count step.

Mayim Right: Reverse Mayim Left by moving right and crossing left.

6. Slide Steps: Slide Right: Lift right foot slightly and step to side. Close by sliding left foot next to the right.

Slide Left: Reverse above procedure.

7. Side Leaps: Right: Raise right foot and move it to the right in a jumping or leaping motion with the left foot quickly following. (the entire step takes only one count)

Left: Reverse procedure.

8. Forward Leap: Start on whichever foot is appropriate; lift that foot and take a large step using a jumping motion; close by bringing the other foot behind or beside it as appropriate.

9. Stamp: The marking of a count by bringing one foot to the floor without taking weight on that foot.

10. Stomp: The marking of a count by forcefully bringing one foot down to the floor and taking weight on that foot.

11. Jump: Both feet together, bending knees, forcefully push yourself off the floor.

12. Hop: Jump on the foot only.
13. Debka Twist: Facing the right line of direction (counterclockwise), jump and twist simultaneously to face the center of the circle; then hop on left foot to face the right line of direction. The right foot being left free to start the next step.
14. Hora Step: Jump on both feet on first count and kick out with left foot on second count; jump on both feet on third count, and kick out with right foot on fourth count. The right foot is then free to cross over left and begin a four count Mayim to the left.
15. Monovice: Yemenite right by stepping to the right with right foot, cross behind right foot with the left foot, and take weight on it; cross right foot over the left and lift left foot. The left foot is then free to swing around (arc of the swing depends upon the dynamics of the dance in which you are using the step.) Swing the left foot until your body is moving in the right line of direction--place your weight on the left; slide your right foot to heel of left; step out again on left; slide up again with the left foot.
16. Right Line of Direction: Counterclockwise
17. Left Line of Direction: Clockwise

## II. Level I Dance: - IM HOOPALNU

### Part I

1. Right cross left placing weight on R and lifting L foot up (like the Tcherkazia step but with much emphasis and height to jump and lift); bring R back and place R heel on floor with toe pointing upward.
2. Run R - L - R - L in right line of direction
3. Repeat #1 and #2 three more times

### Part II

1. Stamp R and hold
2. Walk into circle R, L, R, L, with raising arms up as you walk forward
3. Stamp R and hold
4. Step back sideways to R on R and cross L; step sideways R cross L again; walk straight backward R - L - R - L
5. Repeat #1 - #3 again



### III. Level III Dance: - HAVEHAVE ALEINY

#### Part I

1. Two slide steps to R, hop in a circle to the R by hopping on R and then hopping on L
2. Two slide steps to R and four forward kicks in a scissor-like fashion starting with L foot kick.
3. Repeat #1 and #2

#### Part II

1. Step on R to R; hop on the R foot, cross over with L and put weight on L while raising both hands in a praise position, step back again on R (4 counts).
2. Reverse #1
3. Slide step to R, step R and pivot on R 180 (hands on hips for this pivot step.)
4. Reverse #3
5. Repeat 1-4

### IV. Level IV Dance: - KASMERE

Circle Dance - Regular hand holding position

#### Part I

1. In right line of direction, step forward R heel, slide L foot forward behind R
2. Repeat three more times
3. Into center of circle step R, L, R, and hop on R; backing out of circle step L, R, L, and hop on L
4. Mayim L; Mayim L; Double Tcherkazia (left, then right); Stamp L, Stomp R
5. Repeat steps 1 - 5

#### Part II

1. Shuffle R, L, R, L in right line of direction with both hands extended forward resting on shoulders of person in front of you
2. Point R heel in front of you while raising both hands in front

3. Point R toe behind you while lowering both hands behind
4. Repeat steps 1 - 3

### Part III

(Still in right line of direction with hands now on hips)

1. Step out right on R; slide L together; step out right on R; hop on R
2. Reverse #1
3. Step R and hop R; step L and hop on L
4. Circle to right 360 by stepping R, L, R, L

## V. Level IV Dance: - EREV BA

Circle Dance - No hand holding

### Part I

1. Tcherkazia to the right, step on R in front of L, close by sliding L behind R, step out on R again, and hold by bringing L foot up to about mid-calf of R leg
2. Step back L, step to right on R, L crosses in front of R, step out to right on R, L crosses behind R, step out to right on R, L crosses in front of R, bring R alongside by touching toe of R foot to instep of L, and rest one count
3. Circle to right on a three count turn stepping R, L, R
4. Triple Tcherkazia the final one bringing you back again to step 1
5. Repeat steps 1 - 3

### Part II

1. Double Tcherkazia, first right then left
2. Facing left line of direction, begin now to move to center of circle by stepping right on R, cross L over and cross arms in front of body at the same time
3. Repeat #2 two more times
4. Step out right on R, step behind R with L, cross over L with R beginning now to move out of circle by reversing #2 and #3 using only right arm in front of body
5. Circle to right on a four count turn stepping L, R, L, R

Start over...



## 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 (Phil. 3:8-10; Eph. 3:14-21)
3. Knowing God is the result of meeting with God. We take on His likeness (II Cor. 3:18).
4. This is a LIFESTYLE, not a once-a-week duty.
5. Isaiah 40:31; Gen. 5:24; Heb. 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 Cor. 14:40). God's river has bands 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 Pet. 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 anointing.

### 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 (Heb. 2:12; Zeph. 3:17)!
4. Rev. 1:15 says His voice is "as the sound of many waters."  
Ezk. 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 (Ezk. 1:24,28).
  2. As they responded to the move of the Spirit (Ezk. 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 (Phil. 4:19).
- C. A good worship leader brings the people together and then moves 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 definitely 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 Chron. 5:13)**

- A. Provide a list of songs and 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 one, 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 Chron. 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 one can stand, then as a worship leader you can become just another "follower" of the mighty awesome river of God (II Chron. 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 an 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.

MUSIC ADMINISTRATION

JOB DESCRIPTION

THERE HE GOES!...

JOB DESCRIPTION FOR THE SENIOR PASTOR:

He is able to leap tall buildings at a single bound.  
He is more powerful than a locomotive.  
He is faster than a speeding bullet.  
He walks on the water and gives policies to God.

JOB DESCRIPTION FOR THE ASSOCIATE PASTOR:

He is able to leap short buildings at a single bound.  
He is as powerful as a switch engine.  
He is just as fast as a speeding bullet.  
He walks on water, if the sea is gone.  
He talks 'with' God.

\*\*\*JOB DESCRIPTION FOR THE MINISTER OF MUSIC\*\*\*

He runs into small buildings.  
He recognizes locomotives two out of three times.  
He used a squirt gun in college.  
He knows how to use the water fountain and mumbles to himself.

JOB DESCRIPTION FOR THE CHURCH SECRETARY:

She lifts buildings to walk under them.  
She kicks locomotives off the track.  
She catches speeding bullets with her teeth.  
She freezes water with a single glance.  
When God speaks, she asks, "May I ask who's calling, please?"

## I. INTRODUCTION:

Don't you love it when some well meaning brother asks, "Well, what do you do all the time?"... or, "Do you do anything BESIDES direct music and lead worship?" We as ministers of music are just that - "MINISTERS". But, we are also "DEPARTMENTAL MANAGERS" - with personnel and budgetary responsibilities. We are not only a "Praise and Worship Leader", we head up a complete "Fine Arts" division which includes a five spectrum of activities. We are a producer, and educator, a promoter, and advertising specialist, a purchasing agent/buyer, a contractor of professional talents, a media expert, chairman of at least one or two boards or committees, no matter how hard we try to stay off them...in short, we are a full-fledged MANAGER! Whose business and organizational skills become very important to the success of our "people-oriented" vocation. Have you ever considered using "robots"? Think of it, you could plug them in Saturday night and let them charge themselves up, and the next morning just push a button, and instant perfection... perfect harmony, predictability, reliability, well, well.) This call we have accepted is one of intimate involvement with people. In order to effectively minister to people, we must "do our homework" so to speak, learn to manage. A minister of music is an administrator, and how he manages will be seen as well as heard.

## II. MANAGEMENT:

- A. Or, "No one ever said it would be easy."
  - 1. Frustration as manager because of:
    - a. limited budget
    - b. out-of date equipment
    - c. too little time
    - d. people
  - 2. What is your perspective? Are you viewing what you don't have or what God has blessed you with; attitude of thanksgiving or pessimistic and skeptic.
  - 3. Are you frustrated because things aren't going as smoothly as you had planned?
- B. For managers to expect everything to go smoothly is totally unrealistic.
  - 1. Can you imagine a doctor saying, "I wish my patients were always well, my life would sure be a lot easier;" or for a lawyer to say, "My day would go a lot smoother if people would stop breaking the law."
- C. We as managers need to realize if situations took care of themselves, we would be on the street looking for a job.
  - 1. It is up to us as a manager, to make something happen that would otherwise not take place.
  - 2. As manager, we should try to improve our situation.
  - 3. Management is being creative, capitalizing on opportunities, investing time, planning, thought, resources, maintaining a Phil. 4:13: "I can do it, through Christ" attitude.
  - 4. We need to work as if it all depends on us, and trust and rest in God, as if it all depends on Him.

Here are four "musts" for effective administration or management:  
TIME, INFORMATION, AUTHORITY, & RESOURCES.

### III. TIME:

- A. Learn to prioritize your time.
  - 1. Learn to concentrate your ability to focus and accomplish most important priorities. As you do, your emphasis shifts from trivial to vital areas.
    - a.) vital - "life sustaining"
    - b.) important
    - c.) limited value-some value
    - d.) urgent - "calling for immediate action" (don't confuse with vital)
    - e.) no value - "but might infer urgency"
  - 3. We usually become squeezed into the "stress mold" because we are usually doing the urgent tasks, which call for instant action, the momentary appeal seems irresistible and they devour our energy. However, the vital task rarely must be done today, or even this week. When we push the vital aside because of the urgent, we have become slaves of the "time-stress-urgent" cycle.
  - 4. I will include my schedule outlining my week at the conclusion of this teaching.

### IV. INFORMATION:

- A. Preparation is the key to manifestation.
  - 1. Learn to gather good information and then use it. Write the vision... make it plain. (Hab. 2:2)
  - 2. Action, to be effective requires advance, careful planning. We must take time to ANALYZE. (Luke 14:28-30; Prov. 24:3-6,27)
  - 3. Good planning starts with envisioned results!
- B. The question factor:
  - 1. "THE WHO" factor
    - a. Who are we as a church body, as a music department? Who am I with my musical and administrative strengths and weaknesses. Who is our audience?
  - 2. "THE WHAT" factor
    - a. What has been tried in the past? What kind of coordination do I need to bring this off successfully? What is my budget? What does the pastor expect? etc.
  - 3. "THE WHERE" factor
    - a. Where will rehearsals be? Where will productions be performed? Where will the orchestra play? (Mostly concerns facilities.)
  - 4. "THE WHEN" factor
    - a. When will the choir be singing? How often? When will it rehearse? When will you schedule social functions, when will the budget be turned in? etc.



5. "THE HOW" factor
  - a. How will you raise money for special projects? How will you get new choir members, new orchestra members? How will you organize your rehearsal? How will you train your musicians technically and spiritually? etc.
6. "THE WHY" factor
  - a. Why are you doing what you are doing?
7. Setting goals:
  - a. Set five-year goals (long-term goals) outline them on paper.
    1. Ask yourself where you would like to be five years from now.
  - b. Then determine annual goals.
    1. Then work backwards, until it's day-by-day.
    2. Sit down with the pastor. Get in agreement. You are there to fulfill his vision in a general sense. However, he trusts you to fulfill his dreams for a successful music department. Share your goals with the staff and the people. Let them see the "promised land" toward which you are leading them.

#### V. AUTHORITY:

- A. Authority and responsibility must go hand in hand.
  1. Responsibility and no authority produces weak and powerless leadership.
  2. Christ has given the authority to go with the responsibility, it should always be the same all the way down to our homes.
  3. Pastors must trust music ministers and vice-a-versa.
  4. Once authority is given, don't take it back.
  5. Authority to hire - authority to fire.
- B. Relationships
  1. You are under authority - God, governmental leaders, pastors.
  2. You have those under your authority - wife, children, musicians.
  3. Learn to effectively communicate up and down the line.

#### VI. RESOURCES:

- A. Major companies and individuals offering product and services useful:
  1. Publishers, bookstores, magazines, newsletters, printers, etc.
  2. Don't limit yourself to conventional sources, you might be surprised.

### TYPICAL SCHEDULE:

- 7:45 - 8:00 a.m. Staff devotions.
- 8:00 - 8:30 a.m. Free time to talk with secretary, coffee, staff share time, etc.
- 8:30 - 11:00 a.m. Prayer, worship and study time. (My creative time.)
- 11:00 - 11:30 a.m. Receive or return telephone calls.
- 11:30 - 1:00 p.m. Lunch is usually ministry oriented, lunches with the staff or church members, musicians.
- 1:00 - 2:30 p.m. Music planning.
- 2:30 - 4:00 p.m. Administrative duties.
- 4:00 - 4:30 p.m. Receive or return telephone calls.

This schedule varies according to the day. But the mornings are always my quiet-time. If the President called, he would just have to wait. God is number-one priority. Evenings also are important since ministry is never 9 - 5. Sunday all day and night is ministry. I get up at 4:30 a.m. to jog and warm up the body and voice, arrive at the church at 7:30 a.m. for pre-prayer, do two services, return at 5:00 p.m. for pre-prayer before the evening service. Then I go home and collapse!

- Monday: My day off, (I give priority to home stuff) fix-it things, as well as run errands and spend time with my family.
- Tuesday: The night is usually free time. However, we are flexible for church events, fellowship meetings, social functions.
- Wednesday: Evening Service at church.
- Thursday: Rehearsal night.
- Friday: Family Night. (Usually a date with my wife.)
- Saturday: Family Night. Mostly prepare for Sunday. I go to bed early and prepare physically.

## BANNERS

Information taken from World Book

Flag: Ensign, Banner, Standard

Its bright colors and striking design stand for the country's land, its people, its government, and its ideals.

The Egyptians flew the first flag-like symbols many thousands of years ago. They tied streamers to the tops of long poles.\* Soldiers carried these poles into battle, hoping their gods would help them to win. The people of Assyria and, later, the Greeks and Romans used symbols in the same way. Their symbols usually stood for their gods or their rulers, rather than for the people themselves.

\*(The poles, topped by the fan-like symbol of the Pharaohs, were supposed to bring victory. This leads me to think that Moses' rod or staff was a banner.)

Flags became important in battles for several reasons: soldiers carried them high, and the generals watched the flags to see where their men were. The flags showed which way the wind blew, and helped soldiers see the direction to aim their arrows and spears. The flags came to stand for each side in a battle, so that the fighting often centered around them. If the soldier carrying the flag was killed or wounded, other men would rush to keep it flying. They would "rally around" the flag to prevent the enemy from capturing it. If the flag was captured, many soldiers would give up the fight.

Many rulers and important government leaders have personal flags. For example, the President and Vice President of the United States and members of the Cabinet have special flags. The Queen of England and members of the royal family have special flags. The queen's flag, called the Royal Standard, is raised over a building as she enters it and lowered when she leaves. The queen also has a personal standard for use in the Commonwealth countries that have become republics.

Many personal flags are older than national ones. They developed during the Middle Ages, and became especially important in battle. Noblemen flew banners of various sizes, depending on their rank.

Flags have always been important in the armed forces. Most countries have separate flags for each branch of their armed forces and for top-ranking officers.

Staff: The pole a flag hangs on.

Standards: Usually personal flags for rulers such as for the President or the Queen, etc. (see above).

### I. Definitions (Webster's)

A. Beacon: Old English: a sign, signal, base, gleam, shine, phenomenon.

1. A signal fire, esp. one on a hill, pole, etc.
2. Any light for warning or guiding.

3. A lighthouse.
  4. A radio transmitter that sends out signals for the guidance of aircraft, as at night or in a fog.
  5. A person or thing that warns, offers encouragement or guidance.
- B. Beacon: (verb)
1. To light up (darkness, etc.).
  2. To provide or mark with beacons
  3. To shine or serve as a beacon.
- C. Flag: From a word meaning to "flutter."
1. A piece of cloth or bunting, often attached to a staff, with distinctive colors, patterns, or symbolic devices, used as a national or state symbol, to signal, etc.; a banner, standard, ensign.
- D. Flagstaff: A pole for supporting a banner or flag; a rod, wand, etc., used as a symbol of authority.
- E. Standard: Any figure or object, esp. a flag or banner, used as an emblem or symbol of a leader, people, military unit., etc.
- F. Set of standards: Refers to a type, model, or example, commonly or generally accepted or adhered to; criterion, etc., for usages or practices.
1. All of the people grouped under a standard would seem to have the same "set of standards."
  2. When you would see the standard, you would immediately know what were the "standards" of the people.
- G. Ensign: Symbol; token of office or authority.

## II. Related Hebrew Words

- A. Strong's (5251): A flag, also a sail; by implication, a flagstaff, gen. a signal; fig. a token; banner, sail, pole, (en)sign, standard.
- B. Strong's (5264): To glean from afar; i.e., to be conspicuous as a signal; or perhaps as derived from 525 1 (and identified with 5263 through the idea of a flag as fluttering in the wind); to raise a beacon: Lift up as an ensign.
- C. Strong's (5127): To flit; i.e., chase, impell, deliver: away, be displayed, flee, put to flight, lift up a standard.
- D. Strong's (226): A signal (lit. or fig.) as a flag, beacon, monument, omen, prodigy, evidence, etc.: mark, miracle, en(sign), token.
- E. Strong's (1713): To flaunt; i.e., raise up a flag; fig., to be conspicuous; (set up, with) banners, chiefest.



F. Strong's (1714): A flag, banner, standard.

### III. Scripture References:

A. Strong's (5251): A flag; also a sail; by implication, a flagstaff; gen. , a signal; fig., a token: banner, sail, pole, (en)sign, standard.

1. Psalm 60:4: A BANNER to them that fear thee, that it may be displayed because of the truth.
  2. Isaiah 13:2: Lift ye up a BANNER upon the high mountain....
  3. Isaiah 49:22: I will lift up mine hand to the Gentiles, and set my STANDARD to the people...they shall bow down to thee....
  4. Isaiah 62:10: Lift up a STANDARD for the people.
  5. Jeremiah 4:5: Set up the STANDARD toward Zion.
  6. Jeremiah 50:2: Declare ye among the nations, and publish, and set up a STANDARD....
  7. Jeremiah 51:12: Set up the STANDARD upon the walls of Babylon.
  8. Jeremiah 51:27: Set ye up a STANDARD in the land blow the trumpet among the nations....
  9. Isaiah 5:26: And he will lift up an ENSIGN to the nations from afar, and will hiss unto them from the end of the earth....
  10. 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: and His rest shall be glorious. (Jesus becomes our banner.)
  11. Isaiah 11:12: And he shall set up an ENSIGN for the nations, and shall assemble the outcasts of Israel and gather together the dispersed of Judah from the four corners of the earth.
  12. Isaiah 18:3: All ye inhabitants of the world, and dwellers on the earth, see ye, when he lifteth up an ENSIGN on the mountains; and when he bloweth a trumpet, hear ye.
  13. Isaiah 30:17: Till ye be left as a beacon upon the top of a mountain, and as an ENSIGN on a hill.
  14. Isaiah 31:9: And his princes shall be afraid of the ENSIGN.
  15. Numbers 21:8: Make thee a fiery serpent, and set it upon a POLE.... And Moses made a serpent of brass, and put it upon a POLE.
- B. Strong's (5127): To flit; i.e., vanish away (subside, escape; casa. chase, impel, deliver: away, be displayed, flee, put to flight, lift up a standard.)
1. Isaiah 59:19: When the enemy shall come in like a flood the Spirit of the Lord shall LIFT UP A STANDARD against him.

2. Psalm 60:4: Thou hast given a banner to them that fear thee, that it MAY BE DISPLAYED because of the truth.
- C. Strong's (1713): To flaunt; i.e., raise up a flag; fig. to be conspicuous: (set up) with banners, chiefest.
1. Psalm 20:5: We will rejoice in thy salvation, and in the name of our God we will SET UP OUR BANNERS.
  2. Ca 6:4: Thou are beautiful, O my love, as Tirzah, comely as Jerusalem, terrible as (an army) with BANNERS.
  3. Ca. 6:10: Who is she, that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as (an army) with BANNERS?
  4. Ca. 5:10: My beloved is white and ruddy, the CHIEFEST (Standard Bearer) among ten thousands.
- D. Stong's (1714): A flag; banner, standard.
1. Ca. 2:4: He brought me to the banqueting house, and his BANNER over me was love.

#### IV. **Banners Make a Statement**

- A. Psalm 68:4: Extol Him that RIDETH UPON THE HEAVENS....That rideth "upon a great cloud of dust.
1. As Israel marched through the wilderness, behind their banners (see Numbers 2) the entire tabernacle was carried on the shoulders of the ministry: the cloud created by the dust of their feet, God saw as worship.
  2. The tribes marched in holy procession behind their standards: God rode upon the marching of His people.
  3. This will happen in the church today also.
- B. Psalm 60:4: Thou hast given a BANNER to them that fear Thee, that it may be displayed BECAUSE OF THE TRUTH. The purpose of banners is TRUTH: Banners must make a statement.
1. We display the banner because of the BIRTH of a new truth.
    - a. If truth is not birthed into our hearts, we are only adding to our bag of tricks: worship cannot be "added to" our church service.
    - b. We must see the ministry as standard bearers.
    - c. As the ministry lifts our ensign, the Lord Jesus Christ, He will draw all men to Himself.
    - d. We will have a changed walk because we have seen the highness of God.
  2. Twofold signification of this display.

- a. The bringing back of a scattered people under the hand He is extending a second time.

- 1) Isaiah 11:10-11: 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 see and his rest shall be glorious. And it shall come to pass in that day, that the Lord shall set his hand again the second time to recover the remnant of His people which shall be left from Assyria, and from Egypt,...and from the islands of the sea.

- b. God Himself will rise as an ensign among His people: Jehovah Nissi (revealed in Exodus 17:15).

- c. His rest shall be glorious: not those bound by tradition and legalism, but those having the Spirit of the Lamb who are bound by a love relationship with the Lord Jesus Christ.

- 1) Isaiah 62:10: Go through, go through the gates; prepare ye the way of the people; cast up, cast up the highway; gather out the stones; lift up a standard (Banner) for the people.

C. The moving of God to the nations of the earth.

- 1. Isaiah 5:26: And He will lift up an ensign to the nations afar, and will hiss unto them from the ends of the earth.
- 2. Isaiah 11:13: And He shall set up an ensign for the nations.
- 3. Isaiah 18:3: All ye inhabitants of the world, and dwellers on the earth, see ye, when he lifteth up an ensign on the mountains.
- 4. Isaiah 49:22: I will lift up mine hand to the Gentiles, and set up my standard to the people.
- 5. Jeremiah 5:2: Declare ye among the nations, and publish, and set up a standard.
- 6. Jeremiah 51:27: Set ye up a standard in the land, blow the trumpet among the nations....

D. Ca. 2:4: His banner over us is Love. This must be the statement of the Church.

E. God's banner causes men to fear.

- 1. Isaiah 59:19: So shall they fear the name of the Lord from the west, and His glory from the rising of the sun. When the enemy shall come in, like a flood the Spirit of the Lord shall lift up a standard against him.
- 2. Psalm 65:8: They also that dwell in the uttermost parts are afraid at thy tokens: thou makest the outgoings of the morning and evening to rejoice.
- 3. Isaiah 31:9: And he (the Assyrian) shall pass over to his stronghold for fear, and his princes shall be afraid of the ensign, saith the Lord, whose

4. Ca. 6:4: Thou art beautiful, O my love, as Tirzah, comely as Jerusalem, Terrible as (an army) with banners.
5. Ca. 6:10: Who is she, that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as (an army) with banners?
  - a. The enemy has not feared God's people because they have not yet lifted up their ensign, the Lord Jesus Christ.
  - b. Looketh forth as the morning.
    - 1) Who is this for whom the morning breaks?
    - 2) We are walking in God's new day: everywhere we go, the light will break for us.
    - 3) The moon: a clear picture of the Lord Jesus Christ.

## V. Israel in the Wilderness

### A. Instructions for pitching the camp.

1. Numbers 1:52: And the children of Israel shall pitch their tents, every man by his own camp, and every man by his own standard, throughout their hosts.
2. Numbers 2:2: Every man of the children of Israel shall pitch by his own standard, with the ensign of their father's house.
  - a. Every man has possession of his own banner.
  - b. Every individual banner is submitted unto the covering of the ensign of his father's house.
    - 1) John 14:2: In my Father's house are many mansions.
    - 2) Romans 12:4-5: For as we have many members in one body, and all members have not the same office: so we, being many, are one body in Christ, and every one members of one another.
  - c. Our individual "set of standards" may be different from those of another person, because we walk in the light that we individually receive, but our walk is to conform to the Word and is to be submitted to the ministry.
  - d. Ensign: a signal flag, beacon, monument, oman, prodigy, evidence: a mark, miracle, ensign, token.
3. Order for encampment.
  - a. East: Numbers 2:3
    - 1) Judah (celebrate, praise)
      - a) Issachar

- b. Zebulun
- b. South: Numbers 2:10
  - 1) Reuben (See a Son)
    - a) Simeon
    - b) Gad
- c. Middle: Numbers 2:17
  - 1) Levites: Innermost parts: "holiness unto the Lord."
- d. West: Numbers 2:18
  - 1) Ephraim (Doubly Fruitful)
    - a) Manasseh
    - b) Benjamin
- e. North: Numbers 2:25
  - 1) Dan (Judging)
    - a) Asher
    - b) Naphtali
- f. Camp: Pitch: An encampment (or travellers or troops); hence, an army, whether lit. (of soldiers) or fig. (of DANCERS, angels, cattle, locusts, stars; or even the sacred courts): army, band, camp, company, drove, host, tents.

## B. Marching Order

1. Numbers 2:34: Israel...pitched by their standards and so they set forward, every one after their families, according to the house of their fathers. Typical of the local church within the body of Christ.
2. Marching Order
  - a. Judah: Numbers 10:14: Celebration, praise
  - b. Reuben: Numbers 10:18: Sonship
  - c. Ephraim: Numbers 10:22: Fruitful
  - d. Dan: Numbers 10:25: Judgment

## C. Miscellaneous Scripture References to Israel in the Wilderness

1. Numbers 21:8: And the Lord said unto Moses, make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live.



- a. John 3:14: And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up: that whosoever believeth in Him should not perish but have eternal life.
2. Exodus 17:8-16: The battle with Amalek.
  - a. "The Lord our Banner" revealed here. Moses lifts his banner (rod) on the mountain and Joshua wins in the valley.

#### VI. **Fulfillment in the Lord Jesus Christ** (Jesus becomes our statement!)

- A. John 3:14: As Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up.
- B. Other references:
  1. Ephesians 1:19-22: ...the working of His mighty power which he wrought in Christ, when he raised him from the dead, and set him at his own right hand in the heavenly places....
  2. I Corinthians 15:57: But thanks be to God, which giveth us the victory through our Lord Jesus Christ.
  3. II Corinthians 2:14: Now thanks be unto God, which always causeth us to triumph in Christ, and maketh manifest the savor of his knowledge by us in every place.
  4. John 8:28: Then said Jesus unto them, When ye have lifted up the Son of man, then shall ye know that I am he, and that I do nothing of myself; but as my Father hath taught me, I speak these things.

#### VII. **We Reflect Jehovah-Nissi**

Because Amalek wanted the throne (Exodus 17:15-16)

- A. Zechariah 9:16: And the Lord their God shall save them in that day as the flock of his people: for they shall be as the stones of a crown, LIFTED UP AS AN ENSIGN UPON THE LAND.
- B. Strong's (5264): (To gleam from afar; i.e., to be conspicuous as a signal; to raise a beacon: lift up as an ensign) is similar to the word for Zion;
  1. Zion: Strong's (6726): From the same as 6723 in the sense of conspicuousness; a monumental, or guiding pillar: sign, title, waymark. (6723): From a root meaning to parch, aridity, a desert: barren, drought, dry land, or dry place, solitary place (See Isaiah 30:17), wilderness.)
  2. Proverbs 4:18: For the path of the just is as the shining light, that shineth more and more unto the perfect day."
    - a. More and more: "to walk" (Strong's)
    - b. Refers to the portable lights that continually move into God's purposes for this new day.

- C. Psalm 50:2: Out of Zion, the perfection of beauty, God hath shined.
- D. Isaiah 60:1-5: Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.
- E. II Corinthians 4:14: Knowing that he which raised up the Lord Jesus shall raise up us also by Jesus...
- F. II Corinthians 4:6-7: For God, who commanded the light to shine out of darkness, hath shined in our hearts, to give the light of the knowledge of the glory of God in the face of Jesus Christ. But we have this treasure in earthen vessels, that the excellency of the power may be of God and not of us.
- G. When the people of God begin to ascend into the presence of God, the world will see the light of Christ. Because in our hearts has been placed the light of the knowledge of the glory of God in the face of Jesus Christ, when we begin to worship the Lord, lifting our hands unto Him (lifting up our hearts in our hands - Lamentations 3:41) the world will see this light which we have in our hearts, and we will be as beacons upon a hill. And all over the world as God's people worship, the light of God will shine. We will recognize God's people as they worship, because when their hearts are lifted in their hands, this will be as a STANDARD RAISED: we will know the mark of the standard, we will identify the source and know that Jehovah-Nissi, fulfilled by the Lord Jesus Christ, is made manifest in the nations of the earth. The lifting of our hands to God is a BANNER, a SIGNAL that the light of Christ has shined into our hearts: we lift our banners in His Name.

## PROCESSIONS

(Information taken from World Book)

**Parade:** A parade is a public march or procession honoring a particular occasion. The mood of a parade may vary from JOYOUS EXCITEMENT to SOLEMN DIGNITY. Members of the armed forces often parade on holidays to show off their strength, condition, and skill. Many parades are colorful events, with beautifully decorated floats, band music, brightly dressed marchers and trained animals.

Parades in the form of RELIGIOUS PROCESSIONS go back to about 3,000 BC. Ancient cities often had special, elaborately constructed streets whose main function was to provide a place for processions. The Romans enjoyed parades, especially the processions of the performers at the circus. They also had frequent military parades, called TRIUMPHS, during the time of the empire (see \*Triumph). Parades to honor particular feasts became popular in the early church, and remain so today. Political parades were especially popular in the U.S. in the 1880's and 1890's.

**\*Triumph:** In ancient Rome, Triumph was the highest honor that a victorious General could receive. The word triumph probably came from the Greek word triambos, the name of the procession honoring the Greek god Bacchus.

When a victor received a triumph, he entered Rome in a triumphal car drawn by four horses, and proceeded along the Via Sacra (Sacred Way) to the Capitol. The Senators walked at the head of the procession. Behind them came the trumpeters, carriages bearing the spoils of war, oxen to be sacrificed, and captives in chains. Then came the General, crowned with laurel (Webster) Laurel: 1. any of a genus of (Laurus) evergreen tree or shrubs. 2. the foliage of this tree, esp. as woven into wreaths such as those used by the ancient Greeks to crown the victors in various contests. vb: 1. to crown with laurel. 2. to honor--look to one's laurels--to beware of having one's achievements surpassed--rest on one's laurels--to be satisfied with what one has already achieved, and his children and friends. The General's soldiers were at the end of the procession, cheering and singing as they marched. In a triumph given to honor a Naval Commander, nautical trophies were carried through the streets.

Under the Empire, only the Emperor could receive a triumph. A great General might receive a minor celebration called an ovation. (Could this go along with the account of David and Saul, where the women went out singing, "Saul has slain his thousands, David, his tens of thousands"?)

**Roman Triumphs:** A Roman military triumphal procession was one of the grandest spectacles of ancient times. It was granted to a conqueror only when certain conditions had been fully complied with. Among these were the following requirements: the victory must be complete and decisive, over a foreign foe, and at least 5,000 of the enemy should be slain in a single battle. The conquest should extend the territory of the state and put an end to the war. When the Senate decided that all the required conditions had been met, a day was appointed and every necessary arrangement was made for a splendid festival and pageant.

When the day came, the people crowded the streets into every place where a good, clear view of the procession could be attained. They crowded into the temple and decorated it with flowers while incense smoked from the altars. Fragrant odors from burning spices were profusely scattered through the temple and along the streets, coating the air with their perfume. In the procession were the Senate and the chief citizens of the state who by their presence honored the conqueror. The richest spoils of war--gold and silver and weapons of every description standards, rare and costly works of art, and everything that was deemed most valuable by either the conqueror or the vanquished were carried in open view of the crowded city. The prisoners of war were also compelled to march in that procession. The General in whose honor the triumph was made rode in a chariot which was of peculiar form and drawn by four horses. His robe was embroidered with gold and his tunic with flowers. In his right hand was a laurel bow and in his left, a scepter. On his brow there was a delphic laurel. Amid the shouts of the soldiers and the applause of the populous the conqueror was carried through the streets to the temple of Jupiter where sacrifices were offered, after which there was a public feast in the temple. Through the splendors of such a scene the apostle doubtless alludes in this text and also in Col. 2:15: "And having spoiled principalities and powers, He made a show of them openly, triumphing over them in it." Here Christ is referred to as a great conqueror, making public exhibitions of the spoils of war. It is Christ who is the conqueror!

**Feasts & Festivals:** Are religious celebrations that express men's JOYS, FEARS, and FEELINGS OF GRATITUDE. Most people think of feasts as happy family celebrations. Many churches refer to joyous religious services as feasts. People hold festivals for the same reasons as feasts, but all the people of a community celebrate together at festivals.

**Church Festivals:** The Hebrews of ancient Palestine celebrated their festivals of Pentecost by bringing the first fruits of their harvest to the temple in Jerusalem. Many features of the Roman Saturnalia appeared in Christian festivals. Bishops washed the feet of priests on Maundy Thursday, much as Roman masters served their slaves.

**Zion:** Ps. 48:1-2: "Beautiful for situation... is Mt. Zion on the sides of the north, the city of the Great King." As one approaches the city of Jerusalem, the mountain of Zion can be seen rising above the city, elevated over all of the other hills on which Jerusalem is built. This psalm must have been written by the sons of Korah as they approached the Holy City on a feast day, preparatory to attending worship in the temple.

If one believes in the dual fulfillment of scripture, then natural Israel is indeed seeing the activity of God today in returning His glory to that land (Zion being the symbol of this.) But who can deny that the Zion of God is also the Church, where parallel activity in the restoration of God's glory is taking place? "Zion" refers both to natural Israel and also to the glorious Church!

I. Isa. 33:20: "Look upon Zion, the city of our solemnities:"

- A. **Solemnities:** the same word as "congregation"; and appointed time, a feast, a place of festival.
- B. **Zion:** a monumental or guiding pillar, sign a title, or waymark.
- C. Thus, Zion will be a waymarker, bringing us to something that God has ahead.

## II The Mountain of our Ascension:

- A. Heb. 12:22: "We have not come to a material mountain that can be touched. Therefore, we cannot understand this mountain with our natural minds."
- B. Verse 22: (Amplified) "But rather you have approached unto Zion, even to the city of the living God... to the heavenly Jerusalem and to countless multitude of angels in festive gathering."

## III Ps. 2:6: "All my life long have I anointed my King upon Zion, the hill of My Holiness.":

- A. Isa. 43:18: "Remember ye not the former things, neither consider the things of old. Behold, I will do a new thing..."
- B. Hag. 2:9: "The glory of this latter house shall be greater than of the former."

## THE RETURN OF THE ARK

### I. The Preparation:

- A. Apparently after his first failure, David inquired of the Lord and studied the Word for three months while the ark rested in the house of Obededom the Gittite.
- B. I Chron. 15:1: "And David made him houses in the city of David, and prepared a place for the ark of God, and pitched for it a tent."
- C. Verse 3: "When David gathered all Israel together to Jerusalem, to bring up the ark of the Lord unto His place, which he had prepared for it."
- D. Verse 2: "Then David said, None ought to carry the ark of God but the Levites: for them hath the Lord chosen to carry the ark of God, and to minister unto Him forever."
  - 1. Verse 4: "He assembled the children of Aaron and the Levites."
  - 2. Verse 12: "Ye are the chief of the fathers of the Levites..."
- E. **The Training:** The people were trained in excellence. So must we be excellent in our worship, in bringing back the presence of God. The people lifted up their voices with joy, and with all their might. Some sang high piercing notes; others sang deep and low. They danced before the Lord. There were loud sounding trumpets, brass cymbals, guitars, etc. The people rejoiced greatly before the Lord.

## THE PROCESSION

- A. Asaph (recorder of David's psalms) verse 17.
- B. Brethren of 2nd degree: possibly a higher part of a melody: (verse 18).

- C. Sound with cymbals of brass: accented a time of excitement in the message of music: (verse 19).
- D. Psalties on Alamoth (Verse 20). Possibly wooden instruments (large harps).
  - 1. Resembled guitars, similar ones used in string bands in Scandinavian churches.
  - 2. Alamoth:
    - a. Virgin (refers to high pitch of her voice: soprano).
    - b. The song of the virgins who worship and praise God with dances when this instrument was played.
  - 3. Ps. 46, a song about Zion, was written for Alamoth.
- E. Verse 21: "With harps on the Sheminith to excel."
  - 1. Possibly the 8th note or octave as compared to Alamoth: bass voice.
  - 2. Ps. 6 and 12.
  - 3. To excel: eminent, or the Chief Musician.
- F. Verse 22: "Chenaniah (Jah has planted) instructed about the song, because he was skillful."
- G. Verse 23: "Doorkeepers for the ark."
- H. Verse 24: "Blew with the trumpets before the ark of God." Ps. 60: "The trumpet of assemblage" (Shushaneduth)
- I. Verse 26: "The Levites that bore the ark offered 7 rams and 7 bullocks: a perfect sacrifice."
- J. Verse 29: "David danced and played before the Lord."
- K. I Chron. 16:3: "David served communion to all Israel."

### Introduction:

Israel left Egypt a mixed multitude, but entered Canaan marching in rank and in order: the wilderness produced the second phenomenon from the first.

The Church has yet to come into the fulness of what God has for it in worship and the expression of God through the procession. Processions are part of the nature of God: we need a balance between our daily walk and inspiration from the heavenlies.

### II. Old Testament Scriptures:

- A. Gen. 2:19: "And brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof."
  - 1. The first procession was when Adam named the animals.

2. They answered the decree of God, and fell in line to march before Adam.
  3. With their name came their nature.
- B. Gen. 7:1-8: The animals marched into Noah's ark by the decree of God.
- C. Ex. 12:38: "And a mixed multitude went up also with them."
1. Israel did not march in order or rank as she left Egypt.
  2. She left in a scattered manner, in haste.
- D. Ps. 68:4-7: "Extol Him that rideth upon the heavens: riding upon a great cloud of dust."
1. As Israel saw God as the Lord their banner, they marched in procession through the wilderness.
  2. II Chron. 9:4: "And His ascent by which He went up into the house of the Lord."

ASCENT: 5944

Fem from 5927: something lofty, i.e., a stairway; also a second story room (or even one on the roof); fig., the sky: ascent, (upper) chamber, going up, loft, parlour.

5927: A primitive root: to ascend, intrans. (be high), or act. (mount); used in a great variety of senses, primary and secondary, lit. and fig. (as follow): arise (up) cause to ascend up, at once break (the day) (up), bring (up), (cause to) burn, carry up, cast up, + show, climb (up), (cause to, make to) come (up), cut off, dawn, depart, exalt, excel, fall, fetch up, get up, (make to) go (away, up), grow (over), increase, lay leap, levy, lift (self) up, light, (make) up x mention, mount up, offer, make to pay, + perfect, prefer, put (on), raise, recover, restore, make to rise up, scale, set up, shoot forth (up), begin to spring (up) stir up, take away (up), work.

3. Ps. 68:7: "When thou didst march through the wilderness."
- "Procession"
- a. God literally marched in procession with His people.
  - b. Joel's army will all march together in the last days.
    - 1.) The last-day church will be a great, proceeding, militant, magnificent people.
    - 2.) Marching for celebration, for warfare...
    - 3.) God is looking for a people who will form themselves into ranks and bless Him: He will come down and march with that people.

- c. When God marched with His people, the earth shook.
  - 1.) When the people marched as one man, each in his place, the earth shook.
  - 2.) What we do here is an earthly demonstration of a heavenly truth.
  - 3.) Incorporated into worship must be an act of faith that pleases the heart of God so that He comes down and shakes the earth.
  - 4.) Creative worship involves the body, not the spirit: when we express God with some part of our body, God is pleased.
- d. The heavens dropped at the presence of God; even Sinai itself was moved at the presence of God, the God of Israel (verse 8).
- E. Ex. 33:18-23: The Lord's procession before Moses, involving the proclamation of the name of the Lord.
  - 1. God's glory involves His goodness and the proclamation of His Name.
  - 2. When the knowledge of the glory of the Lord covers the earth, we will see more than Moses saw.
  - 3. Ex. 34:5: God proclaimed His Name and nature before Moses.
- F. Joshua 3:17: Israel passing over Jordan.
  - 1. Jordan: the veil between the Holy Place and the Holy of Holies (death to self and to ambition).
  - 2. God required separation between priests and the rest of Israel.
  - 3. When the ministry stood half-way between the wilderness and Canaan, with the ark of God's glory upon them, God's people passed by in procession.
  - 4. God is requiring today that there be a separation between the people and those who minister the Word of God.
- G. Joshua 6:16-20: Marching around Jericho: procession in warfare.
  - 1. Marching as an army was the thing that brought down the wall of Jericho.
  - 2. God's people will have a marching in warfare that will deliver people.
  - 3. God sees the processions, banners, etc., as acts of faith, and sends Michael to help them: we need to become militant in worship.
  - 4. What we do in the natural as acts of faith declares to the heavenlies that God is the LORD our Banner.
- H. II Sam. 6:11: Bringing back the Ark.
  - 1. The foundation of the principle of God was violated the first time the people attempted to bring the Ark back, and God did not honor



their attempt even though the appropriate manifestations were present.

2. Many people try to put the glory of God and worship on a new cart.
  - a. The new cart will bring death.
  - b. We cannot tame the precious things of God to satisfy the natural man.
  - c. Jericho people did not understand why Israel was marching, until the walls came down: so it is with the Church today, in relationship to the rest of the world.
3. Obededom followed the Ark and was blessed, but he had to relinquish his home, ect., in order to follow.
4. Verse 16: Michal (type of flesh) criticized the worship at the bringing back of the Ark: the time to worry is when we do not "bug" people by the new things we do in worship.

### III. New Testament Scriptures:

- A. Matt. 21:9: The procession as Jesus rode into Jerusalem on an ass.
  1. Rode on an animal man had never ridden: never harnessed by man.
  2. God wants to bring His glory into the midst of a people that have not been influenced or harnessed by man.
  3. Jesus rode in triumphal procession into the temple, and cleansed the temple.

### IV. The Triumphas Procession Through Hell:

Eph. 4:8: (Ps. 68:18): "Wherefore He saith when He ascended up on high, He led captivity captive, and gave gifts unto men."

- A. Led captivity captive: to rise forth from the panting induced by effort.
- B. Jesus took captivity as a prisoner of war. Eph. 4:9: "Now that he ascended, what is it but that He also descended first into the lower parts of the earth? (lower parts=hell; hades). Eph. 4:10: "He that descended is the same also that ascended up far above all heavens, that he might fill all things."

Col. 2:15: "And having spoiled principalities and powers, He made a show of them openly, triumphing over them in it."

- A. Triumphing: A noisy iambus, sang in honor of Bacchus.
  1. Iambus: a satirical poem, ridiculing, sarcasm: a noisy poem that they sang together as they marched through the corridors of hell.
  2. Bacchus: Greek god of mythology - the god of wine.
    - a. They had a festival of wine.
    - b. The ritual was the opening of casks of new wine, accompanied by merriment and amnesty.
    - c. Slaves and prisoners were set free.
    - d. The goods of debtors could not be seized.
    - e. This was what "in honor of Bacchus" meant.

- B. A clanging procession: to conquer.
  - 1. Jesus had the keys of death in His hand.
  - 2. He made a bold display openly for all to see that He was King supreme in the spiritual world.
- C. Therefore, He took Zion. The veil of the temple was rent in twain. The ark of the covenant was viewed.
- D. Those who were with Him marched back to their graves, climbed into their bodies, arose from the tomb after Christ arose, and marched into the city of Jerusalem.
  - 1. Banners:
    - a. O DEATH, WHERE IS THY STING!
    - b. O GRAVE, WHERE IS THY VICTORY!
  - 2. Those people had to arise to go back when Jesus did, because it is appointed to man to die only once (Heb. 9:27).
- E. When they finished the march to Jerusalem, they continued the procession and finished it in heaven!

## RESTORATION

"Behold I make all things new" (Revelation 21:5)  
(Note: He did not say, "All new things!")

### I. Definitions

- A. Reconstitution (From Greek): To reconstitute in health, home, or organization: to restore (again).
  - 1. Acts 3:21: Jesus is kept in the heavens until the times of restitution of all things.
  - 2. Mark 8:25: And he was restored and saw every man clearly.
  - 3. Mark 9:12: Elias verily cometh first, and restoreth all things.
- B. To turn back, (hence, away).
  - 1. Psalm 23:3: He restoreth my soul.
  - 2. Isaiah 58:12: The restorer of paths to dwell in.
- C. To live; to revive: make alive, nourish up, preserve (alive), quicken, repair.
  - 1. Hosea 6:2: After two days will He revive us.
  - 2. Nehemiah 4:2: Will they revive the stones out of the heaps of rubbish?
  - 3. Psalm 85:6: Wilt thou not revive us again?

### III. General Scriptures on Restoration

- A. Acts 3:21: The restitution of all things spoken by the Holy prophets since the world began.
  - 1. I Corinthians 1:11: For ensamples...written for our admonition.
    - a. Authority for use of Old Testament as basis for New Testament truth.
    - b. Israel prophetic picture of the church in life.
  - 2. Romans 16:25-26: The mystery...made manifest, and by the scriptures of the prophets.
    - a. New Testament is a commentary on the Old Testament.
    - b. Areas of content similarity are manifold.

- 1) Crucifixion both in the Old Testament and the New Testament.
  - 2) Sabbath set aside in the Old Testament and observed in the New Testament.
  - 3) Blood sacrifices, etc., fulfilled in Jesus Christ.
  3. Revelation 10:7: Mystery finished, as declared to His servants the prophets.
  4. Ephesians 2:20: Built upon the foundation of the apostles (New Testament) and the prophets (Old Testament).
- B. II Peter 3:12: Hasting...the day of the Lord.
1. "Unto" is not in the original scripture.
  2. Hasten His coming when speeding the message of restoration.
- C. Matthew 17:11: Elias shall first come and restore all things.
1. Peter knew Moses and Elijah, though he had never seen them before.
  2. Elijah visits the earth four times
    - a. Elijah the prophet.
    - b. John the Baptist
    - c. Mount of Transfiguration
    - d. Speaking of the last days.

### III Realms of Restoration Activity

- A. Three realms: earth, Israel, Church
1. Church: Restoration began with Luther.
  2. Restoration of Israel.
    - a. Began in 1948
    - b. Parallels the restoration of the Church.
  3. Creation of the new heavens and the new earth is the last realm of restoration.
    - a. Genesis 1:1-2: "Creation" is really "restoration."
    - b. Isaiah 65:17: Behold, I create new heavens and a new earth.
    - c. Isaiah 66:22: New heaven and new earth shall remain before me.
    - d. II Peter 3:13: We look for...according to His promise.

- e. Revelation 21:1: I saw a new heaven and a new earth.

#### IV. Quality of Restoration

- A. Exodus 22:1-4: God requires restitution over and above the value of the original product.
- B. Haggai 2:9: Glory of the latter house greater than that of the former.
- C. John 10:10: Life, abundant life, and more abundant life.

#### V. Areas of Restoration

##### A. Truth

1. Hebrews 6:1-3: Foundational truths to be restored.
2. Acts 3:21: Jesus is held in the heavens until all truth is restored to the Church.
3. What is truth?
  - a. I John 1:7: If we walk in the light.
  - b. Genesis 1:3: God works in an atmosphere of light.
  - c. Psalm 119:105: Thy word is a light to my path.
  - d. John 3:19: Light is come into the world.
  - e. III John 4: My children walk in truth.
  - f. John 17:17: Thy Word is truth.
  - g. John 14:6: Three-fold revelation of Jesus Christ.
    - 1) Way: Salvation, access to God.
    - 2) Truth: Baptism of Holy Spirit
      - a) Spirit of Truth (John 16:13)
      - b) Reveals progressive truth
      - c) Creates atmosphere of light so God can work in our lives.
      - d) Psalm 51:6: Thou desirest truth in the inward parts.
      - e) Psalm 51:10: Create in me a clean heart.
      - f) Psalm 19:14: Meditations of the heart are to be acceptable to God.
    - 3) Life: Revelation of the Life of God.

- a) The translation power of God in the Church.
- b) This life comes to the last-day Church.

#### B. Ministries:

1. Ephesians 4:11-16: Ministries given for administration of the truth.
  - a. Truth is dangerous without administration.
  - b. Skilled workmen rightly dividing the truth (II Timothy 2:15)
  - c. Ministries are God's provision to bring the Church to perfection (Verse 12).
2. Jeremiah 31:24: Restoration of husbandmen in the flock: soul of priests (ministries are restored first).
3. Jeremiah 33:12-13: Under God's ministries, the flock is satisfied and fed.
4. John 10:1: The Great Shepherd sets the pattern of shepherd and sheepfold for the Church today.
5. Isaiah 30:20: Thine eyes shall see thy teachers.
6. Psalm 74:9: Neither is there among us any that knoweth...(prophets).

#### C. People

1. Jeremiah 31:4: Israel shall be built.
2. Jeremiah 31:10-14: Joy will come as God gathers Israel.
3. Ezekiel 37:1-14: Restoration of the Body of Christ.
4. Psalms 23:3: He restoreth my soul (mind, emotions, will), natural and spiritual health found at the Table of the Lord.

#### D. Worship

1. John 4:23-24: A restored people can worship in Spirit (anointing) and Truth (according to the Word).
2. Jeremiah 33:11: Voices of worship in the last-day Church.
3. Hebrews 13:15: Sacrifice of praise: fruit of lips.
4. Jeremiah 31:12: Sing in the height of Zion.
  - a. Flowing in unity of worship.
  - b. Lucifer would try to corrupt worship.
  - c. Worship restored at Altar of Incense.

5. Psalm 22:3: God dwells in the praise of Israel.
6. Psalm 102:16-20: God restoring (rebuilding) Zion.
  - a. Verse 18: Generation to come...shall praise the Lord.
  - b. Verse 20: God will loose those appointed to death.

#### E. Paths to Dwell in.

1. Isaiah 58:12: Restorer of paths to dwell in.
  - a. Restoration is LIFE
    - 1) Live by principle, not by impulse.
    - 2) Principle originates in the heart of God: Laws are the earthly structure designed to bring us into union with the heart of God.
  - b. Examples: Principles
    - 1) Sacrifice
    - 2) Rest
    - 3) Obedience
    - 4) Faithfulness
  - c. Examples: Law
    - 1) Tithing
    - 2) Sowing and Reaping
    - 3) Church Government
2. Jeremiah 18:15: Stumbled in their path, straying away from the ancient paths, because they had worshiped useless things.
3. Job 24:2: Removed landmarks: Church doctrines of the fathers.
4. Job 24:13: Those that rebel against the light (truth) do not abide in the paths thereof.
5. Isaiah 30:21: This is the way, walk ye in it....
6. Jeremiah 31:21: Set up waymarks:
  - a. Local Church should be natural and spiritual activity center of the Church flock.
  - b. Activities under the canopy of God's glory and the rod of the shepherd.

#### F. Years:

1. Joel 2:25: Wasted years of ministry given back in restoration.
2. Haggai 2:9: Glory of latter house greater than the former.
3. Joel 1:4: Regarding the great army:
  - a. Stages of development of the same insect, possibly a locust (Unger, Eerdman).
    - 1) Palmerworm (Larva): Existence more of a threat than the destruction it produces.
    - 2) Caterpillar: Eats small, tender leaves.
    - 3) Cankerworm: Eats leaves and bores into the bark.
    - 4) Locust: A total destroyer.
  - b. Dangers to heed
    - 1) Falling away comes gradually.
      - a) Restoration is also gradual.
      - b) Only the CRISIS is sudden.
    - 2) Destruction is immense.
    - 3) Potential of reproduction is great.
  - c. Example: Bitterness, criticism, laziness, discontentment, unfaithfulness, worldliness, materialism.

#### G. Kingdom

1. Matthew 5-7: Jesus taught the disciples of the Kingdom.
2. Matthew 7:10: Thy Kingdom come....
  - a. Fulness of this is yet to come.
  - b. Walking in restoration of all areas previously discussed will bring about the restoration of God's kingdom in the earth.
3. Romans 14:17: Kingdom of God is righteousness, peace, and joy in the Holy Ghost.
4. Haggai 2:1-9: Glory of the latter house will be greater than the former.
5. I Corinthians 15:24: The Kingdom to be delivered up unto God by the Lord Jesus Christ.



## PRODUCING A CHILDREN'S MUSICAL

This is the hour the prophet Joel spoke of in Joel 2:28 and 29. This is the hour that the spirit of God is pouring out his spirit and releasing his anointing upon all flesh, young and old, maidservants and men. This is the hour of the generation the psalmist spoke of in Psalms 102:18....the generation of those that have been born to praise the Lord. People created for worship. This is the hour we have been called to go out and assemble our children and bring them with us. We are to train, and impart to them that which has been given us. Psalm 145:4 says, "One generation shall praise thy works to another and shall declare thy mighty acts." The responsibility and the joy of this undertaking is ours...by command and by commission of our Lord Jesus Christ. To those of us that are called to this area of working with children, Let us be attentive to hear and ready to respond that we might sing in the heights of Zion to the goodness of the Lord...old and young alike so that our souls may be like a watered garden.

As director of a children's musical, you have been given an opportunity that will unlock potential in many children. Bill and Gloria Gaither have a song that says "I am a promise, I am a possibility, I am a promise with a capital P...I am a great big bundle of POTENTIALITY." This describes perfectly what children are...treasures in earthen vessels. The definition of POTENTIAL is: the possible unrealized, undeveloped power or possibility that has not come to being yet.

There is NATURAL POTENTIAL: that which is a natural talent or ability that comes through inheritance, etc. And, there is SPIRITUAL POTENTIAL: that which is received at the time of the child's new birth in Christ. The latter can be described as a gift ministry given by the Holy Spirit, a deposit of God's grace.

Your responsibility, therefore, is more than just fulfilling a desire on your part to do a "musical". The responsibility centers on helping each child discover his or her potential and to utilize the maximum resources you have to help them attain it.

### **I. Selecting the Musical**

#### **A. Consider the following**

1. The content...does it fit your church's personality?
2. Style.
3. Degree of difficulty...take into consideration the children's ages.
4. The length... $\frac{1}{2}$  to 1 hour is good.
5. Seasonal vs. non-seasonal.
6. Will you use instrumental track or piano?

### **II. Select Dates**

- A. Performance
- B. Dress Rehearsal
- C. Technical rehearsal
- D. Auditions

- D. Solo rehearsals
- E. Acting rehearsals
- F. Dance rehearsals
- G. Give yourself at least 10 weeks to practice

### III. Secure Budget

- A. Go to Music Minister or Pastor with a plan of action
- B. Have copies of what you are proposing so they can have one
- C. Include in your budget expenses for:
  - 1. Music
  - 2. Instrumental track
  - 3. Lighting (if not available in your church)
  - 4. Costumes
  - 5. Make-up
  - 6. Props
  - 7. Sound (if not available in your church)
  - 8. Advertising
  - 9. Refreshments for kids
  - 10. Miscellaneous
- D. Communicate and Listen

### IV. Select a Team

- A. Impart to them YOUR vision for what you feel the Lord wants to do with the musical. Be open to their ideas and incorporate where you can, but remember you are the leader, so LEAD.
- B. The purpose of the team is so you can delegate. Give them jobs and let them do them. Include:
  - 1. Rehearsal Assistants
  - 2. Drama Coach
  - 3. Choreographer
  - 4. Lighting Tech.
  - 5. Costume/make-up
  - 6. Set/Prop people
  - 7. Sound Tech.
  - 8. Publicity
  - 9. Someone to handle calling
  - 10. Refreshments
  - 11. Someone to wait for LATE parents
- E. Besides using the parents of kids, it is a good idea to enlist help from the singles, youth group, oldsters, etc.

- F. Your responsibility to your team is to give them DEADLINES and COMMUNICATE CLEARLY with them.
- G. Their responsibility to you is to meet their deadlines and to help you and the children in any way that they can.
- H. If you find that some of your people aren't carrying their part of the load, don't wait! Go to them and see if there is a problem...if there is, then release them of their responsibility and assign it to another.

## **V. Starting the Rehearsals**

- A. REMEMBER, you are going to be challenging these wonderful kids who are FULL of energy, full of wiggles and probably some don't even want to be there. So.....

- 1. BE PREPARED - as director, have everything ready before you get there
- 2. Know the songs you are going to do
- 3. Have the chairs ready
- 4. Tape player set up
- 5. Music ready to go

\*NOTE: You may want to delegate this to one of your assistants

- B. Break your rehearsal time into sections (remember, their attention is short)
- C. Keep things moving once you start
- D. Example of a choral practice:

- 1. Pray
- 2. Start with a lively song - maybe a chorus they know
- 3. Introduce your newest material
- 4. Work on the one you did last rehearsal
- 5. Introduce new one for next rehearsal
- 6. Review the one they learned today
- 7. End with a lively song
- 8. Pray
- 9. Refreshments

\*NOTE: This can be adjusted accordingly

## **VI. Auditions**

- A. About 3 or 4 weeks into rehearsals have auditions for solos. By this time the children are pretty familiar with the music.
- B. This should be a separate time from the regular rehearsals.
- C. Actors should either be chosen prior to starting the rehearsals for the musical or at the 3 week point. Use your judgement.

- D. Try your best to double cast your characters and the solos.
- E. When you choose your soloists, actors, dancers, be sure to give them a schedule of rehearsals.
- F. Make it CLEAR to the parents their child will have extra practices. Let them know at this time about costumes/choral outfits.

## **VII. Teaching the Music**

- A. Remember, children love to MOVE, so incorporate action in their learning time. Use:
  - 1. Calisthenics
  - 2. Marches
  - 3. Charades

(If you make this a fun time for them you will also be instilling in them a love for music.)
- B. Help them learn the words to songs by PRINTING them on large cardboard sheets. Unless your kids are avid music readers, this is the most effective way to learn the songs.
- C. Don't use abstracts to help kids learn the songs.
- D. Choose a different child each time to help you with words.
- E. Have your rehearsal assistants hold them for you.
- F. Develop team work among the kids as they learn the songs. Remember you also want them to have ONE VOICE AND ONE SOUND. Have boys vs. girls or side vs. side. At the end of the practice, the side that accumulates the most points, gets an extra cookie or a sticker, etc.
- G. Use positive reinforcement in helping the kids learn their songs. They want to do their best so help them by encouraging them.

## **VIII. Discipline at the Rehearsals**

- A. Establish your guidelines at the beginning.
- B. If you have a problem:
  - 1. Talk to the child (encourage him, build him and tell him you love him, but...)
  - 2. If behavior persist...talk to the parent and tell them you love Susie, but...
  - 3. If all else fails, then the child is not allowed to come to the rehearsal unless a parent comes with them.

4. Encourage parental participation at all times not just at problem times. Communicate clearly with them. Let them know what is expected of them.

## **IX. Putting the Parts Together**

- A. About 4 weeks before your performance date, start putting the parts together.
- B. You may want to do it by scenes, songs, etc.
- C. Place the children in their positions on the stage. Mark Well! Let them get a feel of it. Staging should be set by now.
- D. Remember though, the children have the loudest voices in the world outside, but when they are on stage, they will be very quiet. PROJECTION needs to be usually 2 times as loud as they are doing it. That way, the night of the performance, they will be projecting just about right.
- E. Children love familiarity, so as much as they can work on the stage, the better.
- F. Begin to use some of your technical people...especially sound.....let the soloists work with mikes at the regular choir practice as well as their individual practices.
- G. There may be some small changes you have to make, so if your technical people can work with you as you go along, things will run smoother.
- H. Approximately 2 weeks before performance, have a costume check. DON'T wait until dress rehearsal.....you might be surprised.

## **X. Technical Rehearsal**

- A. Schedule this one week before your dress rehearsal.
- B. Have cue sheets ready for the entire team.
- C. Have a list of all the children's names and the order for your rehearsal helpers....include a list of entrances and exits.
- D. Have stage & choir clearly marked for positions.
- E. All your team should be there early and everything ready to go.
- F. Kids do not wear costumes/outfits.
- G. This rehearsal is to check all the technical points of the musical:
  1. Sound Quality
  2. Lighting cues

- 3. Singers cues
  - 4. Props
  - 5. Positions
- H. Depending on how your technical rehearsal goes, you may have to schedule another practice during the week.

## **XI. Dress Rehearsal**

- A. Again, arrive early.
- B. Kids should come about 20 min. early to get ready.
- C. Have a room ready and marked clearly where the children are to go for makeup and getting dressed.
- D. Have everything ready to go in the performance area.
- E. Sound and light crew need cue sheets updated from technical rehearsal.
- F. Run through the musical 2 times without stopping.
- G. If there are any mistakes or problems, note them and go on.
- H. At the end of the rehearsal, gather kids and team together. Discuss areas they need to be aware of. Give a good pep talk. Pray with them and let them go home.

\*Note: It is my policy not to have any parents other than those on the team to be in the dress rehearsal. You may do as you wish.

## **XII. Performance**

- A. Have children arrive  $\frac{1}{2}$  hour to 45 minutes before performance time.
- B. They should report directly to the makeup room (the one used in dress rehearsal).
- C. Have performance chaperones keep them in the "waiting room." One chaperone to every 7 kids is good.
- D. Your team should have everything ready at least 1 hour to 45 minutes before performance time so you won't be bothering the audiences arrival.
- E. Make sure sound and light people have updated cue sheets.
- F. About 15 minutes before the performance, gather the children to pray. Pray as a group, individually....and have them pray for you.

## **XIII. Helpful Hints**

- A. Keep a notebook with you at all times.

- B. Record choral problems, dialogue changes, behavior problems, parent problems, cues, staging adjustments.
- C. Don't take the whole group time to deal with an individual problem. Be a good steward of God's time.
- D. Use masking tape to position the children on the stage/risers.
- E. To help children remember who they stand by, you might want to give them a letter of the alphabet.
- F. The use of instrumental tracks instead of a piano can be very advantageous... You can use the tape and leave the background voices on lightly. This makes a much fuller sounding choir. Also if your voices are weak, this will give the kids a positive experience in singing.
- G. Use the tape of the musical for practices. Most musicals are melody and if there is harmony you can add it later.
- H. In developing your choir, let your older kids take the harmony. Usually 3 or 4 is sufficient.
- I. Incorporate the children who don't sing as ushers, set crew, "go-fers"
- J. Just as you had a team to help put on the musical be sure you have some people to help you clean up the night of the performance.... This could be your original team or someone different.
- K. Publicity - depending on your budget, you can get:
  - 1. Radio Time - 0-15 days prior (reserve air time 2 months prior).
  - 2. Newspaper ads - 0-15 days prior to performance.
  - 3. Flyers and posters- 0-30 days prior - book stores, doctors offices, dentists, schools, pre-schools, dance studios.
  - 4. Letters to individual churches from your pastor.
  - 5. Complimentary tickets.

C CHILDREN'S CHOIRS Choirs for children where the emphasis is on the PROCESS and not the product. We are really teaching music--not teaching music to children.

CONTRIBUTES to muscular coordination.

CONTRIBUTES to personal development, expression, creativity, and awareness.

CHILDREN are influenced by what they sing about, the Holy Spirit, ourselves, and others.

CHALLENGE of attitude changes discipline needs to be effective, firm, strong, and loving.

H HELPS in development of right social attitudes.

HOW to worship. Gives him a healthy trust in other people.

I INSTILLS spiritual truths and church music terminology learned.

IF a child attends choir regularly, he will be exposed to these spiritual concepts: Bible, God, Jesus, Church, Self, Others, Home, and Natural World.

IMAGINATION to reach ever higher to quality and beauty, going beyond the daily routine of monotony.

IMAGINE It is for the child who is gifted, handicapped, or slow learner. Let's involve tomorrow's leaders in today's music ministries. Those leaders of tomorrow are children today.

L LAYS the foundation for Christian conversion when he is ready for it.

D DEVELOPS a feeling of AWE, REVERENCE, and WONDER.

R RELEASES emotions and brings satisfaction.

E EXPRESSIONS of praise to God. Choir can furnish a means of expressing praise of God.

N NO ONE has ever been able to estimate the value of good music in the Kingdom of God to the individual and to the world. No one has ever been able to estimate the worth of a child.

NO measure in the world can tell what a boy or girl is worth.

S SENSE OF JOY and gratitude can be felt in children's choir.

SENSE OF ACCOMPLISHMENT can be felt in children's choir.

SELF DISCIPLINE and self control is demanded through music activity.

SUCCESS oriented experiences help a child. It reinforces his positive feelings about his own abilities as well as security with adults and peers.

SCRIPTURE MEMORY



C CHILDREN and music go together like cookies and milk. They are the most wholesome part of the human race. They are the sweetest, the freshest thing from the hand of God.

CONSIDERATION of Others

H HAPPY children are a delight to teach. Choir experience helps to give pleasure. One reason it is a happy experience is because they are activity oriented. They become actively involved in each choir session.

O OFFERS opportunity to develop musical skills, singing, playing moving, creating, music reading, listening.

I INSPIRES child and gives opportunity to creative self expression.

INTERESTING Make rehearsal interesting and they will behave well.

INTELLECTUAL understanding comes after feeling.

R REMEMBER love and understanding of children is more important than musical skill....

IMPORTANT INGREDIENT is LOVE.

S SHARING experiences and group cooperation are stressed in choir.

SELF IMAGE So many timid children blossom from happy successful experiences.

SUCCESS oriented experiences are built in successful choirs.

## THE GOALS OF A WORSHIP SERVICE

### I. What is Worship Leading?

#### A. What is a Worship Leader?

1. A Master of Song (I Chronicles 15:27)
  - a. A worship leader is usually skilled in the area of \_\_\_\_\_ but does not necessarily have to be. (Verse 22)
2. A Royal Priest (Hebrews 13:15)
  - a. A Royal Priest is to publicly display the \_\_\_\_\_ of the Lord. (I Peter 2:9)
  - b. Offer spiritual \_\_\_\_\_ (I Peter 2:9)
3. A Leader (II Chronicles 29:26-30)
  - a. Hezekiah instructed the song service to begin. (Verse 27)
  - b. Lead the people in the next order of service. (Verse 29)
4. A Minister (Exodus 28:1-3; Ephesians 3:7)

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

  - a. A worship leader is to serve the people by bringing them into the presence of God.
  - b. A worship leader is NOT to use this opportunity to showcase his talent.
  - c. A minister is a \_\_\_\_\_. (Matthew 20:26-28)
5. A Vessel Sensitive to the Moving of the Spirit
  - a. God's never in a hurry, WAIT upon the mind of the Lord. (Leviticus 24:22)
  - b. Romans 15:5, 6: The worship leader must know what God wants for a service to be able to bring the people into that same \_\_\_\_\_.
  - c. I Corinthians 2:16: To know the mind of the Lord for a service is not some spooky thing. You HAVE the MIND OF CHRIST, just tap into it.
6. A Levite: (I Chronicles 6:31-48)

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

- a. A worship leader, as well as every Christian, is to be attached, united, joined, and inter-twined to the purposes of God and the vision of the local House of the Lord.

B. The Purpose of the Worship Service.

"To bring the TOTAL man to a place of TOTAL worship."

1. To Bring the People Into the Presence of the Lord.

- a. Psalm 100:1, 2: We are to approach God's presence with \_\_\_\_\_.
- b. Acts 3:19: That we all might be refreshed.

2. To Bring the People Up Into Mt. Zion

- a. In the Bible the Lord dwelt in high places. High places were places of worship. The people went up to meet with God. (Isaiah 33:5; Psalm 76:2)
- b. Isaiah 35:10; 51:11: We approach the Mountain of the Lord with music and singing.
- c. Jeremiah 31:6, 7, 12: (Read)
- d. Jeremiah 50:4, 5: "In those days and at that time, says the Lord, the Children of Israel shall come, they and the children of Judah together; they shall come up weeping as they come and seek the Lord their God...They shall ask the WAY TO ZION with their faces in that direction, saying, Come let us join ourselves to the Lord in a perpetual covenant that shall not be forgotten."
- e. Psalm 65:1: "Praise waiteth for thee, O God in Zion."

3. To Release the Prophetic Mantle

- a. II Kings 3:15: "...while the Minstrel played, the hand and power of the Lord came upon \_\_\_\_\_."
- b. When the presence of the Lord fills the atmosphere, there are times when all may prophesy.

4. To Release the Anointing - To Break Yokes

- a. Isaiah 10:27: "...the yoke shall be destroyed because of the anointing."

5. To Release the Gifts of the Spirit

6. To Cleanse and Prepare Us to Meet With God

- a. Hosea 6:3b: "...He shall come to us as the rain..."

7. To Make Us God-Conscious

8. To Prepare the Hearts of the People for the Word

- a. Hosea 10:11: "Judah (praise) shall plow..." Praise plows our hearts - ready for the seed of the Word of God.
9. To Get the Word of God in Our Mind
  - a. Colossians 3:16: "Let the Word of God dwell in you \_\_\_\_\_."
  - 1) How? - TEACHING and ADMONISHING one another in musical praise.
  - Admonish - "noutheteo": To put in mind, to call attention to, to caution, warn or reprove gently.
10. To Reveal the Character of God
  - a. Psalms 9:11: "Sing praises and declare the \_\_\_\_\_ of God."
  - Doings - "alilah" or "aliylah": The exploits, deeds, works and actions of God.
  - b. Psalms 40:3: Many will hear and see our worship and know the Lord because of the character of God revealed in our \_\_\_\_\_ (Psalms 107:22)
  - c. Psalms 48:10: "As is Your name, O God, so is Your praise to the ends of the earth." Our praise demonstrates to the world our God. He is GREAT so our praise is GREAT.
11. To Bring Unity to the Body of Christ
  - a. The worship service will bring everyone into one accord - one train of thought. (Acts 2:46, 47)
  - b. Jeremiah 31:12: "They shall come and sing aloud in the height of Zion, and shall flow together...." Singing in the heights of God's \_\_\_\_\_ will cause a flowing together.
12. To Release God's Miracle Working Power
  - a. Acts 16:25: "At midnight Paul and Silas...SANG PRAISES...suddenly there was a great earthquake."
  - b. Numbers 21:16-18: Israel sang - then the miracle happened.
  - c. Music during an altar service is powerful - creating an atmosphere of the power of God's presence where the miraculous can happen.
13. To Defeat the Enemy
  - a. Psalms 149:6-9: "Let the HIGH PRAISES of God be in their mouth, and a two-edged sword in their hand...to bind their kings with chains, and their nobles with fetters of iron..."
14. To Proceed the Realization of God's Promises

- a. Isaiah 54:1-3: "SING, O barren, you who did not bear; break forth into SINGING and cry aloud, you who did not travail with child! For the children of the desolate one will be more than the children of the married wife, says the Lord. Enlarge the place of your tent,...For you shall spread abroad to the right hand and to the left..."
- b. I Samuel 2:1-10: Hannah \_\_\_\_\_ and rejoiced over the blessings of God, THEN she became pregnant with three sons and two daughters.
- c. Luke 1:46: Mary sang, praised and magnified the Lord with a prophetic \_\_\_\_\_ that spoke of her being blessed - THEN later she became pregnant by the Holy Spirit.

#### 15. To Offer Spiritual Sacrifices to God

- a. I Peter 2:9: We are a royal \_\_\_\_\_ that are to offer sacrifices of \_\_\_\_\_ to God.

Sacrifice - "thusia": The act of offering something meaningful and valuable.

- b. Sacrifice of Thanksgiving: (Psalm 116:17; 107:22; Jonah 2:9)
- c. Sacrifice of Praise: (Jeremiah 17:26; Hebrews 13:15; Jeremiah 33:11)
- d. Sacrifice of Joy: (Psalm 27:5, 6)
- e. "The Sacrifices of God are a \_\_\_\_\_ and a \_\_\_\_\_." (Psalm 51:17)
- f. The Sacrifices of Righteousness: (Deuteronomy 33:9; Psalm 51:19)
- g. The Sacrifice and Service of Faith: (Philippians 2:17)

NOTE: It is the responsibility of the songleader to get the congregation in such an attitude of heart that they will begin to offer or give away things to God. This is the act of sacrificing as a Priest before God.

#### 16. To Give Glory to God

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

#### 17. To Please Him

- a. Psalm 69:30: "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..."

#### 18. For Us to Enjoy Him

- a. Psalm 16:11: "...in Thy presence is fullness of joy; at thy right hand there are pleasures for evermore."

Songleading: The ability to lead people in songs.

Worship Leading: The ability to lead people in worship.

"Anyone Can Lead Songs, Few Can Lead in Worship"

## II. Principles of Plowing

### A. To Live in God's Presence is to be Plowed

1. Micah 3:12: "Therefore shall Zion (place of God's presence) for your sake be plowed as a field." (Jeremiah 26:18)

### B. Praise Plows

1. Hosea 10:11: "Judah shall plow..."
2. Verse 12: The Principle of Plowing:
  - a. Our responsibility - break up the fallow ground and sow.
  - b. God's responsibility - come as the rain and sunshine.

### C. How Do We Plow?

1. With Praise (Hosea 10:11) How long, how deep?

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

2. With a Matched Team

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

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

- a. Rows must be straight - songleader must plow straight, knowing where he is going.
- b. Knowing how deep - what songs to sing.
- c. Set the plow at different depths for different types of seeds to be planted. (Isaiah 28:25)

4. How Long Do We Plow?

- a. Isaiah 28:24: "Doth the plowman PLOW ALL DAY...?"
- b. II Chronicles 29:28 - Until the offering is \_\_\_\_\_.
- c. Hosea 10:12 - Until God rains righteousness upon you. In other words,  
YOU SEEK THE LORD IN PRAISE UNTIL HE COMES TO YOU.

D. The Worship Leader is the Plowman

1. Holds the Handle of the Plow

- a. The singers in one hand - the players in the other.

1. Ox Goad in One Hand

- a. Original plow had one handle; ox goad was in the other hand.
- b. Ox Goad: a \_\_\_\_\_, sharp pointed instrument. (True exhortation)

3. Do Not Look Back

- a. Luke 9:62 - Looking back to see if this service has reached a higher peak than the last one.

DO NOT COMPARE: Service, talents, groups, etc.

4. Don't Step on the Furrows before the seed is planted and covered.

- a. Announcements, lightness, momentary trivia, sometimes specials will hinder the objectives of the service.

5. If Plowing Isn't Done Right, It is Hard to Plant

- a. If the songservice doesn't get off the ground, it is hard to minister the \_\_\_\_\_.

b. Uneven crops:

1) Lots of Word - little praise (ground wasn't prepared properly)  
crop grows wild and uneven.

2) Lots of praise - little Word (deep furrows but little seed).

## THE PASTOR AND THE MUSICIAN

### I. The Reason Why

A. Unity in Leadership - without it there will be a lack of flow in the services and destruction in the body. (It's a key element.)

1. Psalm 133:1-2: "Behold, how good and how pleasant it is for brethern to dwell together in unity! IT IS LIKE - precious ointment upon the head...that went down to the skirts of his garments." (into the body)

### B. Unity Brings Life

1. With this kind of anointing and flow in unity among leadership there is blessing and revelation of Jesus as LIFE.
2. Become One - means to lose identity and individual rights.

### C. We are Not to be Unequally Yoked Together

1. II Corinthians 6:14-15: Be not unequally yoked together with those who don't believe or flow as you (Pastor) do.
2. I Thessalonians 5:12: "We beseech you, brethern, to KNOW THEM which labor among you..."
3. Deuteronomy 22:10: "Thou shalt not plow with an ox and an ass together."

NOTE: The Pastor and Musicians must be tuned together with one vision and one goal in mind - then pulling together, the soil of peoples hearts will be accurately plowed with straight rows - in this manner God's highest order is accomplished.

### II. How to Increase and Build That Relationship and Flow

#### A. Spend Time Together

1. It is important to get to know each other.
2. Work closely together.
3. Do things together outside of ministry-related activities - get close...become friends.

NOTES: The closer and deeper the relationship - the greater the flow of unity.

#### B. Share and Communicate (This is the basis of any relationship)



1. Share the secret desires and goals you have for the church with your chief musician, in fact all the musicians. (They will feel a part.)
2. No COMMUNICATION brings SEPARATION.
  - a. If the Pastor treats the music department as something separate from what he's doing, IT WILL BE separate from what he's doing.
  - b. No communication aids the work of Satan in the Church.

"By the rivers (streams) of Babylon (confusion) THERE we SAT DOWN, yea, we WEPT..." (Psalm 137:1)

C. Treat the Chief Musician as Team Ministry With You.

1. Take time and draw aside with this team (share, teach, encourage, discipline and pray with them with the laying on of hands.)
2. Let the musicians know they are a team with you...not equal with the pastor but working together as delegated authority.
3. Let no one be part of this team that does not:
  - a. Share the vision of that assembly;
  - b. Is not submitted and obedient to the Pastoral authority (not legalistically but in their spirit); and
  - c. Know they are called of God for this ministry.

NOTE: By putting anyone in leadership is putting your stamp of approval on them. In fact you are saying this is permissible - here is your example.

WARNING: If that person you put in leadership has an independent or lawless spirit, (which is the principle of Satan) then you have put your stamp of approval on the work of Satan in your church. You have put them up as an example of what you want everyone in the church to be like. We allow this because "they play so well." This independent spirit must be treated seriously and CONFRONTED immediately, otherwise it will be reproduced in the congregation.

D. Work With God in Perfecting the Heart Attitudes of Your Musicians

1. Don't put emphasis on the outward!
2. Don't relate the power of God's presence to outward manifestations (dancing, falling) but what is down in the heart.

NOTE: We can have lots of FORMS of expression in our church but very little relationship with God, or on the other hand we can have relationship and depth, and the manifestation will automatically follow out of a sincere heart.

## THE ROLE OF THE MUSICIAN DEFINED

### I. Biblically Founded Ministry

#### A. A Scriptural Term:

"The voice of harpers and MUSICIANS, and of pipers, and trumpeters, shall be heard no more at all in thee...." (Revelation 18:22a)

"David spake to the chief of the Levites to appoint their brethern to be the SINGERS with INSTRUMENTS of MUSIC, PSALTERIES and HARPS and CYMBALS, sounding by lifting up the voice with joy." (I Chronicles 15:16.

"The SINGERS went before, the PLAYERS ON INSTRUMENTS followed after, among them were the damsels playing with timbrels." (Psalm 68:25)

#### B. A Scriptural Ministry Commanded by God

1. II Chronicles 29:25 (Read) - Commanded to play musical instruments.
2. Psalm 96:1 - Commanded to SING praises.

### II. Ministry Defined

#### A. A Ministry of the Flow of God

1. "JUBAL" - first musician mentioned in God's Word; came from the seed of Cain. (Law of first mention.)
2. "JUBAL" means: Stream, to flow, to bring forth (especially with pomp - splendor, showy display), carry, lead forth, ANTEDILUVIAN - before or on the crest of a flood or stream.

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

- a. "I will OPEN RIVERS in high places and FOUNTAINS in the midst of the valleys, I will make the wilderness a POOL of water, and the dry land SPRINGS of water." (Isaiah 41:18)
- b. "...it shall bring forth new fruit because their WATERS they ISSUED out of the sanctuary." (Ezekiel 47:12)

#### B. A Ministry of Prophetic Release

1. By the ministry of the players of instruments, the Spirit of God in

revelation, wisdom and knowledge is released. The musician can bring a \_\_\_\_\_ mantle, or Spirit of prophecy upon others as well as himself.

- a. II Kings 3:14-19: A minstrel played and created an atmosphere that brought the hand of God on Elisha and he prophesied the accurate Word of God.

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

- b. I Chronicles 25:1-3: King David appointed musicians to prophesy on their instruments - upon the instrument the musician ministered the \_\_\_\_\_.
- c. I Samuel 10:5, 6: A company of prophets playing instruments of music and prophesying.

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

- d. II Chronicles 29-26-28a: "...the Levites stood with the instruments of David, and the priests with the trumpets...when the burnt offering began, the SONG OF THE \_\_\_\_\_ began also with the trumpets, and with the instruments...."

#### C. A Ministry of Deliverance

1. By the ministry of the players of \_\_\_\_\_, demons, evil spirits, and wicked creatures are forced to retreat.
  - a. I Samuel 16:16-18, 23: David simply played songs of God in praise upon his instrument with his hand, and demonic darkness departed from King Saul.

#### D. A Ministry of Warfare

1. ENEMIES ARE DEFEATED by the ministry of the players of instruments, whether they are in a defensive or offensive position.
  - a. Joshua 6:9, 10, 16: Joshua's offensive on Jericho.

NOTE: God gave Joshua HIS battle plan. God purposed that musical instruments be used in OUR SPIRITUAL \_\_\_\_\_.

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

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

NOTE: The blowing of the TRUMPETS (praise), preceded the breaking

of the PITCHERS (earthen vessel of man) and the revealing of the lamps (Spirit and Word of God).

"...the three hundred blew the TRUMPETS, and the LORD SET every man's sword against his fellows, even throughout ALL the host: and the host fled..." (Judges 7:22)

- c. II Chronicles 13:14, 15: King Abijah's DEFENSIVE move against Jeroboam's ambush turned the tables and brought TOTAL \_\_\_\_\_.

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

- d. Psalm 144:1b: "Blessed be the Lord...Who teaches my hands to war and my fingers to fight;..." God is teaching us to war with our \_\_\_\_\_ instruments.

#### E. A Ministry of Heavenly Worship

1. Instruments of Music are Connected with Worship in the Heavenlies in both Old and New Testaments.

- a. II Chronicles 5:12-14: "...as the TRUMPETERS and SINGERS were as one, to make one sound to be heard in PRAISING and THANKING the Lord; and when they lifted up their voice with the TRUMPETS and CYMBALS and INSTRUMENTS OF MUSIC, and PRAISED the Lord...that THEN the house was filled with a cloud, even the house of the Lord;...for the GLORY (heavy, rich, numerous, and abundant splendor of God) had filled the house of the Lord."

- b. Revelation 5:8; 14:2; 15:2: The overcomers, the 144,000, the 4 beasts of living creatures, and the 24 elders were all players of \_\_\_\_\_ and played before the throne of God continually.

#### F. A Ministry of Deep Communication

1. Psalm 49:4: "I will open my dark saying (puzzle, problem, hard questions), upon the HARP."

#### G. A Ministry of Teaching the Word of God

1. Colossians 3:16: "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing (call attention to, put in mind, caution)..."

FLOWING WITH PASTORAL LEADERSHIP  
IN THE DANCE MINISTRY

I. Being Under Leadership - Having a Vision of The House

A. A Worshiper, Communicator

Genesis 22:5

B. A Dancer

Exodus 15

II Chronicles 7:6

II. Submission to Leadership

A. The Chain of Command

I Chronicles 12:17

I Chronicles 12:38

B. Freedom in submission

III. The Anointing Sensing "His" Presence

A. Dancing with the Anointing

Exodus 28:41

B. Moving without the Anointing, the pitfalls

IV. The Dance Meeting

A. Time of growth and creativity

B. "Praise by their Ministry"

THE AUTHORITY OF OUR FEET

THE WARFARE OF THE DANCER

I. The Washed Feet

II. The Feet Of The Priest

III. The Marching Order

IV. The Treading In The Heavens, The Foot Of Brass

V. "His" Footstool

VI. At "His" Feet

## 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 immer-  
sion for born-again believers only.

Baptists/Mennonites/  
Brethren Churches/  
Fundamentalists

##### C. 1750 - Purity of Lifestyle/Holiness

The Wesley Brothers were used of God to spear-  
head the Holiness Revival throughout the world.  
The doctrine of Sanctification was restored to the  
Church.

Methodists/Free  
Methodist Church/  
Wesleyan Church

##### D. 1880 - Divine Healing

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

Christian and Mission-  
ary Alliance/Church  
of the Nazarine/  
Holiness Movement

##### E. 1906 - Baptism in the Holy Spirit

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

Assemblies of God/  
Church of God/Four-  
square Churches/  
Various Penticostal  
Denominations

##### F. 1948 -Laying-on-of-Hands with Prophecy/Praise and Worship/Governmental Ministries

The 1948 Revival broke out in North Battleford, Sas-  
katchewan, Canada, and swept the world with the  
new sound of joy, praise, worship, spiritual singing;  
a restored emphasis upon the prophetic ministry and  
five-fold governmental offices of the Church, and a

Restoration Churches  
Charismatic Movement/  
Neo-pentecostalism

new awareness of God's purposes for His glorious Church.

## **II. The Restored Church Will Defeat All Enemies of Christ!**

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

1. The last enemy of Christ to be defeated is death.
2. As the Church moves into full restoration, she will move into a perfected state of righteousness that will produce resurrection life (read I Thessalonians 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 and 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).

## V. 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!

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 broke 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:

- a) Anointed information
- b) A dynamic experience of praise & worship
- c) A hearty serving of good food
- d) Ample time for personal fellowship & sharing
- e) A place to rest
5. Below is a sample schedule of a Friday night and 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 worshiping 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.

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.

III. **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 came 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 (worshiping 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 bondage of self-will, fear, intimidation, timidity, shyness and 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 one 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 (verse 6)
- b. Dancing (verse 6)
- c. Playing musical instruments (verse 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:

## THE SACRIFICE OF PRAISE: OUR PRIESTLY MINISTRY

We are all priests unto God and, as such, we need to fully realize the tremendous ministry we have as a praising priest. In these great days of Holy Spirit renewal the Lord is making real to us the meaning, function, purpose and responsibility of being a New Testament priest that offers up "spiritual sacrifices acceptable to God by Jesus Christ." (1 Peter 2:5)

### **I. God Gave the Plan of the Priesthood to Moses.**

A. The place where the plan of the priesthood was given was upon Mt. Sinai.

"...came they into the wilderness of Sinai...and there Israel camped before the mount...and Moses went up unto God, and the Lord called to him out of the mountain...." (Exodus 19:1-3)

B. The conditions of the priesthood were given:

1. "...if ye will obey my voice." (Exodus 19:5)

2. "...and keep my covenant." (Exodus 19:5)

C. The promise of the priesthood was also given:

1. "...then ye shall be a peculiar (rare) treasure unto me...and ye shall be unto me a kingdom of priests, and an holy nation...." (Exodus 19:5, 6)

### **II. The Priesthood Was Meant for All the Children of Israel.**

A. "Thus shalt thou say to the house of Jacob, and tell the children of Israel...." (Exodus 19:3)

B. "...these are the words which thou shalt speak to the children of Israel..." (Exodus 19:6)

C. "And all the people answered together and said, All that the Lord has spoken we will do...." (Exodus 19:8)

### **III. The Children of Israel Broke the Conditions of the Priesthood.**

A. They worshipped the golden calf; the condition was broken by idolatry.

1. The children of Israel disobeyed God's voice by making a graven' image. "Thou shalt have no other gods before me...thou shalt not make unto thee any graven image...ye shall not make with me gods of silver, neither shall ye make unto you gods of gold." (Exodus 20:3, 4, 23)

2. The children of Israel broke God's covenant by worshiping the golden

calf. "...and I will take you to me for a people, and I will be unto you a God, and ye shall know I am the Lord your God...." (Exodus 6:5-8)

**IV. The Priesthood Became Limited to the Tribe of Levi, Because of the Golden Calf Idolatry.**

- A. Moses asked, "Who is on the Lord's side"? and the sons of Levi responded. (Exodus 32:26)

NOTE: Just prior to Moses coming back from the mount and dealing with the idolatry of the people, the Aaronic High-priesthood had just been instituted by God as He gave Moses the tabernacle pattern on Mt. Sinai (Exodus 28:1). However, the original intent of God was for all the children of Israel to function as ministering priests. This plan was thwarted by the people's rebellion in making and worshipping the golden calf. At this point the priesthood became selective and limited only to the Levitical tribe (the Levites).

**V. The Promises of the Priesthood is Now Fulfilled in the Church, the New Covenant Priesthood of Believers.**

- A. I Peter 2:5: "Ye also as lively stones are built up a spiritual house, an holy priesthood, to offer up spiritual sacrifices...."
- B. I Peter 2:9: "But ye are a chosen generation, a royal priesthood...."
- C. Revelation 1:5, 6: "...unto him that loved us and washed us from our sins in his own blood, and hath made us kings and priests unto God...."
- D. Revelation 5:9, 10: "And hast made us unto our God kings and priests...."

NOTE: When Jesus gave up the ghost at Calvary, the veil in the temple was rent in twain from top to bottom, thus assuring every blood-washed child of God entrance into the holy of holies (His presence) for themselves. It was at Calvary that the New Testament priesthood of all believers was instituted...through His precious blood!

**VI. The Function of the Priesthood Was to Offer Sacrifices; its Purpose Was to Minister Unto the Lord by Means of Those Sacrifices.**

- A. Under the Old Covenant, physical sacrifices were offered (animals, birds, meal, etc.)
1. Exodus 28:3: "...that he (Aaron) may minister unto me in the priest's office."
    - a. Four times in Chapter 28 of Exodus God uses the phrase "minister unto me to describe the ultimate purpose of the priesthood.
- B. Under the New Covenant spiritual sacrifices were offered (praise and worship).
1. I Peter 2:5: "Ye...are an holy priesthood to offer up spiritual sacrifices acceptable to God by (through) Jesus Christ."

2. 1 Peter 2:9: "But ye are a chosen generation, a royal priesthood, a holy nation, a peculiar (rare) people that should SHOW FORTH (demonstrate) the PRAISES of him who hath called you out of darkness into his marvelous light."
3. Hebrews 13:15: "By (through) him therefore, let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to his name."

NOTE: From the Old Covenant to the New Covenant, the function and purpose of the priesthood never changed! We are still commanded to minister unto the Lord with sacrifice, or an offering. The Old Covenant sacrifices were animals. Jesus' substitutionary death at Calvary's cross forever abolished the animal sacrifice system. He became our Lamb...the Lamb of God! The sacrifice that God desires today is the sacrifice of praise, the fruit of our lips giving thanks to Him. Thus, when we stand in the house of the Lord and offer up our voice and hands in praise and thanksgiving, we are moving into divine fulfillment of our office and ministry as priests unto God. Hallelujah!

#### VII. The Bible Pattern of Praise for the New Testament Priestly Ministry in the Church is Found in the Psalms.

- A. The Psalms are the chief depository of Biblical patterns of praise and worship in the church. The early church used the Psalms as a guide book for worship, as did the first settlers of America. In the Psalms, David, Asaph, the Sons of Korah, and others, have given us nine primary ways in which to express our heart of worship to the Lord in eternal acts of praise.
  1. Three ways to praise with the voice: singing, shouting and speaking praise.
  2. Three ways to praise with the hands: lifting, clapping, playing musical instruments.
  3. Three ways to praise with our bodies: standing, dancing, bowing/kneeling. Romans 12:1 (NAS): "I urge you therefore, brethren, by the mercies of God, to present your BODIES a living and holy sacrifice acceptable to God, which is your spiritual service of worship."

#### VIII. Conclusion

As a praising New Testament priesthood we draw nigh unto God through our ministry of worship unto Him. He has promised to inhabit (dwell) in our praises (Psalms 22:3). Let us continually remember that praise and worship is not something we do only when our flesh feels like it. Our priestly ministry of praise does not depend on our feelings or emotions. Because we are redeemed by His blood, we are priests. And our God is worthy of praise always. Psalm 50:23: "Whoso offereth praise, glorifieth me...."

**A VISION FOR THE ARTS: THEIR NATURE AND FUNCTION IN THE KINGDOM**

- I. "Vision" Rom. 10:14ff, Pro. 29:18, Jn. 12:21
  - A. What is one?
  - B. How is it received?
  - C. How does visual perception relate to spiritual vision?
- II. Importance of visual or non-verbal communication
  - A. Variations amongst individuals
    - 1. Personality and experience
    - 2. Factors of intelligence
    - 3. Right brain vs. left brain dominance
  - B. Literacy trends
  - C. Cross-cultural concerns
- III. Scriptural instances of God's use of non-verbal communication
  - A. Stress on visual - Heb. 11:13, I Pet. 2:9, Rom. 8:19, etc.
  - B. God's standard - Is. 59:19, 62:10
  - C. Rainbow - Gen. 9:13
  - D. Abraham - Gen. 15:5-6, Is. 51:2
  - E. Sabbath - Ex. 20:12
  - F. Moses' Tabernacle - Heb. 9:6-9
  - G. Solomon's Temple - II Chron. 3 & 4
  - H. Passover - Ex. 12:25-27
  - I. Israel - Is. 42:6, Rom. 2:17ff
  - J. Jesus' miracles - Gospels
  - K. Tongues - I Cor. 14:22, Is. 28:11
  - L. Music and sound - Num. 10, Ps. 150, I Chron. 25:3, I Sam. 16:23
  - M. Song - Col. 3:16
  - N. Dance - Ex. 15:20, Ps. 149:3, Ps. 150:4

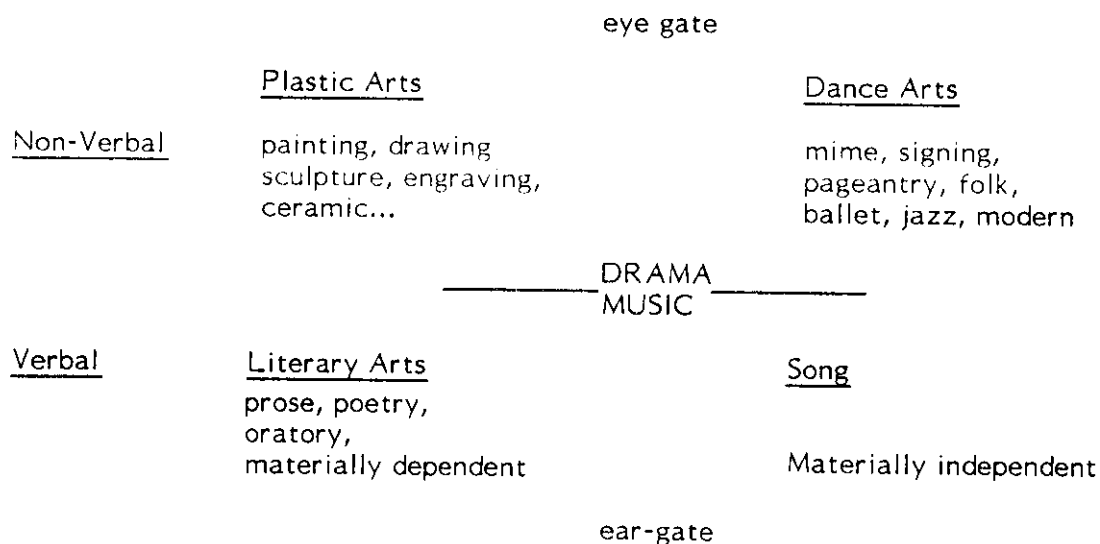
- O. Prophetic or symbolic actions - Acts 21:11, Jer. 18, Ezek. 4
- P. Spectacle - I Cor. 4:9

\*NOTE: Some of these involve the combining of verbal and non-verbal forms. In some cases the activity was specifically instituted by God, in others it was the expression of Godly people unto the Lord or to one another. These examples cover the range from sculpture and embroidery to architecture through music, dance and spontaneous drama. Examples include symbols, signs and models as well as more typical artistic creations. These are all in addition to God's extensive use of verbal forms such as prose, poetry, and oratory.

#### IV. Art

God evidently ordains the use of artistry for His purposes. However, we must have some understanding of what it is if we are to see how He would have it be used by the church today.

- A. What is Art?
- B. What forms does it take?
- C. How are these forms related?



#### V. The Functions of Art

- A. Relation to reality and truth
- B. Consequent effects
  1. Enjoyment: of Creation and skill of the Creator behind the artist
  2. Inspiration: motivation and revelation
  3. Impression: context setting
  4. Communication: a universal language



## **VI. Significance of the Arts for the Kingdom**

- A. Preliminary observations. Mt. 28:19-20, I Cor. 9:22, I Pet. 4:10  
The Arts are a prime vision communicator.
- B. Implications regarding the legitimacy of all fields of Art.
- C. Conclusions about the use of established forms in various fields.
- C. Exploration of applications in the local church setting.

## DANCE APPRECIATION AND CONGREGATIONAL RESPONSE

### **Introduction**

Dance is but one form of visual communication. God highly values visual worship - the expression of our worship through movement, pattern, color, form etc. rather than sound - and non-verbal forms of communication. See Gen. 15:5-6, Is. 59:19, Heb. 9:6-9, Jer. 18, II Chron. 3 & 4, I Pet. 2:9, etc.

Dance itself is a language with a number of dialects. Its rudiments are universally sensible, but more precise communication requires learning the "vocabulary" of dance. To use and understand dance, we must educate our congregations in its place and value.

### **I. Introducing dance to a Congregation**

- A. Give Scriptural basis for the use of dance in the church. Ps 149 & 150.  
For detailed instruction, see notes from other symposium courses.
- B. The congregation needs to be given an overview of "policies and procedures" - how is dance going to fit into their church? How will congregational dance be used? What role will appointed dancers have? Will there be production numbers? interpretive dance? processions?

### **II. Training the Congregation**

- A. Not everyone will be an appointed dancer, but everyone can be ministered to by them. Consider giving background instruction in dance appreciation in a Sunday School class or special seminar. Such a class should cover:
    - 1. Basic Elements of dance and a glossary of terms.
      - a. Space, Time and the human form.
      - b. Rhythm in space and time, pattern.
      - c. Form.
      - d. Symmetry.
      - e. Asymmetry.
      - f. Dynamics.
      - g. Distortion.
      - h. Stylization.
      - i. Virtuosity, tour de force.
      - j. Representational.
      - k. Abstract.
    - 2. Schools of dance and their potential strengths in church application.
      - a. Folk Dances, ethnic dance.
- Mainly useful for communicating broader emotions (celebration, joy, majesty...). Good for large group and congregational involvement.  
Usually limited in design and space elements - one or two lines, circle or square - so well suited for processions.

b. Fine art forms.

1) Ballet.

Foundational form for excellence in any other form of dance. Skill building. Otherwise, classical ballet has limited use in church. It is most suited for interpreting classical music.

2) Modern.

Also Modern Ballet. Much freer than classical ballet. Excellent for all types of production dances and interpretive. Able to express very wide range of feelings and ideas.

3) Jazz.

Foundation is rhythm rather than pattern is space. Is more appropriate for contemporary, Gospel and Gospel Rock types of music. Much more dependent on its music than ballet or modern. Has more emphatic and earthy feel.

4) Tap.

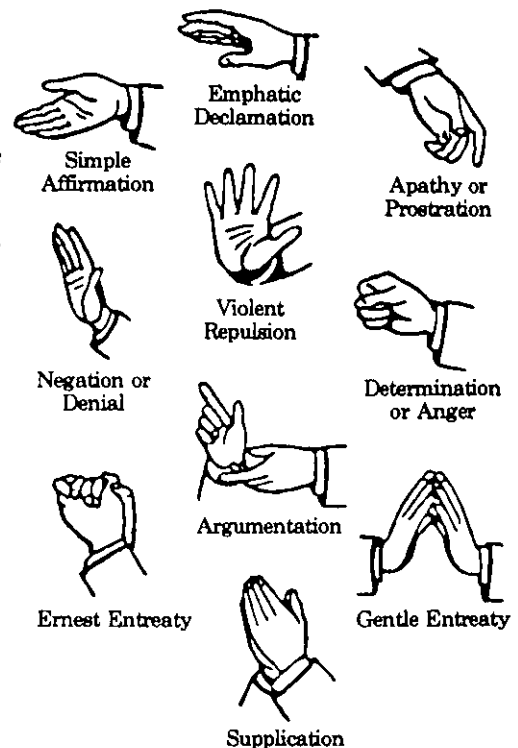
Foundation in rhythm. Relatively little application in church, though helps build skill, and may be integrated into productions.

3. Beginning guidelines for interpreting dance.

- a. The more familiar you are with the language the more easily and clearly you will understand the message. Expose your congregation to dance in varied forms and settings on a regular basis. Give on-going instruction and encouragement through methods described below (III)

- b. An example of the "vocabulary" applicable to some forms of dance. This is just in ref. to hand movements. To some extent there is a similar ability to understand the symbolism of movements of other body parts, the whole dancer and the dancers in relation to each other. Dance involves three types of movement: instinctive actions and expressions, sign language, and dance steps.

- c. Sense your spontaneous feeling response to the dance, not just your analytical interpretation. "Because we are in close physical sympathy with what we are looking at....it is through the pattern of steps that emotion is transmitted."



- d. Realize this implies the need for anyone choreographing a dance to carefully think through the proper movements to use to express the desired message. Do not be the dancing version of Mrs. Malaprop or the Classic Californian, "Uh, yuh know, like, um, I, ah, man, you know, like, wanna say, um, um, um, o wow,..." Ideally every movement should have a purpose and not clutter or confuse the issue.

### III. Practical and Tactical Guidelines

#### A. The Pastor and Elders.

The Pastor especially is the prime agent in setting an interpretive framework for the dance. As such he must:

1. Educate himself.
2. Model Support and interest.
3. Edify the congregation.
4. Work closely with the dance ministry.
5. Be sure the whole congregation rejoices in dance at times when the theme of the service is appropriate.

#### B. The Worship Leader.

1. Be familiar with basic dance terminology etc.
2. Be a good model.
3. Clearly direct the congregation as to what will take place, what they should do. Reinforce the message of any dance.
4. Co-ordinate closely with the Dance Leader. When will the dance take place in a service (if it's a production number), what cues will be given, what message are the dancers trying to communicate, when will the dance end, etc.?
5. Be prepared to lead the congregation in response to the dance.

#### C. The Dance Leader

1. Train dancers not only in dance skills, but also to minister in smooth coordination with the worship leader and in submission to the policies of the ruling eldership.
2. Function as prime resource person for the Pastor, Worship Leader and others regarding dance in general and in reference to the dances and programs of your dept.

#### D. The Congregation.

1. Let the leadership educate and edify you. Attend whatever classes are offered, be open to instruction. Let your tastes be broadened. Follow the directions given by the Worship Leader. Be attentive when dance ministry takes place, and ask God to help you receive and understand. When the dance is complete follow the Worship Leader into the correct response. Be supportive of your brothers and sisters as they, work out and apply the restoration of dance ministry to the church.

When congregational dance takes place (at the lead of the W.L.) be sure to join in. If health problems literally prevent you from doing so, stand if possible and clap along vigorously...join in as much as you possibly can. Do not break the unity or quench the Spirit. Remember Michal in II Sam. 6:16-23.

When the appointed dancers minister, the Worship Leader will normally direct the congregation to be seated. Do not "dance along" in your place or in the aisle any more than you would preach along with Pastor during the sermon. Be mindful of any interpretive guidelines you have been given through introductory remarks of program notes. Ask God to speak to you through His dancers. Do NOT applaud at the conclusion of a dance. You should be drawn into a higher experience of worship whether in prayer, congregational praise, or another manifestation. Follow the lead of the Worship Leader. These basic guidelines apply for processions, production dances, and interpretive dance as well.

E. Miscellaneous.

1. Bulletins.
2. Program notes and announcements.
3. Visitors' guide.
4. Display art and information.
5. Advertising.

## BUILDING FOUNDATIONS FOR A SUCCESSFUL DANCE PROGRAM

"But let patience have her perfect work,  
that you may be perfect and entire, wanting nothing."  
James 1:4

### I. Look Before You Leap

#### A. Look to the Lord - Prayer. I Cor. 3:11

1. Key People
2. Clear direction of emphasis
3. Timing
4. Strength in Testing I Cor. 3:13

#### B. Look to the Pastor

1. The wise master-builder I Cor. 3:10
2. The Pastor's Vision
3. Communication and Prayer together

#### C. Look to the Word - John 8:32

1. Where, Why, and How God's People danced
2. Types of Movement (Hebrew and Greek words for 'dance', 'rejoice', 'leap', 'skip', 'whirl', 'bow', 'fall down', etc.)
3. Study Biblical Use of Processions and Banners
4. Historical use of dance in the church

#### D. Look to Seasoned Ministry for help

### II. Learn Before You Leap

#### A. General Foundations

1. The Visual Arts, 'showing forth His praise'
2. Hilarity and Sanctity (dance a holy expression)
  - a. Joy and Holiness in Neh. 8:9-12
  - b. Atonement and Tabernacles, Lev. 23:26-44
  - c. David's Dance and the Ephod
  - d. Isaac and Jesus Heb. 1:9

#### B. Avoiding False Foundations

1. Focus and Direction of Dance (scripturally, seldom directed to God)
2. "dancing in the spirit" doctrine
3. Gender doctrine
4. "Hebrew" dance emphasis (It is secular, as are other ethnic dance forms)
5. Liberty of Movement and Style (Sinai - dance abused; Zion - dance restored)

C. Training the Congregation

1. Learning to worship with the "eye-gate"
2. Leadership and aesthetic appreciation
3. Congregational Rejoicing, Ps. 150
4. The role of the Worship Leader

III. Time to Leap!

A. Excellence is the Goal

Eccl. 9:10 - "do it with our might"

B. Technique - "Where the rubber meets the road!" The necessary foundation for every dance form. (Encourage private lessons) Use Video

C. Structuring a Balanced Program

1. Dance for the "Least to the Greatest". Need two major emphasis.
  - a. Folk Arts - Simple hand-signing, basic folk steps, simple processions.
  - b. Fine Arts - Musicals, production choreography (ballets), advanced processions.
2. Qualifying the Dancer
  - a. Local Church and Priestly commitments
  - b. A Heart of Worship
  - c. Skill: Production Ministry - demonstrate beauty of arms, strength of feet and legs, balance, turns, walks and simple combinations.  
Prophetic - technique, creativity, verbal prophecy.

D. The Weekly Rehearsal - Dual Leadership

1. Prayer and Anointing
2. Study and Discussion
3. Technique (later two levels)
4. Dances (folk and fine may divide)
5. Spontaneity and Creativity

E. Firstfruits

1. Emphasize Quality
2. Solo or very few dancers, short presentation
3. It is safest to start with simple, scriptural fine arts expression

"Let all things be done, decently and in order."

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\*Suggested Reading:

The Gift of Art, G.E. Veith, Inter-Varsity Press, Downer Grove, Ill. 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 Dance Experience, Myron & Constance Nadel, Praeger Publisher, N.Y. 1970

## CHOREOGRAPHY: THE ART OF COMPOSING DANCES

### **I. Foundations for Movement**

- A. Skill
- B. Devotional Spontaneity
- C. Observation and Mimicry
- D. Experimentation and Exposure to style
- E. Motivation and Communication

### **II. Exploring Design in Space**

- A. Symmetry and Asymmetry
- B. Oppositional and Successional
- C. Levels
- D. Direction and Staging

### **III. Exploring Design in Time**

- A. Phrasing
- B. Dynamics
- C. Rhythm
- D. Tempo

### **IV. Getting Started**

- A. Short sketches with few people
- B. Become familiar with theme, music and motivation
- C. Begin forming short mental phrases
- D. Experiment with Movement
- E. Consider the Ending before the End!
- F. Critique (movement, staging, variety, etc.)



## 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 and abstract)
  - 1. It is Biblical; within God's will
  - 2. Communication; to heighten and 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 and 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', '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 riser, sets and dance lifts.

#### B. Design in Time

- 1. Dance Phrasing - the rise and fall of movement in time
  - a. We speak, sing, write music, poetry and 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 and 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 (i.e. Walk, Run, Hop, Jump, Leap, Skip, Turn, Gallop, Contraction, Release, Fall and 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 and Exit

- 1. Two upstage corners - great strength for entry; gives importance and power.

2. Exits; downstage corners more personal, upstage corners more symbolic.
  3. Sides; weak for entry or exit. When areas of weakness unavoidable, use lighting.
- 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 and exits; movement and pause - more interesting.

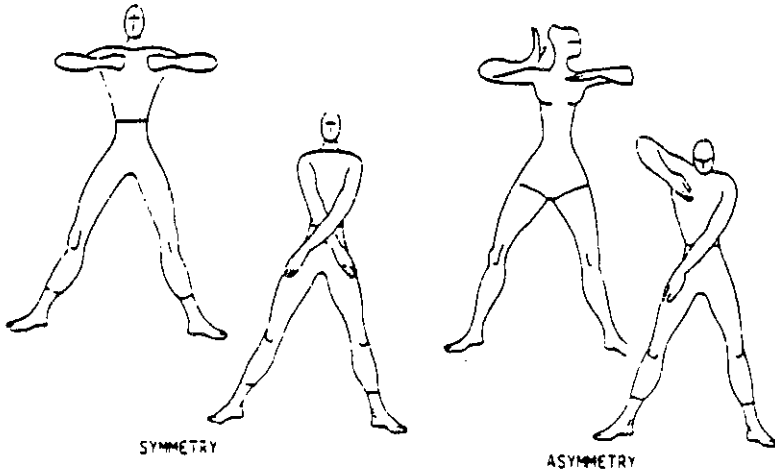
#### IV. How to Begin

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

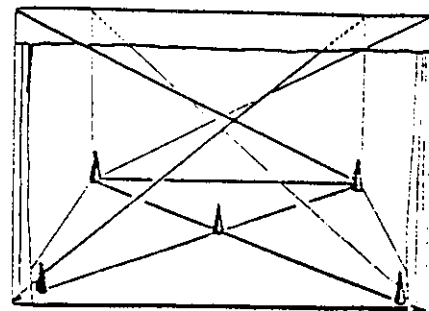
Remember! Movement looks slower and weaker on the stage; Most dances are too long; Monotony is fatal; Be sensitive to Music (don't mutilate it!); Don't leave the ending until the End!  
 PRAY! "That the communication of thy faith might be effectual..."  
 Phil. 6

# DANCE COMPOSITION DIAGRAMS

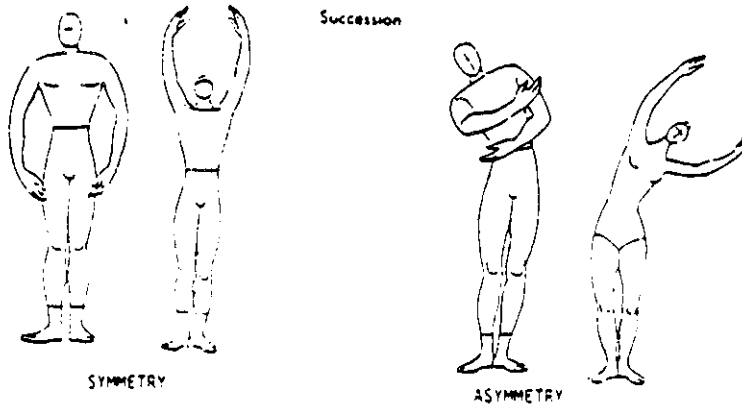
Opposition



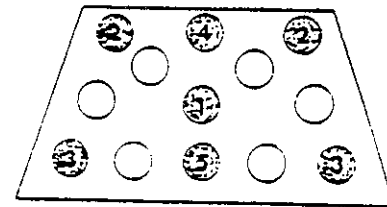
STAGING PRINCIPLES:



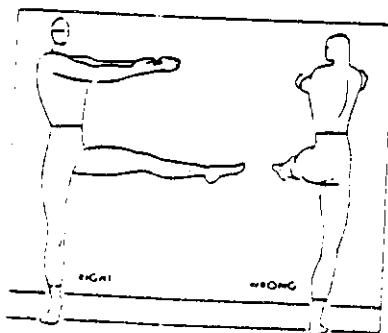
Succession



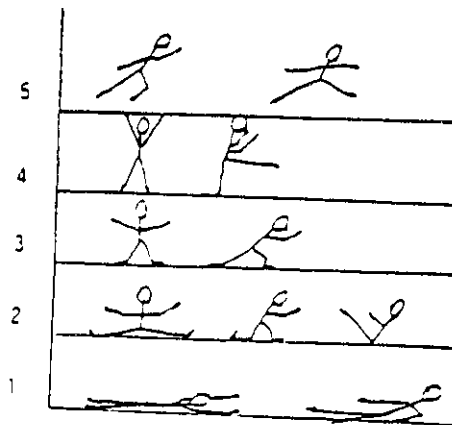
Shaded Areas Strongest



PLANES OF DIRECTION:



FIVE LEVELS:



## FESTIVAL CELEBRATIONS IN ISRAEL AND IN THE CHURCH

- I. In Ancient Israel There Were Major National Feasts or Celebrations Held in Jerusalem Three Times a Year.
  - A. "Three times thou shalt keep a feast unto me in the year." (Exodus 23:14)
    1. The first Feast was Passover, held on the fourteenth day of the first month, also called the Feast of Unleavened Bread, Because Passover was followed by seven days of unleavened bread. (Exodus 12:1-11; 23:15; Leviticus 23:5-8)
    2. The second Feast was the Feast of the Firstfruits, or the beginning of the harvest, which spanned fifty days between the waving of the firstfruits of harvest and the waving of the loaves before the Lord, hence "Pentecost," a name based upon the number "fifty." (Exodus 23:16; Leviticus 23:10-21)
    3. The third Feast was on the seventh month, at the end of the year when the final harvest had been brought in, and it was called the Feast of Ingathering and included the Feast of Tabernacles which was the time of the greatest rejoicing of the year. (Exodus 23:16; Leviticus 23:23-36, 39-42)
  - B. At these times of festival, Israel made preparations for the journey to the Temple in Jerusalem to "appear before the Lord."
    1. They came together from their local cities and villages to celebrate the goodness and glory of God on a national scale in a grander and more glorious fashion than they ever could have enjoyed isolated in their separate local cities.
    2. It is said that the Psalms of "Degrees" or "Ascents" (Psalms 120-134) were sung as the people ascended the mountains of Jerusalem to celebrate the Feasts in the House of the Lord.
      - a. "I was glad when they said unto me, Let us go into the house of the Lord. Our feet shall stand within thy gates, O Jerusalem. Jerusalem is builded as a city that is compact together, whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord." (Psalm 122:1-4)
      - b. "I will lift up mine eyes unto the hills (of Jerusalem) from whence cometh my help." (Psalm 121:1)
      - c. "Behold how good and how pleasant it is for brethern to dwell together in unity (from all over the nation during the Feast days)." (Psalms 133:1)
    3. The pageantry and celebrations of these Feast days was an awesome experience!

- a. Once when David had gathered together "all the princes of Israel, with the priests and the Levites...four thousand praised the Lord with the instruments which I made, said David, to praise therewith." (I Chronicles 23:2, 5)
    - 1) The greater the number of musicians and singers who gathered from the nation on the Feast days, the greater the glory of God that could be manifest through worship and praise!
    - 2) On the heavenly scale God has demonstrated this principle of manifesting His glory by the creation of one hundred million angels (100,000,000) and millions more to display His glory collectively through them all! (Revelation 5:11)
  - b. During the Feast of Tabernacles at the time of the dedication of the Temple of Solomon, the rejoicing was so wonderful that the people of Israel decided to continue celebrating the Feast another seven days! (I Kings 8:2, 65, 66)
  - c. During these magnificent celebrations the joy of Jerusalem could be heard "afar off." (Ezra 3:1-4, 10-13)
- II. **In the Present Day Church God is Restoring These Festival Principles of Israel as More and More Churches are Beginning to Leave Their Local Cities Several Times a Year and Come Together on a National or Regional Scale to Worship the Lord for Several Days in a Grand and More Glorious Fashion Than Would Be Possible at the Local Level.**
- A. The memory of the great glory of these times of worship gives rise to strong desires to gather together again the next time the festival celebration occurs, and these lingering memories also serve as a reminder that the whole is greater than the sum of its parts and that the glory of God is greater upon the whole Body than upon any segment thereof.
    1. The unifying purpose of these gatherings at the translocal level is obvious and the rejoicing is unparalleled, as God provides on earth a taste of the universality and the corporate glory of the worship of the heavenlies!
  - B. Such a theological interpretation of the festivals of Israel in no way negates the fact that spiritually speaking local churches (cities of Israel and Judah) also can be seen to be themselves localized expressions of the heavenly Jerusalem, Mt. Zion and the House of the Lord.
    1. In fact, in ancient Israel, without the local cities there could have been no national festivals, for the people gathered in Jerusalem from all the cities of the tribes; just as today, without local churches where Christians spend the greater part of their lives and execute their ministries, there can be no national or regional gatherings of praise and worship.
    2. In God's wisdom, therefore, we see the balance in Israel of the local and national experiences of spiritual life: worshipers spending most of their lives and time in their local cities and yet gathering several times a year on a national level for worship and celebration so as not to lose their perspective of the whole people of God.

- a. Thus, the present day Church, national worship festivals and conferences are no substitute for the local church, but are rather gatherings of local churches for purposes of corporate worship and celebration.
  - b. Worship conferences are therefore never to become "parachurch" organizations nor are they to develop "translocal" structures to rival the local church, but are simply to be the gathering of the "tribes" and "cities" of Israel and Judah several times a year for the purpose of celebrating the Presence of the Lord.
- III. **One Other National Gathering of Manpower in Ancient Israel Was its Army, a Collection of Trained Warriors From All the Cities and Tribes, Who for a Period of Time in Their Lives, as Was Often Dictated by Enemy Opposition, Left Their Homes and Their Local Cities to Join Others From Around the Nation to Ward Off and Dispel the Enemy From the Whole Region, Thus Helping to Free Their Own Local Cities From Enemy Incursion.**
  - A. The association between these two national gatherings of the people of Israel, the Feasts and the Army or Worship and Warfare, is obvious: the worship and praise of the people of God on a grand national scale by the unified Body of Christ will pierce the heavens and bring spiritual victory to not only the nation but to the local churches as well!
    - 1. It is believed that there was this direct link in the days of King David between the powerful worship and praise which David ordained to be continually offered before the Ark of the Covenant in the Tabernacle of David and the fact that David was victorious everywhere he went and the Lord gave him the victory over all his enemies.
      - a. "David smote the Philistines, and subdued them...and he smote Moab, and the Moabites became David's servants...and the Syrians became David's servants....Thus the Lord preserved David whithersoever he went...and all the Edomites became David's servants. Thus the Lord preserved David whithersoever he went." (I Chronicles 18:1, 2, 6, 13)
  - B. Local churches should be happy to lend their strong warriors for periods of temporary musterings on a national scale to do their part to help rid the whole area of enemy influence!
    - 1. If we do not help our brethren defend the whole nation from enemy attack because of our overwhelming concern for our own local matters, then we may stand to lose our own local liberties to worship because of national bondage!!!
- IV. **In Conclusion, God has Ordained in Scripture National/Regional Celebrations of Praise and Worship When Local Churches Can Gather and Both Rejoice in the Presence and Glory of God in an Unprecedented Way and Also Can Push Back the Powers of Darkness Over Their Nation and Regions So That They Can Continue to Enjoy the Freedom and Liberty of Worship in Their Own Local Areas.**

THE RESTORATION OF DAVIDIC WORSHIP IN  
OLD TESTAMENT HISTORY

- I. **The worship and Praise Instituted in the Tabernacle of David Reappeared in Every Subsequent Old Testament Revival; it Was as if the Restoration of the Presence of God Through Repentance and Seeking the Lord Evoked the Response of Davidic Worship Each Time Among the People of God.**
  - A. Since Davidic worship was not ritualistic, it could not be mechanically continued from generation to generation; it depended upon the prophetic moving of the Spirit of God and so died out when revival ceased during times of idolatry in Israel.
  - B. Davidic praise was not only evident during times of revival in Israel but also in times of victorious warfare; worship and praise became associated with: REVIVAL and VICTORY in war.
    1. Victory Under King Abijah: "And when Judah looked back, behold, the battle was before and behind, and they cried unto the Lord, and the priests sounded with ten trumpets. Then the men of Judah gave a shout, and as the men of Judah shouted...God smote Jeroboam and all Israel before Abijah and Judah." (II Chronicles 13:14, 15)
      - a. The shout of war and the sound of the instruments signaled a great victory for Judah against the ten northern tribes of Israel; Judah won because they "relied upon the Lord" (a faith relationship). (II Chronicles 13:18)
    2. Revival Under King Asa: "And they entered into a covenant to seek the Lord God of their fathers with all their heart and with all their soul...and they swore unto the Lord with a loud voice, and with shouting, and with trumpets and with cornets. And all Judah rejoiced at the oath, for they had sworn with all their heart and sought him with their whole desire." (II Chronicles 15:12-15)
      - a. When the people of Judah ("Judah" means "praise") sought the Lord and renewed the altar (II Chronicles 15:2, 8), God met them and caused them to rejoice in praise and worship.
    3. Victory Under King Jehoshaphat: "And Jehoshaphat bowed his head with his face to the ground, and all Judah and the inhabitants of Jerusalem fell before the Lord, worshipping the Lord. And the Levites...stood up to praise the Lord God of Israel with a loud voice on high...And when they began to sing and to praise, the Lord set ambushments against the children of Ammon, Moab and Mount Seir...and they were smitten." (II Chronicles 20:18-22)
      - a. In this well known example of victory through praise, the warfare of Judah was in the heavenlies, as principalities were pushed back by the Presence of God and Judah won the victory; they did not need to depend upon visible weapons.



- b. The loud praise in evidence that day was an expression of the power of God moving against spiritual forces and establishing the presence of God in the region. (II Chronicles 20:19)
  - c. Holiness also was involved, as they praised the "beauty of holiness." (II Chronicles 20:21)
4. Revival Under Jehoiada and King Joash: "Now when Athaliah heard the noise of the people running and praising the king, she came to the people unto the house of the Lord, and she looked...and all the people of the land rejoiced, and sounded with trumpets, also the singers with instruments of music, and such as taught to sing praise. Then Athaliah rent her clothes and said, Treason, Treason!...So they laid hands on her, and...they slew her there." (II Chronicles 23:12-15)
- a. Athaliah represented a vestige of Baal worship which remained in Judah through the pollution that came from King Ahab in Israel in the north.
    - 1) Athaliah was Ahab's daughter who had married the son of Jehoshaphat, King of Judah; she had become Queen of Judah when her husband was killed and she had murdered all of her own sons of David's line except the baby Joash, who had been hidden from her bloodbath. (II Chronicles, Chapter 22)
  - b. When the true worship of Jehovah was restored, which had been instituted by King David, with praise, instruments, processions, etc., it appeared to be treasonous and heretical to Athaliah.
    - 1) They had lived with religious tradition so long that the real original worship looked like heresy!
    - 2) Even today, true scriptural praise and worship looks heretical to "Christian" religious traditionalists, and they cry "Treason!" whenever the powerful praise of Davidic worship breaks out.
5. Revival Under King Hezekiah: "And he set the Levites in the house of the Lord with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king's seer, and Nathan the prophet, for so was the commandment of the Lord by his prophets..."
- "And the Levites stood with the instruments of David, and the priests with the trumpets...and when the burnt offering began, the song of the Lord began also with the trumpets, and with the instruments ordained by David king of Israel. And all the congregation worshipped, and the singers sang, and the trumpeters sounded..."
- "Moreover, Hezekiah the king and the princes commanded the Levites to sing praise unto the Lord with the words of David and of Asaph the seer. And they sang praises with gladness, and they bowed their heads and worshipped." (II Chronicles 29:25-30)
- a. King Hezekiah had just instituted a time of great cleansing in Judah, as the priests had carried all uncleanness out of the temple. (II Chronicles 29:16)

- b. After the cleansing a great tide of worship and praise broke forth!
  - c. There was such a great revival that it surprised the king and the people: "And Hezekiah rejoiced, and all the people, that God had prepared the people, for the thing was done suddenly." (II Chronicles 29:36)
6. Revival Under King Josiah: "And the singers the sons of Asaph were in their place according to the commandment of David, and Asaph, and Heman, and Jeduthun the king's seer." (II Chronicles 35:15)
- a. Josiah had instituted a great purging of idolatry and had cleansed Judah and Jerusalem, tearing down all the idols and removing idolatrous priests.
    - 1) Davidic praise and worship was restored, following the very wicked reign of Manasseh during which time worship and praise had ceased.
7. Revival Under Zerubbabel: Included among those who left Babylon after the 70 year captivity to return to Jerusalem to restore the Temple worship were "two hundred singing men and singing women." (Ezra 2:65)
- a. After Zerubbabel had restored the altar and had laid the foundation of the temple, a magnificent revival of Davidic praise and worship burst forth!
 

"And when the builders laid the foundation of the temple of the Lord, they set the priests in their apparel with trumpets, and the Levites the sons of Asaph with cymbals, to praise the Lord, after the ordinance of David the king of Israel."

"And they sang together by course in praising and giving thanks unto the Lord...and all the people shouted with a great shout, when they praised the Lord...for the people shouted with a loud shout, and the noise was heard afar off." (Ezra 3:10-13)
8. Revival Under Nehemiah: "And at the dedication of the wall of Jerusalem they sought the Levites...to keep the dedication with gladness, both with thanksgivings, and with singing, with cymbals, psalteries and with harps...with the musical instruments of David the man of God..."
- "And both the singers and the porters kept the ward of their God,...according to the commandment of David, and of Solomon his son. For in the days of David and Asaph of old there were chief of the singers, and songs of praise and thanksgiving unto God." (Nehemiah 12:27, 36, 45, 46)
- a. Nehemiah is a book of the restoration of the temple at the end of the Old Testament age, and this restoration involved the reinstitution of Davidic praise and worship.
    - 1) At the end of the church age, involved with the restoration of the church, we are also seeing a restoration of Davidic praise and worship in fulfillment of 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..."

**II. Not Only Did Davidic Worship Reappear in Each Old Testament Revival Subsequent to His Day, Davidic Worship Was a Part of the New Testament Church as Well.**

- A. The apostle James declared that the New Testament church was the fulfillment of the prophecy concerning the restoration of David's tabernacle:

"And to this agree the words of the prophets, as it is written, After this I will return, and will build again the tabernacle of David, which is fallen down, and I will build again the ruins thereof, and I will set it up, that the residue of men might seek after the Lord, and all the Gentiles, upon whom my name is called, saith the Lord..." (Acts 15:13-17)

1. James was citing Amos 9:11, 12 to explain the fact that Gentiles were being drawn into it.
2. The missionary aspect of Davidic worship is again to be revealed in these last days, for as Davidic worship displays the glory of God in ever increasing ways in our churches, the unsaved will be drawn to the presence of God just as they were in the days of David and Solomon of old and in the days of the early church!

**III. If the Church of Jesus Christ is the Fulfillment of the Tabernacle of David, Then Davidic Worship is Certainly Appropriate for the Church.**

- A. The apostle Paul stated that he worshiped God according to the Old Testament principles: "...after the way which they call heresy, so worship I the God of my fathers, believing all things which are written in the law and the prophets." (Acts 24:14)

- B. It has been clearly established that David received the "New Testament" revelation that God wanted the sacrifice of praise, not of animals:

1. 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."
2. Psalm 51:16, 15: "For thou desirest not (animal) sacrifice, else would I give it...O Lord, open thou my lips, and my mouth shall shew forth thy praise."
3. 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."

THE TABERNACLE OF DAVID: ITS  
NEW COVENANT FULFILLMENT

- 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 agalliao (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; 1 Peter 1:6, 8; 4:13; Jude 24; Revelation 19:7.)
    - b. Lifting of Hands
      - a. In 1 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 Psalms 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.

**IV. The New Testament Establishes the Davidic Principle of the Sacrifice of Praise as the Means by Which We Now Experience the Presence of the Lord Jesus Christ, as We Worship Him in Spirit and Truth (Word).**

- A. In Spirit: Worship and praise is the New Testament means by which we are continually filled with the Holy Spirit.
1. "...be filled with the Spirit (how?)...speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." (Ephesians 5:18-19)
- B. In Truth (Word): Worship and praise is the New Testament means by which the Word of Christ dwells in us as believers!
1. "Let the Word of Christ dwell in your richly in all wisdom, teaching and admonishing one another (in seminars, sermons and classes?) in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." (Colossians 3:16)
- C. King David and the New Testament are in agreement concerning the ministry of praise and worship in the life of the believer:

1. New Testament: "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." (Hebrews 13:15)
  2. King David: "O Lord open thou my lips and my mouth shall shew forth thy praise." (Psalm 51:15)
- D. Certainly the New Testament expects us as Christian believers to worship God according to the Psalms of the Old Testament, for even though the Psalms are in the Old Testament, they are not of it!
1. The Psalms is the most prophetic book of the Old Testament in that it is quoted more, directly and indirectly, in the New Testament than any other book (294 times!) in the Old Testament.
  2. It is in the Psalms that we find the first outburst of missionary vision as King David sang prophetically what he saw in the Spirit, as the Lord showed him all the nations of the earth praising and magnifying the Lord.
  3. Certainly, then, the forms of worship in the Psalms are normative standards of worship and praise for all nations and are to be enjoyed by the church world-wide.
    - a. Psalm 117: "O praise the Lord all ye nations; praise him all ye people."
    - b. Psalm 72: "Yea, all kings shall fall down before him; all nations shall serve him...His name shall endure for ever...and men shall be blessed in him; all nations shall call him blessed." (Verse 11, 17)
    - c. Psalm 86: "All nations whom thou hast made shall come and worship before thee, O Lord, and shall glorify thy name." (Verse 9)
    - d. 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." (verse 27)

THE TABERNACLE OF DAVID:

THE CRISIS OF TRANSITION FROM OLD TO NEW

- I. **David's Tabernacle Revival of Worship and Praise Was Preceded by an Order of Leadership Epitomized by King Saul:**
  - A. Saul knew the prophetic anointing:
    1. The Spirit of the Lord came upon Saul and he was "turned into another man," as he prophesied among the singing prophets. (I Samuel 10:5-13)
    2. The Spirit of the Lord gave him mighty victories. (I Samuel 11:4-11)
  - B. Yet Saul did not wholly follow the Lord, but compromised the principles of God's word whenever the pressure became too great from the people or from circumstances around him.
    1. He "forced" himself against his own conscience and presumed upon the priest's office by offering sacrifices, contrary to the commandment of Samuel. (I Samuel 13:8-13)
      - a. Early in Saul's kingdom, Samuel prophesied that a better king than Saul would arise after him (David). (I Samuel 13:14)
    2. Saul disobeyed Samuel again by keeping alive the king of the Amalekites and the best of the sheep and oxen. (I Samuel 15:1-5, 9-19)
      - a. Saul blamed the people for saving the best cattle for a sacrifice, but Samuel rebuked him by declaring that God wants obedience more than ritualistic sacrifices. (I Samuel 15:20-23)
  - C. In the midst of Saul's reign, the Spirit of the Lord departed from Saul and rested upon David, immediately after Samuel prophesied that David would be the next king of Israel.
    1. David was prophetically anointed by Samuel in a setting typical of a New Testament presbytery service. (Acts 13:1-3; I Timothy 4:14; II Timothy 1:6, 7)
      - a. He received his prophetic word in the midst of his brethren with the local elders (leadership) present. (I Samuel 16:4-13)
    2. Immediately after his anointing, David's music ministry began to flourish; as he prophesied and played upon his harp, evil spirits departed from Saul and he was refreshed. (I Samuel 16:14-23)
      - a. It was this prophetic anointing manifest through praise and worship in song upon the instruments that was to remain with David throughout his life.

- b. The praise music that began in David's life as a young man later filled David's Tabernacle with the praises of God when he became king.
  - c. The praising and worshiping choirs and orchestras in David's Tabernacle were simply a magnification in earth of what David saw and heard in the heavenlies as he worshiped God upon his harp in this early years.
  - d. David's desire when he later became king was to "make the praise of Jehovah glorious." (Psalm 66:2)
3. Just as David's music ministry expanded from his own personal songs to the palace music that refreshed Saul, so his victories expanded from defeating the lion and the bear that threatened his sheep to the defeat of mighty Goliath who had threatened all Israel. (I Samuel 17:34-54)
- a. Yet the public ministry of David in the palace and in the army was no greater personally than his own private worship and warfare among his own sheep.

NOTE: Music ministries that will some day slay Goliaths and soothe kings are first born in the sheepfold.

## II. **The Anointing of God Brought Great Success to David's Ministry and Saul Reacted in a Jealous Rage by Trying to Remove David's Influence From All Israel.**

- A. David's success in battle were greater than Saul's and evoked more praises from the people as the women sang and danced for joy with tambourines and instruments of music crying, "Saul has slain his thousands and David his ten thousands." (I Samuel 18:6, 7)
- B. Saul reacted angrily by twice trying to slay David with a javelin (hurling the "word" at him!) (I Samuel 18:10, 11; 19:9, 10), by sending men to slay him while he slept (I Samuel 19:11-17), and by chasing David through the wilderness with thousands of men to try to kill him.

NOTE: All the future potential power and glory of David's Tabernacle with its prophetic praise and worship and its spiritual warfare which brought victory over all David's enemies was contained in embryonic form in the anointing which rested upon David himself as a young worshipper/warrior. By fighting against David himself, the enemy of praise and worship was attempting to stamp out his future potential for kingdom leadership.

Even in this generation the enemy of God's kingdom is trying to stop the full expression of the power and glory of God from coming forth in prophetic praise and worship by attacks upon individuals in whom resides the potential for such a kingdom manifestation within the church.

## III. **In Spite of Saul's Reaction, the Younger Generation (Typified by Saul's Children, Jonathan and Michal) Loved David and the Anointing That Was Upon Him, and Saul Not Only Had to War Against David, He Also Had to Fight David's Popularity Among the Younger Ministries in His Own House (Church).**



- A. Michael Loved David and deceived the assassins sent by Saul to slay him while he slept. (I Samuel 19:11-17)
- B. Jonathan pledged his own soul to David, "for he loved him as he loved his own soul" and he made a covenant with David (I Samuel 20:16-17); Jonathan also knew that David would be the next king of Israel and that he would be second in command with David. (I Samuel 23:16-18)
  - 1. Jonathan tried futilely to get the new revival of praise and worship (David) accepted within the established religious structure in Israel (the house of Saul).
    - a. David was convinced that Saul would not let him live in the palace, but Jonathan had to learn the hard way, for when he stood up for David, Saul cursed him and threw a javelin at his own son! (I Samuel 20:27-34)

NOTE: Many ministries in traditional religious structures today are responding wholeheartedly to the power and glory of God's presence manifest in Davidic worship and praise, and are eagerly trying to "work it into" the old wineskin of religious tradition. New wine cannot be put into old, hardened wineskins, for it will break them. It must be put into new wineskins which are supple and can move with the fermentation and working of the wine!

- 2. Jonathan presents to us a tragic picture of a man caught in the middle between two allegiances: his loyalty to his father's leadership (tradition) and his heartfelt response to David's anointing (revival).
    - a. Jonathan was unable to break his ties with the old order by suffering reproach in David's army, but ended up tragically dying beside his father, thus forfeiting his right to share in David's throne and kingdom over Israel. (II Samuel 1:4, 17, 25-27)
- IV. **As the Years Passed, More and More Captains and Leaders Defected From Saul's Order and Joined David's Revival, and the Balance of Power Slowly Shifted From Saul to David.**
- A. "Now there was long war between the house of Saul and the house of David: but David waxed stronger and stronger, and the house of Saul waxed weaker and weaker." (II Samuel 3:1)

THE TABERNACLE OF DAVID:

THE HISTORICAL FOUNDATIONS

I. The Path of 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 15:11-18--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)

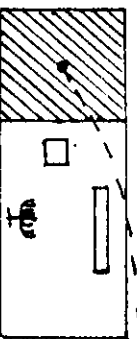
**III. King David Instituted a Brand New Order of Worship in His Day by Placing the Ark of the Covenant Within a New Tabernacle on Mt. Zion and by Ordaining a New Priesthood of Singers and Musicians to Worship and Praise the Lord Before the Ark Continually. (I Chronicles, Chapters 15 & 16)**

- A. This new Tabernacle of David came into existence at the same time that the more traditional, ritualistic ceremonies were being observed in the Tabernacle of Moses at Gibeon, to the north of Zion. (I Chronicles 16:37-39)
- B. The services in the Tabernacle of David were marked by singing, rejoicing in the dance, clapping for joy, shouting, worshipping with instruments and prophesying new songs of the Lord; the services in Moses Tabernacle maintained the ancient rituals of lighting candlesticks, burning incense, setting forth bread, etc.
- C. During King David's reign, God spoke prophetically that He had forsaken the ceremonialism of Moses Tabernacle and had chosen instead the praise and prophetic worship of the Tabernacle of David in Mt. Zion.
  1. "...he forsook the tabernacle of Shiloh, the tent which he placed among men (Tabernacle of Moses)...but chose the tribe of Judah (praise), the mount Zion which he loved (site of the Tabernacle of David)." (Psalm 78:60, 68)
  2. What the priesthood ordained by Moses was performing in ritualistic symbolism (burning incense, candles, etc.), the priesthood of David in Zion was experiencing a real prophetic fulfillment of such symbols (the spiritual incense of worship/praise with spirits set aflame by the prophetic anointing).
- D. King David received a "New Testament" prophetic revelation that what God wanted was not animal sacrifice (ordained under Moses), but the sacrifice of praise (instituted by David).
  1. Psalm 50:13-14: "Will I eat the flesh of bulls, or drink the blood of goats? Offer unto God thanksgiving."
  2. Psalm 51:16, 15: "For thou desirest not (animal) sacrifice, else I would give it; thou delightest not in burnt offering...O Lord, open thou my lips and my mouth shall shew forth thy praise."
  3. 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."
  4. David's understanding of what pleased the Lord agrees with the New Testament: "By him (Jesus Christ) therefore let us offer the sacrifice of praise, that is the fruit of our lips giving thanks to his name." (Hebrews

- E. The priests in the Tabernacle of Moses could never pass beyond the veil into the Holy of Holies where the Ark of the Covenant was, but had to perform their ceremonial acts out in the holy place, outside the veil.
1. What made things worse was that during the ministry of Samuel, the Ark of the Covenant was captured by the Philistines and upon its return was never replaced by King Saul into the Holy of Holies, so all during the reign of Saul and David the Levitical priesthood in the tabernacle of Moses were performing their rituals with nothing "behind the scenes" (behind the veil)! The Holy of Holies was empty!
  2. The Shekinah Glory of God now rested on the Tabernacle of David in Zion where the Ark of the Covenant was relocated.
- F. In the Tabernacle of David, worshipping singers and instrumentalists praised God "continually before the Ark of the Covenant," an unheard of liberty, which was forbidden in the Tabernacle of Moses. (I Chronicles 16:4-6)
1. Because of David's love for the Lord, God allowed David and his priesthood in Zion to experience a simple truth: we come before the Shekinah Presence of God not by ritual and ceremony but by a heart relationship with the Lord which is established in worship and praise.
    - a. Psalm 100: "...come before his presence with singing...enter into his gates with thanksgiving and into his courts with praise..."
  2. God allowed King David and his worshipping priesthood to experience this "New Testament" understanding of worship and praise a thousand years early, because of David's love for the Lord.
    - a. David still had to maintain the sacrificial system ordained by Moses, and it was still functioning in Gibeon during his reign, for the final sacrifice of Christ had not yet been offered; yet God allowed his Zion priesthood to also experience the glory of His presence through praise and worship in a "New Testament" way.
    - b. Thus the Psalms are not an outmoded "old covenant" form of worship, but are glorious expressions of praise and worship for the New Testament Christian today!

## The Fulfillment of Moses' Tabernacle in the Tabernacle of David

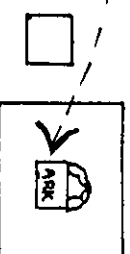
### Moses' Tabernacle in Gibeon



The Ark of the Covenant Was Not There!

Ps. 78:65-72

### David's Tabernacle In Mount Zion



The Presence of God was Here!  
(The Ark of the Covenant)

#### 1. The Altar of Incense

The incense upon the altar, being set aflame, ascend upwards, filling the tabernacle with a pleasant atmosphere.

The incense was to be burning morning and evening, while the lamps were being lit. (Exodus 30:7-8)

#### 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 Chronicles 25:1-3, 6, 7; see Psalms 100, 98, 47, 87, 148-150)

Praise, worship, and prayer brings the prophetic flow of the Word. As we speak praises to God, He speaks prophetically to us. (I Kings 3:14-20; Revelation 29:10)

#### 2. The Candlestick

Oil was burned in the golden candlestick (which had 66 major divisions!) and cast light on everything done in the sanctuary.

#### 2.

The anointing oil of the Holy Spirit burned, producing the light of the Word: prophecy, revelation, wisdom, and knowledge: a spontaneous ministry. (I Chronicles 25:1-5) The Psalms are quoted more often in the New Testament than any other Old Testament book.

#### 3. The Table of Shewbread

Twelve cakes of bread were baked fresh every week, to be eaten by the priests. (Leviticus 24:5-9)

#### 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 Chronicles 25:7-8)

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 a 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.
  - 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 clothes, 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 pair 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 P.J.'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 allowance:
  - 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.

### IV. 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 Experience

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!

FLOWING WITH PASTORAL LEADERSHIP  
IN THE DANCE MINISTRY

- I. "Then He Called His Twelve Disciples Together, and Gave Them Power and Authority Over All Devils, and To Cure Diseases. And He Sent Them To Preach the Kingdom of God, and To Heal the Sick." (Luke 9:1-2) "And They Departed...." (Luke 9:6a)
  - A. "He called His...."
    1. There must be a proper relationship between the pastor and the worship company or any other ministry.
  - B. "He...gave them power and authority...."
    1. ...over designated areas only.
  - C. "He sent them...."
    1. He releases them to ministry.
  - D. "...and they went...."
    1. They were His.
    2. He imparts authority under His authority.
    3. He releases them.
    4. Then they went - and not before.
- III. "And the Apostles Gathered Themselves Together Unto Jesus, and Told Him All Things, Both What They Had Done, and What They Had Taught." (Mark 6:30)
  - A. Communication
  - B. Discussion
  - C. Correction
  - D. Commendation
- III. **Everyone Needs More Anointing.**
  - A. In the scriptures, it came upon the active ones.
  - B. Sitting around and waiting is not the pleasing way, but doing what we can with what we have is the Biblical way.

We must put our talents to use.

2. We receive from God as we associate with those who have more than we have.
- C. "And the Lord came down in a cloud, and spake unto him, and took of the spirit that was upon him, and gave it unto the seventy elders: and it came to pass, that, when the spirit rested upon them, they prophesied, and did not cease." (Numbers 11:25)
1. The "anointing" was the same spirit (the Holy Spirit), but it did not diminish the anointing for leadership that was upon Moses. It was the same anointing, but not the same authority.
- D. In Numbers 16, Korah got men to rise up in a spirit of competition!
1. Here was revealed a "trouble spot" that ruins many "revivals" today, and has on down through church history -- INSISTENCE on EQUALITY of LEADERSHIP.
    - a. This reveals "unresolved rebellion" in the heart of the "Korah and his men."
- E. In Leviticus 10, we see Nadab and Abihu offer "strange fire."
1. They were acting in the things of God without knowing the mind of God!
  2. We cannot use carnal means to kindle the fire of devotion and praise -- "manipulation."
  3. "Which things have indeed a show of wisdom in will worship...."(!) (Colossians 2:23)
- F. In Exodus 30:9 God forbids strange (counterfeit) incense.
1. There is a warning against "imitating" the real.
- G. In spite of the shared anointing, God held Moses accountable to see that everything was done according to the pattern shown to him on the Mount.
1. "According to all that the Lord commanded Moses, so the children of Israel made all the work. And Moses did look upon all the work, and, behold, they had done it as the Lord had commanded, even so had they done it: and Moses blessed them." (Exodus 39:42-43)
  2. "And the children of Israel did according to all that the Lord commanded Moses...." (Numbers 2:34) No one part is greater than the whole.
- H. The Apostle Paul exhorts that we be of the same mind.
1. "Now I beseech you brethren, by the name of our Lord Jesus Christ, that ye all speak the same thing, and that there be no divisions among you; but that ye be perfectly joined together in the same mind and in the same judgment." (I Corinthians 1:10)

2. "Now the God of patience and consolation grant you to be likeminded one toward another according to Christ Jesus: That ye may with one mind and one mouth glorify God, even the Father of our Lord Jesus Christ. Wherefore receive ye one another, as Christ also received us to the glory of God." (Romans 15:5-7)

## THE FINAL GLORY OF THE CHURCH

### **I. God's Intentions for the "Last Days" are the displays of His glory in the earth.**

#### **A. The scriptures prophesy of this.**

1. Numbers 14:21 - "But as truly as I live, all the earth shall be filled with the glory of the Lord."
2. Psalm 72:29-30 - "And blessed be his glorious name for ever: and let the whole earth be filled with his glory; Amen, and Amen."
3. Matthew 6:10 - "Thy kingdom come. Thy will be done in earth, as it is in heaven."
4. Habakkuk 2:14 - "For the earth shall be filled with the knowledge of the glory of the Lord, as the waters cover the sea."
5. Isaiah 66:18,23 - "For I know their works and their thoughts: it shall come, that I will gather all nations and tongues; and they shall come and see my glory." (vs 23) "And it shall come to pass, that from one new moon to another, and from one sabbath to another, shall all flesh come to worship before me, saith the Lord."

### **II The vehicle for the display of God's glory in the last days is His Church**

#### **A. We must now understand that the Old Testament prophecies regarding Mt. Zion, the City of God, Jerusalem, assembly, kingdom, the new covenant, etc. all refer to the Church.**

1. Hebrews 12:22-24,28 "But ye are come unto mount Zion, and unto the city of the living God, the heavenly Jerusalem, and to an innumerable company of angels, (vs 23) To the general assembly and church of the firstborn, which are written in heaven, and to God the Judge of all, and to the spirits of just men made perfect. (vs 24) And to Jesus the mediator of the new covenant, and to the blood of sprinkling, that speaketh better things than that of Abel. (vs 28) Wherefore we receiving a kingdom which cannot be moved, let us have grace, whereby we may serve God acceptably with reverence and godly fear."

#### **B. The prophets tell us that God's ultimate intention is to lighten the earth with His glory; i.e.: an unprecedented visitation of the fullness of His presence and glory.**

1. Haggai 2:9 - "The glory of this latter house shall be greater than of the former, saith the Lord of hosts; and in this place will I give peace, saith the Lord of hosts."

#### **C. The Lord will create a cloud, fire, signs and wonders upon the assemblies of Mt. Zion.**

1. Isaiah 60:1-6 - "And the Lord will create upon every dwelling place of mount Zion, and upon her assemblies, a cloud and smoke by day and the shining of a flaming fire by night: for upon all the glory shall be a defence. (vs 6) And there shall be a tabernacle for a shadow in the daytime from the heat, and for a place of refuge, and for a covert from storm and from rain."

- a. The Lord involves us in creating the cloud.
  - 1) Leviticus 16:2,3,12 - And the Lord said unto Moses, Speak unto Aaron thy brother, that he come not at all times into the holy place within the veil before the mercy seat, which is upon the ark; that he die not: for I will appear in the cloud upon the mercy seat. (vs 3) Thus shall Aaron come into the holy place: with a young bullock for a sin offering, and a ram for a burnt offering. (vs 12) And he shall take a censer full of burning coals of fire from off the altar before the Lord, and his hands full of sweet incense beaten small, and bring it within the veil.
  - 2) Psalm 141:2 - "Let my prayer be set forth before thee as incense; and thy lifting up of my hands as the evening sacrifice."

### III. The pre-requisites of the church to prepare for His glory:

#### A. Prayer and Praise

- 1. Revelation 8:2-5 - "And I saw the seven angels which stood before God; and to them were given seven trumpets." (vs 3) And another angel came and stood at the altar, having a golden censer; and there was given unto him much incense, that he should offer it with the prayers of all saints upon the golden altar which was before the throne. (vs 4) And the smoke of the incense, which came with the prayers of the saints, ascended up before God out of the angel's hand. (vs 5) And the angel took the censer, and filled it with fire of the altar, and cast it into the earth: and there were voices, and the thunderings, and lightning, and an earthquake."

#### B. Righteousness

- 1. Hebrews 1:9 - "Thou hast loved righteousness., and hated iniquity: therefore God even thy God, hath anointed thee with the oil of gladness above thy fellows."
- 2. Isaiah 61:11 - "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."
- 3. Isaiah 60:21-22 - "Thy people also shall be all righteous: they shall inherit the land for ever, the branch of my planting, the work of my hands, that I may be glorified. (vs 22) A little one shall become a thousand, and a small one a strong nation: I the Lord will hasten it in his time."
- 4. Jeremiah 33:16 - "In those days shall Judah be saved, and Jerusalem shall dwell safely: and this is the name wherewith she shall be called, The Lord our righteousness."

#### C. Obedience

- 1. Jeremiah 7:23 - "But this thing commanded I them, saying. Obey my voice, and I will be your God, and ye shall be my people: and walk ye in all the ways that I have commanded you, that it may be well unto you."
- 2. Revelation 22:14 - "Blessed are they that do his commandments, that they may have right to the tree of life, and may enter in through the gates into the city."

#### D. Unity

1. Psalm 133:1-3 - "Behold, how good and how pleasant it is for brethren to dwell together in unity! (vs 2) It is like the precious ointment upon the head, that ran down upon the beard, even Aaron's beard: that went down to the skirts of his garments; (vs3) As the dew of Hermon, and as the dew that descended upon the mountains of Zion: for there the Lord commanded the blessing, even life for evermore."
  - a. David's Tabernacle had the ark of His presence.
  - b. Shiloh had the ordinances minus the shekinah.
  - c. In Solomon's Temple all of the ordinances i.e.: foundation stones or first principles, came together under one canopy of divine glory.
    - 1) This division was in existence in type by the separation of Judah and Israel. Judah was the first to bring back the presence of the king, and later the kingdom was united.
      - (a) II Sam. 20:22-23 - "Then the woman went unto all the people in her wisdom. And they cut off the head of Sheba the son of Bichri, and cast it out to Joab. And he blew a trumpet, and they retired from the city, every man to his tent. And Joab returned to Jerusalem unto the king. (vs 23) Now Joab was over all the host of Israel: and Benaiah the son of Jehoiada was over the Cherethites and over the Pelethites."
      - (b) Ezk. 37:16-19, 26-28 - "Moreover, thou son of man, take thee one stick, and write upon it. For Judah, and for the children of Israel his companions: then take another stick, and write upon it. For Joseph, the stick of Ephraim, and for all the house of Israel his companions: (vs 17) And join them one to another into one stick; and they shall become one in thine hand. (vs 18) And when the children of thy people shall speak unto thee, saying, Wilt thou not shew us what thou meanest by these? (vs 19) Say unto them, Thus saith the Lord God: Behold, I will take the stick of Joseph, which is in the hand of Ephraim, and the tribes of Israel his fellows, and will put them with him, even with the stick of Judah, and make them one stick, and they shall be one in mine hand. (vs 26) Moreover I will make a covenant of peace with them: it shall be an everlasting covenant with them and I will place them, and multiply them, and will set my sanctuary in the midst of them for evermore. (vs 27) My tabernacle also shall be with them: yea, I will be their God, and they shall be my people. (vs 28) And the heathen shall know that I the Lord do sanctify Israel, when my sanctuary shall be in the midst of them for evermore."

#### IV. How is this glory to be manifested?

- A. The glory that was upon the face of Moses when he descended from Mt. Sinai, and that was seen upon Jesus on the mount of transfiguration will somehow be evident within His Body which is His Church.
  1. Ezk. 34:29-30 - "And it came to pass, when Moses came down from mount Sinai with the two tables of testimony in Moses' hand, when he came down from the mount, that Moses wist not that the skin of his face shone while he talked with him. (vs 30) And when Aaron and all the children of Israel saw Moses behold, the skin of his face shone; and they were afraid to come nigh him."



2. Matthew 17:2 - "And was transfigured before them; and his face did shine as the sun, and his raiment was white as the light."
3. II. Cor. 3:18 - "But we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory, even as by the Spirit of the Lord."
  - a. Glory and worship are inseparable. We become like the object or person that we worship.
    - (1) Isaiah 60:1-2 (Living Bible) - "Arise, My People! Let your light shine for all the nations to see! For the glory of the Lord is streaming from you. Darkness as black as night shall cover all the peoples of the earth, but the glory of the Lord will shine from you."

**WORSHIP: A KEY TO REVIVAL FROM A**  
**PASTOR'S PERSPECTIVE!**

Haggai 2:3-4, 6-9

Hebrews 12:25-28

- I. **The Holy Ghost is Bearing Witness Every Place That World-wide Revival is Imminent!**
  - A. We are being challenged to prepare for an unprecedented move of the Spirit.
  - B. The promise of the prophet Haggai has become present tense: "I will fill this house with Glory, saith the Lord of Hosts." (Haggai 2:7) "The glory of this latter house shall be greater than of the former, saith the Lord of Hosts." (Haggai 2:9)
  - C. Let this promise lead us to examine the ingredients that produced the glory described in the scriptures.
- II. **In II Chronicles 5, In the Account of the Glory That Filled the Temple That Solomon Built for the Lord, We Can See Five Major Conditions to Be Met.**
  - A. Unity in leadership seems to be a primary requirement to invite revival and God's presence!
    1. Solomon assembled together all of his elders and leaders to form a scriptural plan to bring up the ark; i.e.: they were to be in one accord! (II Chronicles 5:2, 3)
    2. In Philippians 2:2, Paul asks that they be "co-spirited!"
    3. Isaiah 52:8 tells us that the watchmen shall lift up the voice; with the voice together shall they sing; for they shall see eye to eye when the Lord shall bring again, or restore Zion!
    4. This unity means sharing the same revelation, receiving the same vision, and working with the same philosophies of scriptural disciplines, principles and priorities.
      - a. It means bringing balance but not compromise; i.e.: compromise brings us to the lowest common denominator.
      - b. It means allowing the work of the Spirit to cause each one of us to measure up to the Biblical standard for leaders in the House of God listed by the Apostle Paul, especially in the epistle written

to Timothy and Titus.

- c. Psalm 133 guarantees that blessing will be commanded upon true unity.
  - d. Hebrews 3 challenges us to be faithful to the vision and to the house.
  - e. Psalm 137 reminds us that full restoration should be our chief joy!
5. We are seeing the coming together of Christian leaders in all manner of symposiums, conferences, retreats and seminars in an unprecedented way.
6. We are moving toward communication rather than fear and mistrust.
7. God is causing leadership to flow together and the primary purpose is to see revival.
- a. It is interesting to note in verse 6 of II Chronicles 5 that the word "assembled" (noad) is not the same Hebrew word used in verses 2 and 3 (qahal) = this latter simply means to "call together."
  - b. However, the word "assembled" in verse 6 means "to meet at an appointed time and at an appointed place."
  - c. This is the same word as used in Exodus 25:2 1-22.
  - d. ...and in Leviticus 16:2, 12, 13, where God is telling Moses when and how to come into the Holy of Holies in the seventh month.
  - e. The glory of Moses' Tabernacle occurred in the first month (Passover).
  - f. The glory of the early church occurred at the Feast of Pentecost which was in the third month of God's calendar.
  - g. But here is Solomon dedicating the Temple in the seventh month (Tabernacles).
8. God has already set this present move in time and history to fulfill His plan.
- a. Haggai said "This people say it isn't time. You dwell in your cieled houses, and my house lieth waste."
  - b. It is by divine directive that we are meeting with expectancy just as Jesus instructed His disciples to tarry until Pentecost was fully come.
  - c. In the seventh month when the High Priest entered the Holy of Holies he had to have both hands full of incense, beaten small to form a cloud.
  - d. We are enjoined to form a cloud by becoming involved in consistent, refined worship.

9. An appointed time - an appointed place. Not necessarily geographic, but the same spiritual plateau.
  - a. Amos 9:11 speaks of raising up the Tabernacle of David - closing up the breaches thereof.
- B. There is the condition of unprecedented sacrifice.
  1. When the site of the temple was established, David made his challenging declaration: "Neither will I offer...unto the Lord my God of that which doth cost me nothing." (Psalm 50:1-5)
  2. Sacrifice of time, substance, talent and energy is required.
- C. Sanctification of leadership is also a requisite.
  1. "For all the priests that were present were sanctified...." (II Chronicles 5:11)
  2. We must have clean hands and pure hearts.
- D. Musical praise is part of the preparation for the glory.
  1. Our praise and worship has been going through a series of changes and refinements over the past years.
    - a. We went from lifting our voices in sporadic shouts to blending into a sustained monotone, and eventually into a progression of musical tones as our praises became songs instead of monotones.
    - b. Instruments then joined the song as musicians were moved by the Spirit to play skillfully on their instruments. No longer were musicians and singers simply entertainers, but worshipers. "Workshops" were called into being to help fine-tune our worship to become "melodies from heaven."
    - c. We are endeavoring to make one sound to be heard in praising and thanking God.
  2. The musicians also found that there had to be cleansing and purifying -- "They were arrayed in white linen."
    - a. The closer we get to God, the more demanding the Holy Spirit becomes. Jesus separates us from SIN. The Holy Spirit separates us from SELF.
- E. The final condition is serious prayer for acceptance and divine response in visitation.
  1. Our prayers are elevated into the dimension of the prophetic.
    - a. The Biblical pattern is: promise--prayer--performance.
    - b. II Chronicles 6:39-42
    - c. II Chronicles 29:25-30

## THE USE OF CHORD PROGRESSIONS IN SPONTANEOUS WORSHIP

- I. Instrumental Accompaniment Provides Foundation Worship.
  - A. By definition, accompaniment provides a richer effect to the overall musical expression.
  - B. The scriptures link the prophetic flow with the use of instruments.
    1. Elisha asked for a minstrel. (II Kings 3:15)
    2. Saul's encounter with prophets describes them carrying instruments. (I Samuel 10:5)
    3. The sons of Asaph, Heman and Jeduthan prophesied with harps, psalteries and cymbals. (I Chronicles 25:1)
    4. 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)
    5. Use of chord progressions provides an arena for instruments to prophesy.
    6. The instrumental lead helps alleviate fear and intimidation and creates the atmosphere for the prophetic singing.
- II. There is Only One "Formula" for Ascending Into His Presence.
  - A. Psalm 24 emphasizes the condition of our hands and our heart.
  - B. 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.

## LEARNING CHORD PROGRESSIONS FOR SPONTANEOUS WORSHIP:

Chords are built on the seven degrees of the scale and are identified by Roman numerals as follows:

I	II	III	IV	V	VI	VII
major	minor	minor	major	major	minor	diminished

Chord #I is called the Tonic, #V is the Dominant.

### TONIC MAJOR TRIAD

This chord consists of three pitches, the Root, 3rd, and 5th. In order to keep the progressions for all keys within the convenient compass of an octave and a half, this chord is used in its Root position (Root, 3rd, 5th) for the keys of F#, G, Ab, and A; in the 2nd inversion (5th, Root, 3rd) for the keys of Bb, B, and C; and in the 1st inversion (3rd, 5th, Root) for the keys of Db, D, Eb, and F.

### SEVENTH

This chord consists of four pitches, the Root, 3rd, 5th and b7th. To facilitate smooth voice leading, the 5th interval need not be played: let's say that it is optional. This note is scored as a quarter note on the staff. There are two normal resolutions of this chord, either (1) to the Tonic, or (2) to another 7th chord in the circle of keys.

I	II	III	II
_____	_____	_____	_____
I	IV		
_____	_____		
I	IV	I	V
_____	_____	_____	_____
I	IV	V	I
_____	_____	_____	_____
I	VII <sup>(B)</sup>		
_____	_____		
I	VII <sup>(B)</sup>	IV	I
_____	_____	_____	_____

## CHORD PROGRESSION WORKSHOP:

### 1. BEGINNING FROM SILENCE...

(Situation: prayer, communion, altar call)

example: C Cmaj7 C7 F/A Fm/Ab C/G Dm//G G7/G

### 2. FOLLOWING A CHORUS...

A. It's the Presence of Your Spirit, Lord, we need;  
 It's the Presence of Your Spirit, Lord, we need.  
 So help us Lord, to worship You --  
 It's the Presence of Your Spirit, Lord, we need.

\* suggested progressions:

I IV I V

I II III II

B. I exalt Thee, I exalt Thee, I exalt Thee O Lord,  
 I exalt Thee, I exalt Thee, I exalt Thee O Lord.

I V IV V

C. Glory, Glory, Glory to the Lamb  
 Glory, Glory, Glory to the Lamb.  
 For He is glorious and worthy to be praised  
 The Lamb upon the Throne  
 And unto Him we lift our praise,  
 The Lamb upon the Throne.

I V IV V

D. Holy, Holy, Holy Lord God of power and might--  
 Heaven and earth are filled with Your Glory. (2x)  
 Hosanna! Ho-sa-a-an-na -- in the high-est! (2x)

I VII(b)

I VII(b) IV I

E. ...He has made me glad! He has made me glad!  
 I will rejoice for He has made me glad!

I IV I V

F. I hear the sound of a marching army,  
 I hear the sound of marching feet,  
 I hear the sound of God's Great Army -  
 That shall never know defeat!

I IV V I

### 3. FOLLOWING THE SONG OF THE LORD...

(expressing the attitude: rejoicing/martialing the army/adoration/majestic procession/repentance)



BIBLICAL QUALIFICATIONS OF APPOINTED WORSHIPERS

- I. **God's "Due Order" of Appointing Worshipers to Minister Continually in the House of the Lord is a Heavenly Eternal Truth Which Spans Both the Old and the New Testaments.**
  - A. Ezekiel 28:13-19: God created and anointed Lucifer to minister praise in an appointed place in appointed garments with appointed movements. (See also Isaiah 14:11-12)
  - B. I Chronicles 28:11-19: David appointed singers, players and dancers based on the pattern he had seen in heaven, which was confirmed by the prophets Nathan and Gad. (II Chronicles 29:25)
  - C. Revelation 14:2-3; 4:9-11; 15:2-4: Heaven is a place where appointed worshipers minister unto God with singing and movement.
- II. **In I Chronicles 15, David Applied the Lesson That He Learned the Hard Way in I Chronicles 13--God Has Stiff Prerequisites for His Appointed Worshipers:**
  - A. Loyalty: "None ought to carry the ark but the Levites...." (I Chronicles 15:2)
    1. "Levi" means "joined."
      - a. In Exodus 32:26 the Levites demonstrated their loyalty to the Lord by joining themselves to Moses.
    2. Appointed worshipers should be joined in spirit to the leadership of the local church.
  - B. Love of God's House: In Number 3:15, 23, 29, 35, we see that the Levites lived closer to the tabernacle than any of the other tribes. (I Chronicles 6:31-32)
    1. Appointed worshipers will demonstrate a special love for God's house through their punctuality at, proximity to and frequency in the church facility.
  - C. A Servant's Heart: The Levites were willing and able servants of God and God's people. (Numbers 8:15-19; I Chronicles 16:37; Numbers 3:7)
    1. Appointed worshipers don't only move and minister in the "limelight," but are willing and diligent workers behind the scenes.
  - D. A Teachable Spirit: The Levites were to serve under the high priest; young Levites were to learn their craft by being apprentices to the older retired Levites. (Numbers 8:19, 23-26)
    1. In I Chronicles 25:6-8, we see that the Levites and musicians continued this apprenticeship system.

E. A Sanctified Life-Style: Before they could begin their public ministry, the Levites had to go through a specific voluntary cleansing ceremony which included: (Numbers 8:5-7)

1. Sprinkling (studying God's Word daily). (Ephesians 5:25-27)
2. Shaving their flesh (applying God's Word daily to their behavior). (Hebrews 4:12)
3. Washing their garments (keeping their attitude untainted by renewing their minds daily). (Revelation 3:18)
4. According to I Chronicles 15:12-16, David used only those musicians who took the initiative to go through this sanctification process.

III. **After Applying These Special Spiritual Qualifications, David Then Began to Apply Musical Qualifications to the Prospective Appointees.**

A. Musical Flexibility: Notice that Asaph's music ministry included singing, percussion, orchestrating, brass, strings, composing, prophesying and teaching. (I Chronicles 15:19; 16:7, 37-42; 25:1; Psalms 73-83)

B. Musical Virtuosity: Excellence in musical technique was a hallmark of the Tabernacle of David.

1. Chenaniah "instructed about the song because he was skillful." (I Chronicles 15:22.)
2. The musicians in David's Tabernacle were "instructed in the songs of the Lord" and were "cunning." (I Chronicles 25:7)
3. We are exhorted to play unto the Lord "skillfully" with "cunning." (Psalm 33:3; Psalm 137:5.)
4. We are to study to show ourselves approved unto God. (II Timothy 2:15)

C. Musical Literacy: The Levites did more than just play music, they recorded it by writing it down; that is why we have the book of Psalms today. (I Chronicles 16:4)

1. In David's day, the Levites were the only Hebrews who could read or write; today appointed worshipers should develop their music reading skills.

IV. **After David Sanctified and Qualified the Levites, He Installed Them Into Ongoing Public Ministry by the Laying on of Hands.**

A. The sanctified Levites did not enter into public ministry until both leadership and congregation laid hands upon them. (Numbers 8:9-11)

B. Asaph, Heman and Jeduthun were publicly installed by David, the elders and the people after they had successfully dispatched the assignment of bringing up the ark. (I Chronicles 16:4, 5, 37-43)

1. Successful fulfillment of an assignment came before appointment. (I Timothy 3:10)

- C. Note the following eight reasons why most local churches do not develop a scripturally solid music ministry. (Sometimes we develop a positive "Big Picture" from the "negative"!)
1. Failure to make corporate praise preeminent over everything else in church life.
  2. Failure to obey Psalm 150 and utilize all the performing arts as acts of praise and prophecy.
  3. Failure to design a sanctuary suitable for the sacred use of the performing arts.
  4. Failure to set an adequate budget for music and the performing arts.
  5. Failure to insist upon spiritual prerequisites as seen in the ministry of the Levites.
  6. Failure to insist upon musical qualifications from those who meet the spiritual requirements.
  7. Failure to ordain as deacons those worshipers who meet both spiritual and natural qualifications for ministry. (In the Old Testament the "priests," as the sons of Aaron, were the equivalent to the "elders" of the church in the New Testament and the "Levites," the helpers of the sons of Aaron, were the equivalent of the deacons of the new Testament church.)
  8. Failure to establish an ongoing performing arts training program within the local church.
- D. David paid a high price for a place to worship the Lord. (II Samuel 24:18-25)
1. Are we willing to pay that price today?

## HOW TO BEGIN A WORSHIP INSTITUTE IN YOUR LOCAL CHURCH

### **I. The philosophy of the International Worship Symposium concerning Institutes of Worship in Local churches and regions.**

- A. Institutes of Worship which would serve as extension schools of the International Worship Symposium.
  - 1. Obtaining certification approval from the International Worship Symposium, involving personal interviews, on-site visits by certification personnel, development of curriculum, etc.
- B. Institutes of Worship which would make use of International Worship Symposium curricula and would be associated with the International Worship Symposium by utilizing IWS directors serving in an advisory capacity only.

### **II. General principles of the Institutes of Worship**

- A. Two eight-week terms per year, preferably in Fall and Spring, meeting once a week for approximately 4 hours, possibly Saturday mornings, or twice a week in the evening for two hours each.
- B. Intensive Bible training in Biblical Worship.
- C. Training in the arts: dance, music, drama, painting, etc.
- D. A "high praise and worship" chapel help once a week, for the demonstration of Davidic worship.
- E. Experience in spontaneous worship and the releasing of charismatic gifts of the Holy Spirit.

### **III. Practical considerations in operating an Institute of Worship.**

- A. Sample schedules of classes
- B. Sample curricula in Bible and Theology
- C. Qualification of teachers in the arts
- D. Utilization of guest ministries
- E. Certification of candidates by the International Worship Symposium
- F. Financial considerations

\*NOTE: International Worship Symposium policies regarding the formation of Institutes of Worship are now in the process of being developed. Churches are encouraged to become involved especially those who would desire to be involved with the International Worship Symposium on a "pilot program" basis, subject to on-going review and revision by the Board of Directors of the International Worship Symposium. IWS curricula would be involved, especially in Bible and Theology, but the host church would be free to expand the curricula with classes of their own, subject to IWS review and approval.

**Discussion Group:** "The preparation of Worship Conferences and Teaching Materials in Spanish-speaking churches and countries"

**Purpose:** The purpose of this workshop is to draw together pastors and music ministries who are involved in Spanish-speaking churches and ministries in order to share ideas and experience for the purpose of facilitating the renewal of Davidic worship and praise among Hispanic peoples everywhere.

**Workshop Format:** Rev. David Fischer will serve as Moderator of the discussion, and the class will be held on an informal basis allowing the free expression of ideas.

1. The translation of choruses and songs from English into Spanish.
2. The translation of teaching materials from English into Spanish.
3. Development of ethnic Hispanic choruses and worship forms.
4. Development of teaching material written by Hispanic ministries.
5. Discussion of problems common to Hispanic churches concerning worship services: instrumentation available, cultural patterns in pentecostal Hispanic worship that either may facilitate or hinder Davidic worship and how to educate churches in this area.
6. Possible organization of Worship Symposium conferences in regions or nations that would be Spanish--speaking and oriented to the Hispanic church.
7. Formation of a network of communication on the above matters to facilitate cooperation and "cross-pollenization" among Hispanic ministries.
8. Prayer for revival in the Hispanic church.

## 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. (1 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. (Psalm 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)

THE SACRIFICE OF PRAISE: THE VOW OF THE WORSHIPER

- I. **In Old Testament Times, if One Received a Deliverance, Healing or Other Blessing as a Special Answer to Prayer, He Would Demonstrate His Thankfulness to Jehovah by Vowing to Regularly Bring One of His Best Bullocks as a Freewill Burnt Offering to the Brazen Altar, Usually During the Three Feasts of Israel.**
  - A. Numbers 15:3: "Make an offering by fire...a burnt offering...in performing a vow...in your solemn feasts...to make a sweet savour unto the Lord."
  - B. Deuteronomy 16:10-11: "And thou shalt keep the Feast of Weeks unto the Lord...with a freewill offering...according as the Lord hath blessed thee; and thou shalt rejoice before the Lord your God...."
- II. **David Further Realized that the Regular Offering of the Animal Didn't Satisfy the Vow; It Was the Spirit of Thanksgiving and Praise Motivating the Animal Sacrifice That Truly Fulfilled the Vow (After All, the Animal Represented the One Who Had Made the Vow After Receiving God's Mercy).**
  - A. Psalm 50:14: "Offer unto God thanksgiving and pay thy vows unto the most high."
  - B. Psalm 56:12: "Thy vows are upon me, O God; I will render praises unto thee."
- III. **The Vow of Praise is the Only Appropriate Response for Christians Today, Because They Are "in Christ" and Have Received His Mercy. (Romans 12:1)**
  - A. I Peter 2:9-10: "But you are a...royal priesthood...that you should show forth the praises of Him who has called you out of darkness...which in times past were not a people...who had not obtained mercy."
  - B. Hebrews 13:12-15: Jesus suffered that He might sanctify the people with His own blood..."therefore, by Him, let us offer the sacrifice of praise to God continually, that is, the "fruit" (or "vow") of our lips to give thanks...."
  - C. Jesus was not only the "sin offering," whose blood takes away the sin of the world; He is also that freewill "burnt offering"...a sweet-smelling savour that pleases the heart of the Father. (Ephesians 5:2; John 1:29)
- IV. **When We Vow to Offer Continuous Thanksgiving as an On-going Part of Our Christian Lifestyle, We Are Also Allowing the Son to Fulfill His Ancient Vow of Praise to the Father!**
  - A. John 4:23-24: True worship began in the Godhead when the Son (the Truth) began to worship the Father with the help of the Spirit.
  - B. John 1:1-3: Worship was the Son's motive for creating everything!



1. Revelation 4:11: "...for thou (the Son) hast created all things, and for thy pleasure (the Father's) they are and were created (by the Son)."
  - C. Psalm 22:22, 25: In this Messianic Psalm we hear the pre-incarnate Christ speaking in the first person and making the remarkable statement that, when we gather together for praise, we give Him the opportunity to fulfill His vow of praise to the Father!
  - D. Hebrews 13:15: "By Him (Christ Jesus) let us offer the sacrifice of praise...."
  - E. I Thessalonians 5:18: "Give thanks...for this is the will of God in Christ Jesus concerning you."
  - F. Psalm 56:12: "Thy vows are upon me, O God; I will render praises unto thee."
- V. **We Can Fulfill Our Vow of Praise in the Following Ways:**
- A. Psalm 108:13: By fixing our heart (vowing) to praise the Lord in song the first thing in the morning (or anytime!).
  - B. Psalm 66:13: By being gathered into God's house (the church) as the appointed time to praise the Lord. (Jeremiah 33:10-11)
  - C. Psalm 61:8: By singing praise throughout the day. "So will I sing praise unto thy name forever, that I may daily perform my vows."
  - D. Psalm 119:164: "Seven times a day do I praise thee...."
- VI. **From Psalm 65 We Can See That There Are Many Beneficial Results That Flow From a People That Will Enter Into the Vow of Praise:**
- A. Answered prayer (verse 2).
  - B. Deliverance from sin and uncleanness (verse 3).
  - C. The visitation of God's latter rain (verse 9).
  - D. The river of God (prophecy and the gifts of the Spirit) (verse 9).
  - E. Corn (revelation of the Word) (verse 9).
  - F. Pastures clothed with flocks (church growth!) (verse 13).
  - G. The joy of the Lord (verse 13).
  - H. The song of the Lord (verse 13).
- VII. **Because Praise and Worship is to be a Vow in Our Lives Unto the Father, the Fundamental Basis for Such Praise is Not Emotion But the Decisiveness of Our Will; Biblical Praise is Offered Because of the Decision to Do So;**

not because we are impelled or compelled by the Holy Spirit to do so.

A. Because true praise is a decision ultimately, it is the act of the human will that pleases the Lord.

1. Psalm 138:1: "I will praise thee with my whole heart; before the gods will I sing praise unto thee."

2. Psalm 144:9: "I will sing a new song unto thee, O God...."

B. Since praise is an act of the human will and does therefore not depend upon a special emotion or "leading" of the Holy Spirit, praise can be offered at any time in any place, in fact we are exhorted in Scripture to offer praise continually, just as we are also to "pray without ceasing." (1 Thessalonians 5:17.)

1. Psalm 34:1: "I will bless the Lord at all times, his praise shall continually be in my mouth."

2. Psalm 146: "While I live will I praise the Lord; I will sing praises unto my God while I have any being."

3. Psalm 145:1, 2: "I will extol thee, my God, O king, and I will bless thy name for ever and ever. Every day will I bless thee; and I will praise thy name for ever and ever."

4. Hebrews 13:15: "By him therefore let us offer the sacrifice of praise to God continually...."

5. 1 Thessalonians 2:13: "For this cause also thank we God without ceasing...."

C. Praise is to become a lifestyle; it is to become the very atmosphere that we breathe, indeed the atmosphere of heaven itself, whose very surroundings are permeated continually with praise and worship!

#### VIII. As We Exercise Our Vow of Praise Before the Lord, Certain Wonderful Results Occur:

A. As we bless the Lord, He blesses us! "Lift up your hands in the sanctuary and bless the Lord. The Lord that made heaven and earth bless thee out of Zion." (Psalm 134:2, 3)

B. As we seek Him in praise and worship, He correspondingly seeks us! "...for the Father seeketh such (worshippers) to worship Him...." (John 4:23)

C. Therefore the desire of God for us to bless Him is so that He can pour Himself out upon us in blessing and anointing, a glorious Divine cycle of communion!

THE WORSHIP OF THE PSALMS II  
THREE CATEGORIES OF WORSHIPERS

- I. **In the Worship of Heaven, We See Three Distinct Categories of Worshipers:**
  - A. Revelation 5:8-12: The worshiping elders: the twenty-four elders sang a "new song."
  - B. Revelation 14:3; 15:2, 3: The worshiping musicians: the 144,000 sang a "new song" to the accompaniment of harps; the overcomers sang the "Song of Moses" the the accompaniment of harps, also.
  - C. Revelation 5:11-13: The worshiping congregation: 100 million angels and "every creature" responded in worship in a "new song."
- II. **In the Worship of Zion, We See That King David, Through Trial and error, learned That God's "Due Order" was to Gather Worshipers to the "Prepared Place" and Divide Them Into Three Categories:**
  - A. In I Chronicles 13, David failed to do three things:
    1. He did not divide the worshipers into the three categories.
    2. He had not prepared a "resting place" for the ark.
    3. He also had not prepared the proper transporting of the ark on the shoulders of sanctified priests.

NOTE: The result of the above was disaster and delay of God's purposes.
  - B. In I Chronicles 15 David corrected his error by:
    1. Preparing a place for the ark where worshipers could come and minister continually unto the Lord (which would have been an invasion of privacy, had the ark been lodged in David's house. (I Chronicles 13:12-13))
    2. Preparing Levite-musicians to minister in that place in a continually rotating basis. (I Chronicles 16:4; 25:7.)
    3. Preparing sanctified Levitical priests to bear the ark upon their shoulders, a type of prepared spiritual leadership in worship.
- III. **In the Worship of Judah, We See That Godly Leaders Always Restored This Davidic Pattern of the "Due Order."**
  - A. II Chronicles 5:4-6: Solomon assembled the elders, the Levite/musicians, and the congregation to dedicate the new temple.

- B. II Chronicles 29:20, 25, 28: Hezekiah gathered the elders (rulers), the Levite/musicians, and the congregation for worship in the restored sanctuary.
- C. Ezra 3:8-13: Zerubbabel gathered the "builders of the foundation" (a picture of the elder-ministry in the house of the Lord), the Levite/musicians, and "all the people" to celebrate the restoration of the foundation of the temple.
- D. Nehemiah 8:1-15: Ezra and Nehemiah gathered the elders, the Levites, and the congregation to celebrate the dedication of the wall during the Feast of Tabernacles.

**IV. In the New Testament, We See That the Early Church Experienced an Unusual Visitation of God's Presence Because They Were Praising God Continually, Like the Levites in the Old Testament.**

- A. Luke 24:52-53: The early Church was birthed on the Day of Pentecost because the disciples returned to the temple to continually bless and praise God.
- B. Acts 2:46-47: The very first converts of the early Church "continued daily in the temple...praising God."
- C. Acts 16:25-26: Paul and Silas experienced God's power in a Philippian jail as they ministered unto God all night in prayer and praise.

**V. In Conclusion, We See That:**

- A. The "due order" of gathering the three categories of worshipers into the "prepared place" is a heavenly and eternal concept..
- B. There is no "due order" in a church unless it is initiated by the pastor.
- C. Establishing (or restoring) the "due order" is a key to God's unlimited presence and power, resulting in revival, miracles, and ingathering.

SACRED, SECULAR, AND SATANIC MUSIC

- I. As priests we are called to teach discernment between the holy and profane. Ex. 43:23-24
- II. General definitions:
  - A. **Sacred** - that which is separated or dedicated to God. Holy or consecrated.
  - B. **Secular** - that which is of this world; temporal. Separated from God.
  - C. **Satanic** - that which is opposed to God under the influence of Satan. Profane.
  - D. These definitions, while widely accepted, are very subjective. Incorrectly applying them to specific situations can lead to misconceptions that will have an adverse effect upon our worship and music experience.
- III. Common problems and misconceptions in defining sacred, secular, and satanic art:
  - A. Satanic music (or other art) is that which is characteristic of, or familiar to, worship.
    - 1.
    - 2.
    - 3.
  - B. Type of music is determined by its textual content.
    - 1.
    - 2.
- IV. We need a thorough biblical definition in order to bring godly judgment to the House of The Lord. Ez. 43:23 "they shall judge it according to my judgments."
  - A. Personal taste to church experience is not the basis of our artistic judgments.
  - B. All artistic expressions is judged by its relationship to God and His divine plan for a particular generation. This relationship is determined by its source as set forth in the scriptures.
  - C. The Bible also indicates that the source is represented and promulgated by an institution, resulting in a particular purpose, nature, motivation characteristic of each type of artistic and musical expression.

**V. Sacred and Satanic Music - biblical contrast and comparison:**

- A. Source
- B. Institution
- C. Nature
- D. Motivation
- E. Purpose

**VI. The biblical view of secular art:**

- A. Source
- B. Institution
- C. Nature
- D. Motivation
- E. Purpose

## THE SACRIFICE OF PRAISE: SPIRITUAL WARFARE

The 20th Chapter of II Chronicles recounts one of Judah's most spectacular and unusual military victories. Probably most unusual is the fact that instead of using the normal weapons of warfare for this battle, Jehoshaphat employed an army of musicians to spearhead the attack and secure a resounding victory. While it is clear that this victory was the result of sovereign intervention, nevertheless the church musician cannot help but be drawn to this passage, for it must contain some principles regarding the relationship between the musical craft and the ministry of deliverance through worship. In order to fully extract these principles, it seems reasonable that the account of this victory should not be separated from the events that preceded it, but rather should be considered the result of a process that still speaks to us today. Let us now examine each phase of this "Jehoshaphat process," and as the apostle Paul said, let it be profitable to us for "doctrine, reproof, for correction, for instruction in righteousness." (II Timothy 3:16)

- I. **Preparation and Training:** II Chronicles, Chapters 17-19
  - A. Chapter 17:1,2: Jehoshaphat initiates a military build-up at the local level "in all the fenced (walled) cities of Judah."
    1. Since "Judah" means "praise," one could liken these cities to local churches where Biblical forms of praise and worship are emphasized and practiced.
    2. Like these walled cities, worshiping churches have a strong defence against the attack of the enemy.
    3. God is also placing spiritual "forces" in our modern day cities of Judah to give them a powerful offence to break down the stronghold of darkness.
  - B. Chapter 17:3,4: Jehoshaphat patterned his life and administration after that of David; thus it should not be surprising that singers and musicians would eventually come to the forefront.
  - C. Chapter 17:6: Davidic principles produce a zeal for purity in worship.
  - D. Chapter 17:7-9: Jehoshaphat launches a national teaching campaign in the cities of Judah.
    1. In the previous generations, Judah had been without a "teaching priest" (II Chronicles 15:3), but since Jehoshaphat had begun to restore Davidic principles, God released the ministry of the teacher to instruct the people in the "Book of the Law."
    2. Likewise in our day of restoration the ministry of teaching is being used to make us aware of our possessions and promises as worshiping believers. As the Spirit and the Word agree, so also Worship and Teaching compliment each other.
      - a. Revelation 19:10 links worship with the "testimony of Jesus."
      - b. In Psalm 27:4, one of the things David desired from being in God's presence was to "inquire in His Temple."

3. It is both interesting and vital to note that the Levites were also sent to aid in the teaching of the Law. Their chief responsibility was to provide the musical medium through which this teaching was undoubtedly accomplished. Relevant passages to this account are as follows:
  - a. Deuteronomy 31:19: Moses uses a song to teach and immortalize the text recorded in Deuteronomy 32.
  - b. Psalm 119:54: "Thy statutes have been my song...." David confesses to the Lord, to indicate his effort to hide God's Word in his heart. This practice is also confirmed by Talmudic writers.
  - R. AKIBA calls for the use of chant in the study of the Law, by advising the student, "Chant it every day! Chant it every day!"

(TALMUD BABLI, Sanhedren, 99b)

- R. JOHANA'AH states: "If one reads the Scripture without a melody or recites the Mishna without a tune, of him the Scripture says, 'Wherefore I gave them also statutes that were not good.'" (Exekiel 20:25)

(TALMUD BABLI, Megilla, 32a)

- c. It can be concluded from these and other writings that the Scripture rarely if ever was rendered without cantillation.
- d. Nehemiah 8:8 is certainly relevant to II Chronicles 17:9, in fact, there can be little doubt that both passages describe the same learning tradition. Here the Chronicler states that "they read in the book of the Law of God distinctly, and they gave the sense and caused them to understand the reading."

Of this passage Alfred Sendrey writes, "'Reading distinctly' is a clear indication of a rhythmic articulation and melodious inflection of the spoken word, which according to the Oriental conception are indispensable for an expressive declamation."

A. Sendrey, Music in Ancient Israel, London, 1969, p. 211

- E. Chapter 17:10: The result of the above preparation was that the kingdoms around Judah feared the Lord and made no war against Jehoshaphat.
  1. A general truth that can be extracted from this is that when we order our lives after Davidic principles, we can walk in victory and peace.
  2. The forces of darkness are bound by fear of us when we live in covenant relationship with God. Through this national teaching campaign, Judah learned to use the high praise of God and the two-edged sword to bind the power of kings (Psalm 149:9). So also we inherit spiritual dominion through God's covenant.
  3. One level of maturity in God is to be able to be victorious and to turn back the work of Satan in our lives; but God's perfect will for us is that



we walk in peace, never experiencing the struggle to achieve victory:

- a. Instead of healing we experience Divine Health.
- b. Instead of deliverance we live in Divine order and holiness.
- c. Instead of being set free from depression we live a joyous Christian life.
- d. Instead of praying only during crisis we live a life of prayer.

- F. Chapter 17:11-12: Davidic principles brought prosperity to the kingdom. (Psalm 68:29)
- G. Chapter 18: This chapter describes Jehoshaphat's contribution to God's plan of peace and prosperity. Jehoshaphat erroneously thought that while God's provision was abundant, he still needed extra "insurance" that Ahab could provide. This error almost cost him his life and in fact allowed the situation to arise which brought about the battle of Chapter 20!
- H. Chapter 19: This chapter is an account of the personal and national correction of the things that had declined during the episode with Ahab. While Jehoshaphat's relationship with God was completely restored, he would still have to reap the consequences of his disobedience. It should be noted that his personal repentance extended to the rest of the kingdom, restoring a purity of true worship.

## II. The Work of God Tested Through Battle: II Chronicles, Chapter 20

Whenever God does a work of correction or growth in our lives, He always allows that work to be tested by adversity. This testing actually strengthens the work of God in the same way that heat can strengthen steel when properly applied. This is brought about because after we have withstood the test, not only are we convinced that God's work is real and effective, but Satan also is convinced! (Isaiah 48:10)

- A. Chapter 20:1: As in Jehoshaphat's day we are faced with three enemies that can render us ineffective as believers. Satan cannot snatch us from God's hand, but he can make us ineffective, if we do not strengthen ourselves against attack.
  - 1. "Moab," meaning "ease," was the first enemy. Most Christians who are mature enough will admit that lethargy is one of their chief enemies. We can become forgetful of the great things God has done for us, taking our abundant life in Christ for granted. If this attitude persists, we are less likely to share our faith with unbelievers, also; our church ministry can become drudgery.
  - 2. "Ammon" means "a people." Most of our problems cannot be attributed to the devil but stem from our relationship with people, even family or church people!
  - 3. The third enemy can be called the "catchall," the Bible calls it the "other beside." This enemy represents the unexpected circumstances that

often can be the "last straw" which can bring tremendous pressure upon us.

4. As with Jehoshaphat we are sometimes faced with all three enemies at the same time; this is when our faith is truly put to the test. In verse 3, Jehoshaphat now fears the other kingdoms instead of them fearing him, but God has a prescription for victory.

God's prescription for victory is comprised of the following elements:

B. Chapter 20:3-12: Intercession

1. Jehoshaphat sets his face to seek the Lord. This is the beginning of releasing the power of God to do battle. Jehoshaphat's focus is heavenward throughout this episode. Psalm 24 describes the "generation of them that seek him" as being those who have ascended the hill of God's presence in worship, who have clean hands and a pure heart, and who shall receive the blessing of life promised in Psalm 133. It describes the Lord as being "mighty in battle" on behalf of the praising generation.
2. In his intercession, Jehoshaphat acknowledges God's covenant relationship with His people. In this prayer he invokes both the Abrahamic and Davidic covenants. If we will also acknowledge God's promises in prayer--sending His Word back to Him through the heavens--we begin to make spiritual warfare in advance of the confrontation.
3. Notice Jehoshaphat's great humility in verse 12 as he publicly recognized his complete dependency on the King of kings for the answer to their desperate situation. God is the only true authority and the king is nothing more than a subject who stands as a vicarious symbol of authority for the people's sake. This was the cornerstone of David's reign. In any crisis, we need not know what the solution is, but who it is!
4. Verse 13 describes the moment of greatest tension in this drama. This great prayer of intercession has unified all of Judah, even the families, as they were facing the certainty of total genocide and hideous atrocities unless they experienced a sovereign, miraculous deliverance.

C. Chapter 20:14-17: The Prophetic Word: Direction from God

1. God begins to intervene by causing the spirit of prophecy to flow through a musician, a "Levite of the sons of Asaph." This scripture certainly assigns greater importance to our music ministry than we had ever expected, in that our abilities can actually be used to initiate the sound of God's voice in the midst of crisis. This should be the goal of each worship service--to sing a "song of deliverance" to those in crisis. (Psalm 32:7)
2. Notice that it is GOD who fights our battles!
3. Verses 18 and 19 contain an important key to victory, that is, to worship and thank the Lord for His Word and His presence before we actually see the fulfillment of His plan. This enables us to boldly act upon His Word without fear and doubting.

D. Chapter 20:21: The prophetic word is confirmed and administered by a

presbytery of elders.

1. The appointed musicians constituted the cutting edge of the attack. Jahaziel, the one who had given the prophecy, may well have been the first one to test the validity of the prophecy in battle!
2. Jehoshaphat did not try to direct every aspect of the operation, but called upon the musicians to select the appropriate music. They chose a song of Heman and Jeduthun from the Tabernacle of David. (I Chronicles 16:41)

E. Chapter 20:22-25: The War Cry of Praise

1. Our worship and praise confuses the enemy so that his attack becomes self-destructive. When we praise God in the face of crisis, we bring Him onto the battlefield, because He literally inhabits those praises. (Psalm 22:3) Thus it is He who sets up the "ambushment" on our behalf. Our victory is assured by the blood of the Lamb and the word of our testimony. (Revelation 12:11)

III. **The Victory Celebration:** II Chronicles 20:26-28

- A. The victors assembled in the valley of Berachah ("blessing") and blessed the Lord. They then organized a victory parade back to Jerusalem.
- B. Verses 27-29 describe the delirious joy and great pageantry contributed to maintaining the peace!

IV. **Conclusion:** As worshipers we engage in the process of spiritual warfare. Implicit in this story of Jehoshaphat is the concept that worship and specifically music play a part in each phase of battle.

- A. Preparation and Training: The Jews had a book of war songs that were used for military training, called the "Book of Jasher" (meaning "upright"). (Joshua 10:13; II Samuel 1:18) Paul also instructs us in Colossians 3:16 to teach and train one another in psalms and hymns and spiritual songs.
- B. Intercession: There is a definite sound of intercession and longing after God that should be heard at times in our services.
- C. The Prophetic Word: As indicated in I Chronicles 25:1-3, there can be a prophetic aspect to our music that opens the door to deliverance.
- D. The War Cry: Psalm 47 says that we are to "shout unto God with the voice of triumph." Not all music is for adoration of the Lord. Some music should be specifically constructed to declare the victory we have in Christ Jesus. (Also see Jeremiah 4:19 and Joel 3:16)
- E. The Victory Celebration: This element preserves our dominion, the element of joy in expressive celebration. Nehemiah 8:10 says that the joy of the Lord is our strength. Many other references such as Psalm 126 and Psalm 120 confirm this. Thus we may rejoice with Jehoshaphat over all our enemies.

## THE SPIRIT OF PROPHECY: THE CORPORATE EXPRESSION

Most congregations that have begun to practice Davidic worship principles are beginning to experience in their services a type of extemporaneous music which has come to be known as "the Song of the Lord." This term has been taken from the account in II Chronicles 29:27, which refers to the temple music that accompanied the burnt offering. While our extemporaneous expression indeed falls within the scope of this term, it does not constitute the entirety of the Biblical conception of "the Song of the Lord."

It is generally agreed that the music of the Hebrews was largely improvisational within certain parameters, but statements such as the one found in I Chronicles 25:7 indicate that the Lord's song could also be taught and therefore repeated by others through some kind of rational process. If we accept this concept, our definition of the "Song of the Lord" should include prepared as well as extemporaneous music. Nevertheless, it is the extemporaneous expression that is new to us and thus deserves closer examination and further development, for worship of the Western Civilization has been blessed for centuries by a wealth of wonderfully composed music; but there still seems to exist a need within the heart and mind of the believer for a fresh expression, that brings a bold stroke of spontaneous color to an all too predictable worship canvass.

Satisfying this need for a fresh and spontaneous musical expression is not merely a matter of encouraging improvisational music in our services; because after the novelty of it fades, the improvised music can become even more predictable and redundant than the prepared music. One reason this happens is that the extemporaneous song often never develops beyond the level of an individual expression into that of a corporate expression and participation. The spontaneous part of the worship service consists of a few individuals successively singing or playing songs of praise or prophetic exhortation while the others recede into a position of audience. The musical texture is that of rather austere monody (single line melody) with perhaps the simple accompaniment of a single chordal instrument. Thus the basic musical elements are under the control (or limitation) of one or two individuals at any given time. This being the case, it is understandable why this music would soon exhaust its freshness, since it would probably lack the aural contrast that makes music interesting.

One way to avoid this problem is to follow the stylistic principles called for in the Bible, which emphasizes the "Song of the Lord" as being a corporate or concerted sound rather than that of a few. Let us examine some passages from the Bible that provide the basis for this principle.

- I. **The Bible Emphasizes the "Song of the Lord" as a Concerted Expression. Here are But a Few Examples:**
  - A. The song of the Lamb. (Revelation 14:3)
    1. This song is characterized as sounding like "the voice of many waters." It is not the sound of a single stream. This same principle is alluded to in passages such as Job 36:27-29 and Psalm 42:7. Here we see that the noise of God's tabernacle is likened to the sound of rushing waters--vast and somewhat mysterious.

2. This song includes orchestral sections playing together. Thus we have the "voice of harpers," rather than that of a single harp.
  3. The choral sound, while apparently unified into this new song, is of unparalleled proportions, numbering 144,000!
- B. Other examples of this concerted sound are as follows:
1. I Chronicles 15:28: "All Israel" was involved in the worship expression.
  2. II Chronicles 29:28: "All the congregation" worshiped.
  3. Psalm 150: All types of instruments were orchestrated in praise to Jehovah.
- II. **The Song of the Lord is a Concerted, Corporate Expression Because it is a Function of the Spirit of Prophecy.**
- A. While its precise meaning is difficult to establish, the quotation from Revelation 19:10, "Worship God, for the testimony of Jesus is the spirit of prophecy," implies a connection between worship, testifying of Jesus, and the spirit of prophecy. Without pretending to solve all the mysteries of this passage, perhaps it could be postulated that as we worship, we bear testimony to the living Christ which carries with it prophetic inspiration. The New English translation makes this connection most clearly: "It is God you must worship, for testimony to Jesus is the Spirit that inspires prophets."
- B. This postulate is also evident in the fact that the chief musicians of the Jewish temple were referred to as "seers," or those who had understanding in prophetic visions. (I Chronicles 25:1-5) It is further stated that these worship leaders "prophesied" with psalteries, harps and trumpets.
- C. It is clear from accounts such as I Samuel 10:5 and II Kings 3:15 that music was an integral part of the prophets' training and ministry. Martin Luther undoubtedly had these scriptures in mind when he wrote, "Through the medium of music, the Holy Spirit placed His gifts in the hands of the prophets." (Luther, Opera Latina, Frankfurt, 1873, VII, 552-553.)
- D. One aspect of this spirit of prophecy is that it is intended for a body of worshipers, not just a few chosen vessels.
1. In I Corinthians 14:31, we read "that all may prophesy." This is consistent with passages such as Number 11:29 and Joel 2:28, which indicate God's plan that His people be a prophetic nation.
  2. God wants to place a prophetic cloud upon all people who dwell in Zion, the place of worship. (Isaiah 4:5)
  3. In I Samuel 10:10 Saul came among some prophets who had been worshiping with their musical instruments, and he was changed by the atmosphere of God's prophetic spirit, so that he could prophesy with the others.
  4. Therefore when the prophetic song of the Lord begins to flow in worship services, anyone may participate. Thus we ask not, "Do I have a part in this music?" but rather, "What and when is my part"?

III. **The Song of the Lord is a Concerted Expression Because God's Music Employs All the Elements of Music to Provide Contrast and Clarity of Expression, Elements Such as:**

- A. Frequency or Pitch: In the song of the Lord the person singing or playing the melody is expressing but one element of that song. Melody is pitches organized consecutively. When pitches are organized simultaneously, it introduces the element of harmony, and in the case of singers and orchestral instruments, requires the coordination of more participants. God has both a melodic and harmonic plan for His songs, which is often revealed to different people in the worship service.
- B. Duration: This element has to do with the formal and rhythmic aspects of music. The formal aspect has to do with the timing or length of the various sections of music. The rhythm is established by tempo and meter. Suffice it to say that there is need for variety and balance between slow and fast tempo, and between duple, triple and prime meters. (Prime meters such as 5/8 and 7/4 are rarely used.)
- C. Texture: This deals with how the elements of pitch relate with respect to time. When the rhythms of two or more simultaneous lines of music are the same, the texture is said to be "homophonic." Most hymns are homophonic, i.e., soprano, alto, tenor and bass all sing with the same rhythm. When the rhythms and shape of lines are dissimilar and independent, the texture is said to be "polyphonic." Contrast in texture adds to the interest and effectiveness of the music.
- D. Intensity: Contrast of intensity or loudness is called "dynamics." Dynamics is sadly lacking in many of our services.
- E. Timbre: This refers to the different tonal colors associated with various instruments and voices. It is important to avoid having all instruments playing constantly, since they will all "wash" together into a single timbre. By giving the various sections opportunity to be heard separately or in pairs, greater tonal expression and contrast can be achieved.

IV. **The Holy Spirit Places All These Elements Under Human Government and Gives Us the Wisdom to Use Them Effectively.**

- A. In I Corinthians 14:32 Paul states that "the spirit of the prophets are subject to the prophets." Thus God places the burden of responsibility on the individual to administer the prophetic message properly.
- B. Job 32:8 says that God's Spirit gives us understanding through inspiration.
- C. I Chronicles 25:6 points out that the elements of music were governed under chief musician/prophets in the Jewish temple. This same principle can be applied today as we learn skill in the song of the Lord.

V. **The Result of the Concerted Sound is the Glory of God Filling the Temple. (II Chronicles 5:12-14) All the Musical Elements Were United to Make "One Sound."**

- A. God wants to bring clarity and balance to our music by bringing all musical

elements under the control of the spirit of prophecy. When God is directing our musical expression under proper leadership, the glory of God will fill our places of worship, as we lift up a rich concerted anthem of praise!

## THE SPIRIT OF PROPHECY: THE ROLE OF SKILL IN ANOINTED WORSHIP

One of the aspects of worship that is called for throughout the scripture is that of skill. Probably most simply stated is the command of Psalm 33:3: "Play skillfully with a loud noise." One of the primary institutions of the Tabernacle of David was that of a Levitical school of music as described in I Chronicles 25:6, 7, which produced an ensemble of 288 musicians that were "cunning" in the songs of the Lord.

To the New Testament believer, this concept of skill in worship presents somewhat of a dilemma, since our access to the presence of God is not predicated on human effort, but is rather a gift, provided by the grace of God. And yet, to allow our worship to recede into mediocrity and artistic slothfulness seems to go contrary to the admonition of the apostle Paul to do all things "heartily as unto the Lord" and to "study to shew thyself approved unto God." (Colossians 3:23; II Timothy 2:15) A closer look at the purpose of skill in the light of Bible principles will help lead to a resolution of this dilemma.

### **I. Skill Brings Beauty and Excellence to Our Worship**

- A. Exhortations in I Chronicles 16:29, Psalm 29:2, and Psalm 96:9, call for us to worship "in the beauty of holiness." This actually means in the Hebrew "in the beauty of the holy sanctuary." The house of God was a place of beauty, as celebrated in Psalm 48 and 87.
- B. The reason for God's house to be a place of beauty was that it was a reflection of God himself.
  - 1. Psalm 27:4 says that the chief reason for worshipping the Lord is to behold His beauty.
  - 2. Psalm 50:2 indicates that our place of worship (Zion) should reflect that beauty.
  - 3. Certainly our music and all the other artistic expressions in the house of God should reflect God's beauty.

### **II. Skill in Any Art Brings Breadth and Clarity of Expression**

- A. One of the primary differences between the skilled and unskilled musician is that the unskilled musician is usually limited in style and idiom of expression. The skilled musician, on the other hand, is prepared to appreciate and perform a wide variety of musical literature.
- B. The skilled musician will be able to control dynamics, phrasing, and articulation to bring contrast and clarity to the music. We are called as worshipers to make a "certain" sound. (I Corinthians 14:8)
- C. God is manifold in His person and expression, being perfectly balanced in all the human emotions; thus a musical portrait of the Lord would of necessity require an equivalent breadth and balance of expression. Such a breadth and balance would also require the highest standards of skill and training in order to be brought to full fruition.



### **III. Skill Reflects the Cost and Value of True Worship**

- A. One of the key words in the worship of the Bible is the word "glory." In the Hebrew this word usually means "weight" or "value."
- B. In Psalm 29:2 we are called upon to give God "the glory due unto his name." The worship of the skilled artist has been bought at the cost of many years of diligent study and practice.
- C. In II Samuel 24:24 David refused to bring an offering to the Lord that cost him nothing. Even though our sacrifice is nothing compared to the sacrifice of God's Son, nevertheless God honors the sincere sacrifice of the diligent worshiper.

### **IV. Skill Brings Liberty in Worship**

- A. One of the Themes of the Old Testament is that the songs of Zion cannot flow from one who is in bondage. (Psalm 137:1-4; 126:1-4; Jeremiah 33:11).
  - 1. The unskilled musician is "in bondage" to the mechanics of operating his instrument. Skill releases his mind from that bondage so that he can concentrate on what the Spirit is saying to the church through his songs. Timidity, due to lack of skill, is one of the primary hindrances to the free flow of the prophetic song of the Lord in our services of worship.
- B. Ezekiel calls for the priests to wear nothing that causes "sweat" in the execution of his office. (Ezekiel 44:18) May we as musician/priests develop our skills, bringing an effortlessness to our performances, so that even when challenged to execute the most difficult passages, we can respond by saying "no sweat!"

### **V. Skill Brings Authority to Worship**

- A. Throughout scripture, skill is one of the requirements for leadership.
  - 1. Daniel and his colleagues were elevated to positions of authority because of their skill and wisdom. (Daniel 1:4, 17)
  - 2. David guided Israel because of his skill. (Psalm 78:72)
- B. Chenaniah was given authority to instruct in song because of his skill. (I Chronicles 15:22) While he clearly satisfied all the spiritual requirements of the Levite, it was his own skill that distinguished him from the others and qualified him to be called "master of song." (I Chronicles 15:27) The same is said of Jahath and Obadiah in II Chronicles 34:12.

### **VI. While Skill is Called for in Our Worship, the Bible Places Certain Limitations on What it Can Produce.**

- A. Revelation 14:3 speaks of the song that only those which are redeemed from the earth could learn. Subsequent verses describe a standard of personal righteousness that must be maintained in order to sing this new song.

1. Thus it may be construed that skill is necessary but not sufficient to produce the Song of the Redeemed.
- B. Job 32:8 sets forth a principle that is applicable here: man has a creative spirit, but without God's inspiration, it lacks understanding and wisdom.

## VII. The Pursuit of Skill Engenders Christian Character

- A. The regimen of practice produces self-control. It involves bringing our mind and body under subjection. The unskilled worship leader is undisciplined.
- B. Skill involves our mind in worship, as called for in Matthew 22:37. The unskilled worship leader is not totally involved mentally.
- C. The pursuit of skill produces patience, because it cannot be achieved quickly. Artistic skill is a lifetime pursuit. Like our walk with God it requires daily maintenance and can be always improved upon. The unskilled worship leader is unwilling to sacrifice his time for the sake of God's house, and does not seek to improve his skill.
- D. The pursuit of skill develops humility. Since excellence in music and other arts cannot be self-taught, it requires subjection to another, who you openly recognize as being superior to yourself. This principle was exercised in the temple. (I Chronicles 25:6) Worship leaders who are not willing to submit to training are arrogant, displaying an inflated (and naive) self-image.
- E. The Holy Spirit is not a "labor-saving" device. Nowhere in Scripture does the sovereignty of God release us from the responsibility of artistic discipline.

- VIII. **Conclusion:** Perhaps Martin Luther best summarized the relationship between musical skill and Christian character, when he wrote: "I have always loved music. Those who have mastered this art are made of good stuff, and are fit for any task. It is necessary indeed that music be taught in the schools. A teacher must be able to sing; otherwise I will not so much as look at him." (Luther, Werke LXII, 309.)

"Next to the Word of God, only music deserves being extolled as the mistress and governess of human feelings...through the medium of music the Holy Spirit placed His gifts in the hands of the prophets; again, through music the devil was driven away, as was the case with Saul...." (Luther, Opera Latina, Frankfurt, 1873, VII, 552-553.)

"When natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God...where one voice takes a simple part and around it sing three, four, or five other voices, leaping and springing round about, marvelously gracing the simple part, like a square-dance in heaven with friendly bows, embracings, and hearty swinging of partners." (Luther, Forward to Work, by Georg Rhau, 1538)

## USE OF BRASS IN PRAISE IN WORSHIP

### I. Scriptural Use of Brass

- A. Chatzoh-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 (especially Feasts 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 (Exodus 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) -- synonymous with shofar (translated: cornet or horn) (Josh. 6:15 -- 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 (Exodus 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, Eb, 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 and 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 and 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 and 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

## SONGWRITING

### **I. Where Does the Song Come From?**

- A.
- B.

### **II. Does God Give the Song?**

- A.
- B.
- C.
- D.
- E.
- F.
- G.

### **III. Eight Elements of a Song (Four General and Four Specific)**

- A. General Elements
  - 1. Style
  - 2. Atmosphere
  - 3. Mood
  - 4. Message
- B. Specific or Mechanical Elements
  - 1. Lyrics
  - 2. Melody
  - 3. Harmony
  - 4. Rhythm

### **IV. Developing Your Craft**

- A. Listen
- B. Analyze
- C. Write
- D. Re-write

## **V. Dealing with Rejection as a Writer**

- A.
- B.
- C.
- D.
- E.
- F.
- G.

## **VI. Songwriting Helps**

- A. Rhyming Dictionary
- B. English Dictionary - Start with word and find its meaning
- C. Thesaurus - Start with idea and find words to express it
- D. Bible Concordance
- E. Various Bible Translations
- F. Naves Topical Bible
- G. Cassette Recorder
- H. Pocket Notebook
- I. Idea File

## **LET'S WRITE!**

### **Ten Tips To Help You Get Started**

1. Meter
2. Form Abab, AABB, etc...
3. Imagery
4. First lines
5. Hooks (lyrical and melodic)
6. True rhyme - false rhyme
7. Set goals
8. Developing ideas
9. Environment for Writing
10. Don't quit your day job (Ha! Ha!)

## WRITING PRAISE AND WORSHIP CHORUSES

### **I. Four Purposes For Praise and Worship Choruses**

- A. To instill the Word of God in the heart (Col. 3:16 - dwell in our hearts)
- B. They enlighten our understanding of God's Word (Col. 3:16 - teaching...in Psalms)
- C. They correct our Christian Walk (Col. 3:16 - Admonishing...in Psalms)
- D. Provide a vocabulary for corporate praise and worship

### **II. Canonical Psalms Versus New Songs of Praise**

- A. Eight similarities of content
  - 1. Adoration in worship of God (Psa. 95-100)
  - 2. Offering of praise to God (Psa. 8, 57, 71, 95)
  - 3. Exaltation of God (Psa. 146-150)
  - 4. Yearning after God (Psa. 42, 43, 63)
  - 5. Joy in God's house (Psa. 84, 122)
  - 6. A passion for God's presence (Psa. 91, 23)
  - 7. A steadfast faith in God in all circumstances (Psa. 10, 18, 25)
  - 8. A love for God's Word (Psa. 1, 119)
- B. All praise and worship choruses should have at least one of the above characteristics

### **III. Practical Preparation For Writing Choruses**

- A. How to find singable scriptures (Natural meter, etc.)
- B. Spontaneous singing of scripture
  - 1. James 5:13 - Is any merry? Let him sing Psalms.
  - 2. Eph. 5:19 - God desires for us to make melodies in our hearts unto Him (with melodies and lyrics containing the Word of God)
  - 3. Application of melodies to scripture

### **IV. Now Let's Write a Chorus using the following guidelines**

- A. Keep it simple
- B. Keep it short
- C. A good marriage of lyric to melody
- D. Limited melodic range



- E. Lyrical and melodic repetition (don't over-do it)
- F. Style - compatible to any congregation (well, almost any)

**V. Ten Tips to Help You Get Started**

- A. Meter
- B. Form ABAB, AABB, etc....
- C. Imagery
- D. First Lines
- E. Hooks (lyrical and melodic)
- F. True rhyme - false rhyme
- G. Set goals
- H. Developing Ideas
- I. Environment for writing
- J. Don't quit your day job (Ha! Ha!)

APPLICATIONS OF THE DANCE MINISTRY

**I. Within the Church**

- A. Priestly
- B. Message Illustration
- C. Pageantry
- D. Celebrations
  - 1. Festival
  - 2. Weddings
  - 3. Concerts
  - 4. Rallies
  - 5. Special Meetings
  - 6. Musicals
  - 7. Plays
  - 8. Education
    - a. Adult
    - b. Children
  - 9. Therapy
    - a. Unity
    - b. Creativity
  - 10. Strengthening other churches
    - a. In Worship
    - b. In developing an arts program
    - c. Teaching

**II. Outreach**

- A. Resthomes
- B. Juvenile Hall
- C. Special Invitations-Towers
- D. Parks
- E. Rallies
- F. Dance Concert Concept

## COSTUMING AND MAKE-UP FOR DANCE

- I. Bible Mention of Garments
- II. Design Suggestions
  - A. Composition
  - B. Line
- III. Fabrics
  - A. Line
  - B. Texture
  - C. Color - Bible Typology
- IV. Construction
- V. Costume Accessories and Props
- VI. Planning and Preparation for Production
  - A. Lighting Design
  - B. Scene Design
  - C. Make-up

**BEGINNING DANCE SKILLS WORKSHOP**

**\*NOTE:** Please come prepared for movement after short lecture

- I. Choosing a Place to Train**
  - A. Special needs of beginning adults
- II. Common injuries and their prevention**
- III. Technique**
  - A. Floor
  - B. Barre
  - C. Center
- IV. Question and Answer period** (time permitting)

A PROPHETIC OVERVIEW OF THE DANCE

"RIPPING OFF EGYPT"

I. The Church's Commission: Salting the Earth

- A. We are an army..."terrible with banners...." (Song of Solomon 6:4)
- B. We are the salt of the earth (Matthew 5:13)
- C. We are to go into all the world. (Mark 16:15)
- D. We are the light of the world. (Matthew 5:14)
- E. We are to take the gospel into all the world. (Matthew 24:14)
- F. THE PURPOSE OF THE CHURCH IS TO FEED, GOVERN, DEVELOP AND BRING TO MATURITY GOD'S PEOPLE, AS WELL AS BE THE SEAT OF GOD'S SPIRITUAL GOVERNMENT!!!

II. Text - "Ripping Off Egypt"

- A. Ripping off Egypt - Exodus 12:29-42
- D. Building the Tabernacle - Exodus 25:1-9

III. The Restoration of Israel

- A. Joel's prophecy - Israel's restoration, Egypt's desolation: Joel 3:18-19
- B. We are Spiritual Israel!
  - 1. I Peter 2:5 - "...spiritual house...."
  - 2. I Corinthians 15:44-45 - "...spiritual body...."
- C. Restoration prophesied to Israel - Joel 2:23-29
- D. Restoration is the vision!!! - Proverbs 29:18

IV. The Vision - Greater Works!!!

- A. John 14:12-15 - greater works.
- B. Hebrews 10:19-25 - "...new and living way...provoke unto love and to good works...."
- C. John 13:34-35 - "...new commandment...love one another...."

**V. Take the Vision and Go!!!**

- A. Mark 16:15 - "Go ye into all the world...."
- B. Luke 14:23 - "Go out into the highways...."
- C. Matthew 24:14 - "This gospel of the kingdom...preach in all the world for a witness...."

**VI. Become All Things to All Men**

- A. I Corinthians 9:18-23 - "I am made all things to all men..."
- B. Four ways to do this:
  - 1. Consider the Source:
    - a. James 1:17 - "Every good gift and every perfect gift comes from above...."
  - 2. Knowledge, or Understanding must be gained"
    - a. Proverbs 4:5 "...get understanding...."
    - b. Proverbs 22:6 - "...train up a child...."
    - c. Daniel 12:4 - "...knowledge shall be increased...."
    - d. Isaiah 33:5-6 - "...wisdom and knowledge...stability of thy times...."
  - 3. Skill must be obtained:
    - a. I Chronicles 28:21 - "...skillful man...."
    - b. Psalms 33:3 - "...play skillfully...."
  - 4. Wisdom must be obtained:
    - a. Proverbs 4:7 - "...wisdom is the principal thing...."
    - b. Proverbs 16:16 - "...better to get wisdom than gold...."
    - c. Proverbs 19:8 - "...getteth wisdom loveth his own soul...."
    - d. Proverbs 22:9 - "...bountiful eye shall be blessed...."

**VII. To Whom Much is Given, Much is Required...**

- A. Luke 12:48 - "...much given...much required...."
- B. Matthew 25:14-30 - Parable of the Talents

**VIII. Be an Overcomer!!!!**

- A. Revelation 2:7 - "...him that overcometh...tree of life...."
- B. Revelation 2:26-28 - "...him that overcometh...give him the morning star..."

#### IX. Scriptural Pattern and Examples

##### A. Joseph

- 1. Genesis 4:1-57 (key verses 37-43)

##### B. Daniel

- 1. Daniel 1:3-4
- 2. Daniel 1:17

##### C. Paul

- 1. Acts 22:3 - taught by Gamaliel.
- 2. Acts 5:34-42 - Gamaliel's wise counsel.
- 3. Philippians 3:4-10 - Paul's credentials.

##### D. Esther

- 1. Esther 2:12 - preparation and purification.
- 2. Esther 2:17 - Esther chosen queen.
- 3. Vashti represents the old church and old order.

#### X. Be fruitful...or be Barren!!!

- A. Vashti rejected, Esther chosen and blessed.
- B. Michael mocks David's dancing, and is cursed with barrenness:
  - 1. II Samuel 6:16, 20
  - 2. I Chronicles 15:29

#### XI. Today's World - How to Function in it as an Overcomer!!!

- A. Use the best materials to build the Tabernacle - God's Kingdom!!! (This means using natural skills, education, etc., in the Church
  - 1. The world will be drawn to the Church because of its excellence and overcoming victory.
- B. Be the best IN the world!!!
  - 1. Use secular careers and education to be a light to the world.

- a. Matthew 5:13-16 - Salt and Light of the earth!
- b. Exerpts from an article on B. J. Thomas and Franky Shaeffer, pp. 12-13: (taken from, "Addicted to Mediocrity," by Jim Long, Campus Life Magazine)
  - 1) B. J. - "Christians have taken themselves out of the world and out of meaningful contact with the arts, politics, medicine. So Christians give up any influence they could have and dictate to creative people that they can only use their creativity in a strictly Christian setting. I think we need to get involved in the world, let our influence be felt."
  - 2) Franky - "Christians have made a horrible mistake trying to separate the secular world from the Christian world. There is only one world. Once we as Christians insist on hiding out with our entertainers, our songs, our record companies, our gospel stuff, we might as well build an ivory tower and toss our Christian pamphlets over the walls. Which, unfortunately, is what happens most of the time. Here's the point: If we want to make an impact on the secular world, we have to come up with something better, not just the same. They may not like who we are; they may not like what we're saying. So, we have to be better."

## XII. Take the Challenge: Be an Eagle!!!

- A. Exerpts from article entitled, "Are you an Eagle or a Parrot?" by Chuck Swindoll, pp. 15-16 of Christian Life Magazine:

"We are running shy of eagles and we're running over with parrots. Content to sit safely on our evangelical perches and repeat our religious words in a rapid-fire falsetto, we are fast becoming overpopulated with bright-colored birds having soft bellies, big beaks, and little heads. What would help balance things out would be a lot more keen-eyed, wide-winged creatures willing to soar out and up, exploring the illimitable ranges of the kingdom of God...then after a brief report on their findings, they'd leave the nest again for another fascinating adventure. Parrots like the predictable, the secure, the strokes they get from their mutual admiration society. Not eagles. There's not a predictable opinion in their wings! They think. They love to think. They are driven with this inner urge to search, to discover, to learn. And that means they're courageous, tough-minded, willing to ask the hard questions as they bypass the routine in vigorous pursuit of the truth. The whole truth. "The deep things of God" - fresh from the Himalayan heights, where the thin air makes thoughts pure and clear - rather than the tired, worn distillations of man. And unlike the intellectually impoverished parrot, eagles take risks getting their food because they hate anything that comes from a small dish of picked-over seeds...boring, dull, repetitious, and dry. Eagles are independent thinkers. It's not that they abandon the orthodox faith or question the authority of God's inerrant Word...it's simply that they are weary of being told, "Stay on the perch and repeat after me." Eagles have that built-in perspective that sensitivity that leaves room for fresh input that hasn't been glazed over by overuse. So then, which will it be? If you like being a parrot, stay put. But if you like being an eagle at heart, what are you doing on that perch? Do you have any idea how greatly you're needed to soar and explore? Do you realize



how out of place you are inside that cage? Even though others may not tell you, eagles look pretty silly stuck on a perch picking over a tasteless pile of dried seeds.

....I've never heard anybody ask, "Eagle, want a cracker?"

B. Isaiah 40:3-5 - THE GLORY OF THE LORD SHALL BE REVEALED!!

C. Isaiah 40:28-31 - EAGLE SAINTS, ARISE!!!

THE DANCER'S HEART

**I. Qualifications**

- A. MUST be a WORSHIPER!!!
  - 1. Rev. 4:11
  - 2. John 4:23-34
- B. MUST be Broken
  - 1. Psalms 51:6,17
  - 2. Luke 7:36-50
- C. MUST understand RIGHTEOUSNESS
  - 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. Psalms 37:5
  - 2. I Tim. 6:20
- B. MUST be Obedient
  - 1. I Sam. 15:22
  - 2. Phil. 3:10

**III. Promise to the Dancer**

- A. Victory in Warfare
  - 1. II Chron. 20:21-22
- B. Completion and Wholeness
  - 1. Rev. 7:9-17
- C. Eternal Worship
  - 1. Rev. 19:1-9

## 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 - (Luke 5:36-39)
2. Things 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
3. 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

## 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. (Is. 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.)

2. Don't be in a hurry - When sheep are driven they scatter aimlessly
3. Allow for personality in Praise - Individuals praise

## **VI. 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 - (Ezk. 1:1)
  3. A picture's worth a thousand words
  4. Paint verbal picture
  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

## **VIII. Be Creative**

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

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 Chron. 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. 1:18)

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)

MOTIVATING CHILDREN AND YOUTH IN WORSHIP MINISTRIES

- I. **God Places High Priority on Making Sure the Next Generation is Being Groomed for the Kingdom.**
  - A. Abraham was destined to be a great and mighty nation in the earth. Observe what God says of him in Genesis 18:18-19:

"I KNOW THAT HE WILL COMMAND HIS CHILDREN  
AND HIS HOUSEHOLD AFTER HIM"

Could the two be related?
  - B. Clearly we are told to instruct our children. (Deuteronomy 4:9-10; 6:4-7; Exodus 12:25-27; 13:8, 14; Joshua 4:6; Deuteronomy 32:7; and Psalm 78:1-8)
  - C. God's Covenant to us includes "our little ones." (Deuteronomy 29:10-13, 22)
- II. **Our Children Must Not Only Be Taught, But They Themselves Must Be "Circumcised." They Must Have Their Own Personal Experience. (Joshua 5:2, 5, 7)**
  - A. It is possible for our children to arise "not knowing the Lord or His great works." (Judges 2:10)
  - B. It is the device of the enemy to destroy the new generation--that generation which will ultimately bring deliverance to the world. (Leviticus 26:22; Exodus 1:22; Matthew 1:16)
  - C. The enemy is making it possible for us to sacrifice our kids to the gods of this world. (Exodus 34:15)
    1. The media, the entertainment (games, activities) are all geared and intended to "call" to our kids and have them "eat" of the world's dainties. (See Exodus 34:15b)
    2. We allow our kids to "sacrifice" their...creative processes, energies, talents/abilities, and interests to the gods of this world.
  - D. Children belong to the Lord. They are His heritage, His reward. (Psalm 127:3 (That's all He wants...imagine?!))
- III. **Jesus Called on a Child to Exemplify Who Was the Greatest in the Kingdom. (Matthew 18:1-3)**
  - A. Teaching us all, Jesus said: "Unless you reverse or turn around and "generate as the  $\frac{1}{2}$  grown - you will not enter into royalty or a realm of ruling."
    1. The children in their purity will see God. (Matthew 5:8)



2. The children will receive revelation. (Deuteronomy 29:29)
  3. The children will see His Glory. (Psalm 90:16)
  4. The children will speak perfected praise. (Matthew 21:16)
  5. The children are the foundation for strength. (Psalm 8:2)
  6. The children will receive revelation that is hid from the wise and prudent. (Matthew 11:25)
- B. Children have an ability to grasp onto God with a simplistic trust and cry out to Him in tender sorrow. This tender purity is God-given.
- C. Psalm 78 is a beautiful picture of the old generation instructing the new generation: That they might set their hope in God and not forget His works (compare Matthew 11:20), but keep His commandments." (Psalm 78:7)
- D. Our responsibility then is two-fold:
1. To see that each child grows steadfastly through his years to maturity with that simplistic, tender trust in God.
  2. For ourselves to be converted to this simple trust in God; that we WITH the children will together be partakers in the Kingdom.
- E. Let's not be as Lot who said to the world: "Here are my daughters--do what seems good in your eyes." (Genesis 19:8)
- But rather, let's: "Train up a child in the WAY he should go: and when he is old he will not depart from it." (Proverbs 22:6)
- F. With John can we agree together: "I HAVE NO GREATER JOY THAN TO HEAR THAT MY CHILDREN WALK IN TRUTH." (III John 1:4)
- IV. I Personally Believe that God has Purposed to Use the "Young Leaders of the Provinces" to Bring Deliverance and Overcome the Enemy. (I Kings 20:13-21)**
- A. It is time to allow the trained young people to be involved in the battle--even to be in the troops that "go out first." (I Kings 20:17)
1. In Ahab's situation, the time the young went out was noon.
  2. This speaks of the fulness of time. When others are "drinking themselves drunk" on the world's thirst quenchers - the children of God are going out to do battle.
  3. The enemy looks at the young leaders and believes they are no threat. I Kings 20:18: "It doesn't matter why they've come -we've got 'em whipped - take them alive as our prisoners."
  4. But these young leaders are not given to defeat. Trained as overcomers, they "slay every one his man." (I Kings 20:20) They drive back the enemy and pursue them.

5. At the hands of the young leaders in the front of the army (I Kings 20:17, 19) the enemy is smitten with a great slaughter. (I Kings 20:21)
- B. The Old Testament is clear on the order of march to battle. (II Chronicles 20:21-22; Psalm 68:25)
  1. The singers/praisers are the first ranks in pursuing the enemy.
  2. The players on instruments follow.
  3. In the midst of the singers and musicians are the dancing men and women.
- C. If indeed our young people are to be involved in battle---(and they are!) the worship ministries are where we should be able to find them.
- D. Our young people should be in the ranks of the singers, praisers, musicians, and dancers - going out first to battle and going out first in the "Goings of God" in worship.

V. **Does Scripture Prohibit Us From Having:**

- Children's Dance Companies;
  - Children's Singing Troops;
  - Appointed Child Singers;
  - Children's Choir of Praisers;
  - Children playing skillfully; and
  - Children singing the Song of Deliverance.
- A. Don't you find the youngsters want to and enjoy these expressions?
  - B. Isn't that MOTIVATION?

## " Motivating Children And Youth In Worship Ministries "

### CHILDREN 4-11 ish

( I usually don't find hard to motivate )

ENJOY: - singing

- movement
- involvement

#### POSSIBLE

INVOLVEMENT: - on side mics

- signing teams
- special musical presentations
- in dance troops
- assisting with ushering ( they love it ! )
- outreach ministries to " old- folks homes"

REMEMBER: - their ability levels

- co-ordination capabilities
- don't expect them to be adults!
- to make way for them !
- ( PLAN to use them )
- to make teaching, training times FUN, a challenge, and with variety. Don't be boring!
- they are able to retain & do alot more than you generally give them credit for ( don't underestimate them!!!! )

### YOUNG PEOPLE 12-17 ish

ENJOY : - being apart of something (fun, successful)

- being "in"
- being young people ( themselves )
- being different

#### POSSIBLE

INVOLVEMENT: - on mics ( individually or in groups )

- singing in groups or "bands"
- instrumental combos/orchestra
- in dance troop
- "overhead" ministry
- drama sketches/messages
- ushers
- PA trainees
- outreach minister
- working with children's ministries

REMEMBER : -their ability to be young & different

- ( don't make them be old, routine, & boring)
- IF they believe in what they're doing their energies are limitless!
- they need to have input - share ideas
- what they do must have a "spark"- LIFE
- to try to use their ideas , it breeds more fresh ideas...
- YOU be enthusiastic, that breeds too
- ENCOURAGE, ENCOURAGE, !!!!!
- Never Give Up On 'Em!!

### PURE SPIRITUAL WORSHIP

Let's worship God as He wants to be worshipped and become streams of living water.

Scripture Setting: "This people have I formed for MYSELF." (Isaiah 43:18-21); (Psalm 102:18)

Why has God called you?

God's original and first concern. (I Corinthians 1:9)

God's call involves service but it's not God's first priority. First priority is fellowship.

Business distracts from fellowship with God. (Luke 10:38-41)

The good things distract us.

#### **I. God Seeks Worshipers - NO WORSHIP, NO RAIN**

- A. Job 36:27-28: Where rain comes from.  
Zechariah 14:16-17: Natural phenomenon corresponds to spiritual reality.
- B. The worship of God's people ascends to God as vapors from the earth.
- C. Barren wasteland.

#### **II. The Ingredients of Pure Spiritual Worship (Our Part). Exodus 30:34-38. Another Biblical Picture: Revelation 8:3-4.**

##### **A. God tells us what ACCEPTABLE WORSHIP CONSISTS OF.**

- 1. One-half of the incense speaks of our part. The one half is made up of three ingredients: 1/3 Stacte, 1/3 Onycha, 1/3 Galbanum.
- 2. The Ingredients:
  - a. Stacte: True worship is spontaneous.
  - b. Onycha:
    - 1) Worship comes from the heart.
    - 2) Worship is open.
    - 3) Worship proceeds from brokenness.

#### **III. True Spiritual Worship - Jesus-Part.**

- A. Frankincense - Jesus worships in our worship: Hebrews 2:12.

- IV. **Worship Made Up of the Rules of Men.**
- V. **What Happened to Pure Spiritual Worship?**
- VII. **Business As Usual - But No Glory.**
- VIII. **Despised Worship is Barrenness.**
- IX. **Michael - David's Wife Untouched and Hostile.**
- X. **Guidelines to Help Us Enter Into Pure Spiritual Worship**
  - A. Because He is worthy.
  - B. Because He commands.
  - C. Worship God as He wants to be worshiped.
  - D. Worship God in the Spirit.
  - E. Don't just worship, become a "Worshiper" - a way of life.
- XI. **Patriarchs Are Tracked by Altars and Wells.**

## 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:  $11\frac{1}{2}$  (or 1st four notes of a major scale) up a whole step, followed by  $11\frac{1}{2}$  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 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: major
- 4. The IV chord: major
- 5. The V chord: major
- 6. The VI chord: minor
- 7. The VII° 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 Eb)  
Fig. 7b (sixth chord of a IV chord, key of 'c'; key of Eb)
- 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 voice - 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<sup>o</sup> Add 7 is actually an <sup>o</sup>V<sub>9</sub>
    - 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 and block
  - A. Traditional voice leading: general observations
    - 1. Begin and end on the I chord to establish and complete a sense of tonality of "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 voicing
2. Open voicing
  - a. 'A' voicing
  - b. 'B' voicing
  - c. 'C' voicing

# Figures for Music Theory

Fig. 1a = 1b

Fig. 1a Major Scale

Fig. 1c Tetrachord

Fig. 2a Natural Minor Scale

2b Harmonic Minor Scale

2c Melodic Minor Scale: Ascending

Descending:

3a The Triad 3b

3c

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

5 chords of the Major Tonality

6a Inversions

Root Position 1st Inversion 2nd Inversion

7a 7b

I 6 chord IV 6 chord

7c 8a

I 6 chord IV 6 chord

9a 9b 9c

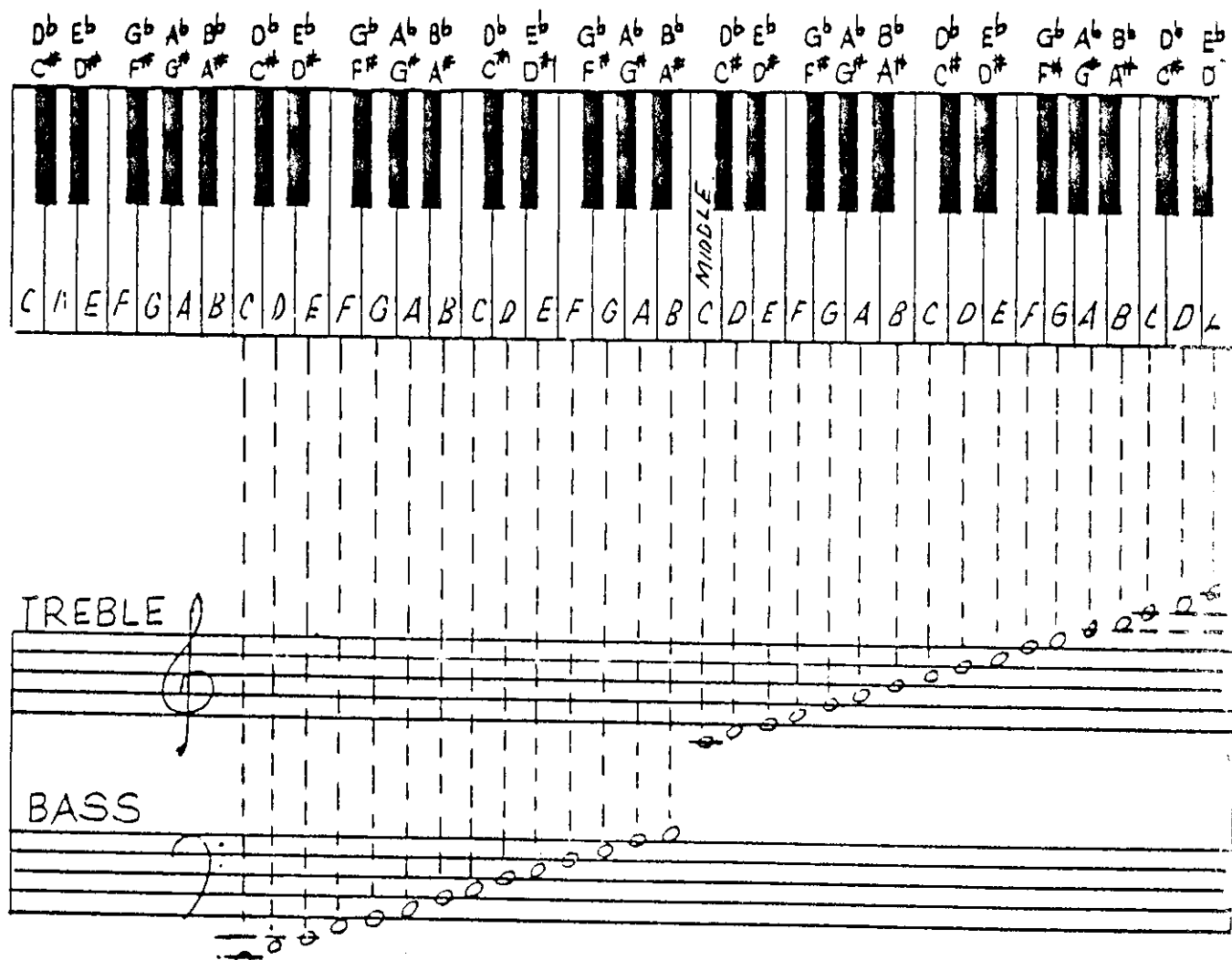
I 7 II 7 III 7 IV 7 V 7 VI 7 VII 7 Dim. 7th Aug. 7

C#7 Dm7 Em7 F#m7 G7 Am7 Bb7

# O GLORIOUS LORD

WON-DER-FUL IS THE LORD AND  
MIGHTY 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!

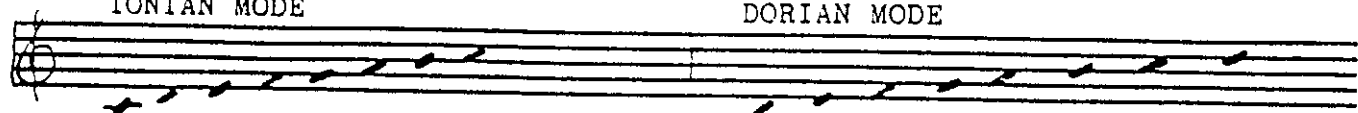
Chords: G, C/G, G, C/D, G, C/B, G, F/G, C, D/C, Bm7, Em7, Asus, A, Dsus, D, G, C/G, G, Am, A/C#, Dsus, D, G, C/B, G, Am7, C/D, D, G.



# MODES AND SCALES

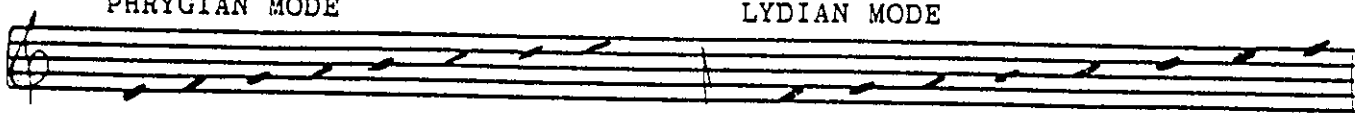
IONIAN MODE

DORIAN MODE



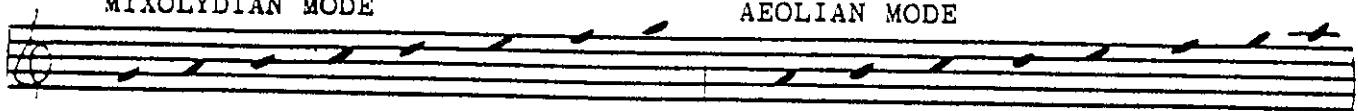
PHRYGIAN MODE

LYDIAN MODE



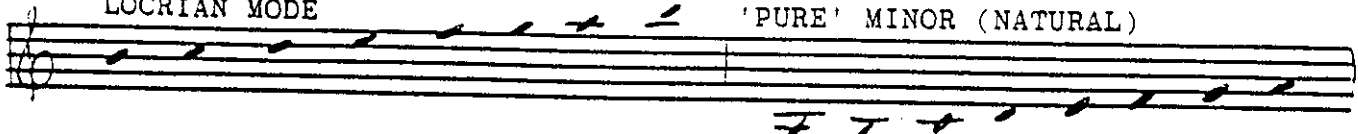
MIXOLYDIAN MODE

AEOLIAN MODE

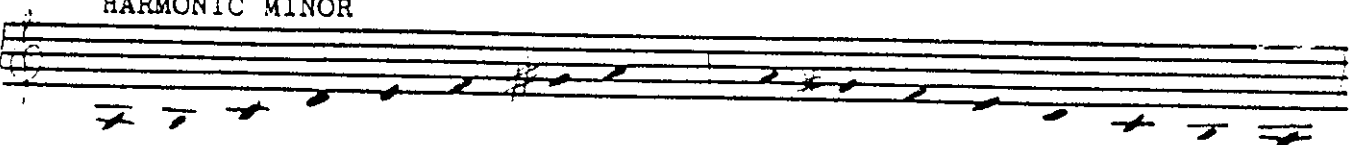


LOCRIAN MODE

'PURE' MINOR (NATURAL)

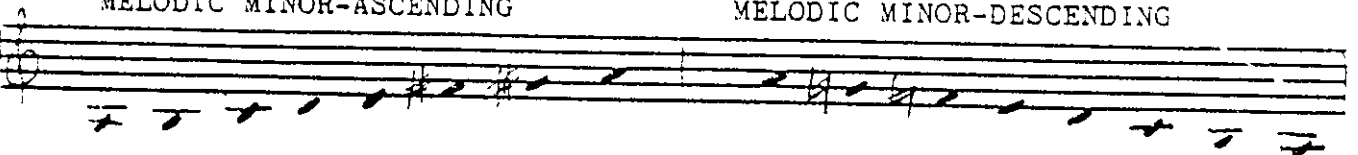


HARMONIC MINOR



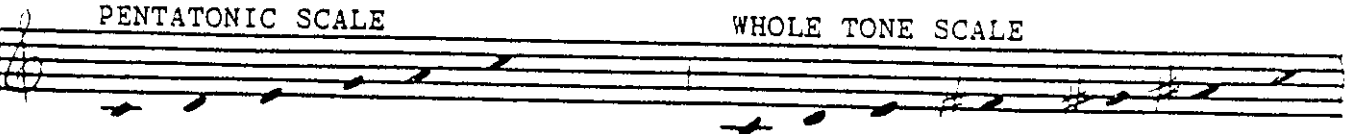
MELODIC MINOR-ASCENDING

MELODIC MINOR-DESCENDING

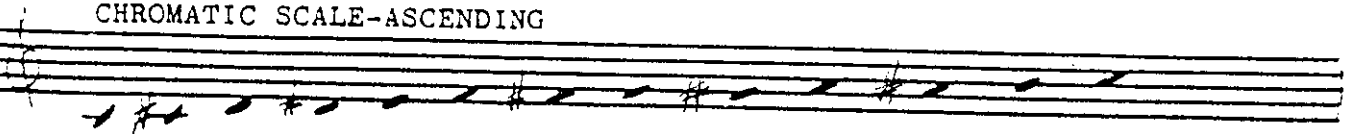


PENTATONIC SCALE

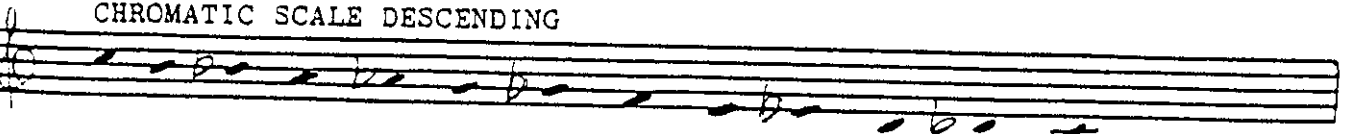
WHOLE TONE SCALE



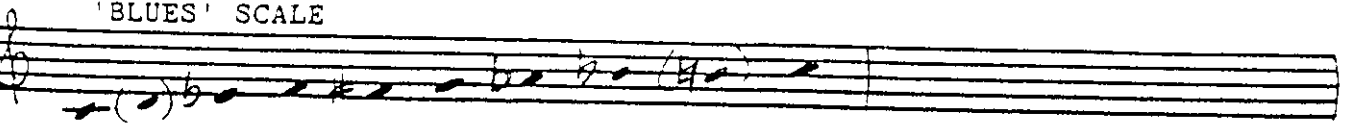
CHROMATIC SCALE-ASCENDING



CHROMATIC SCALE DESCENDING

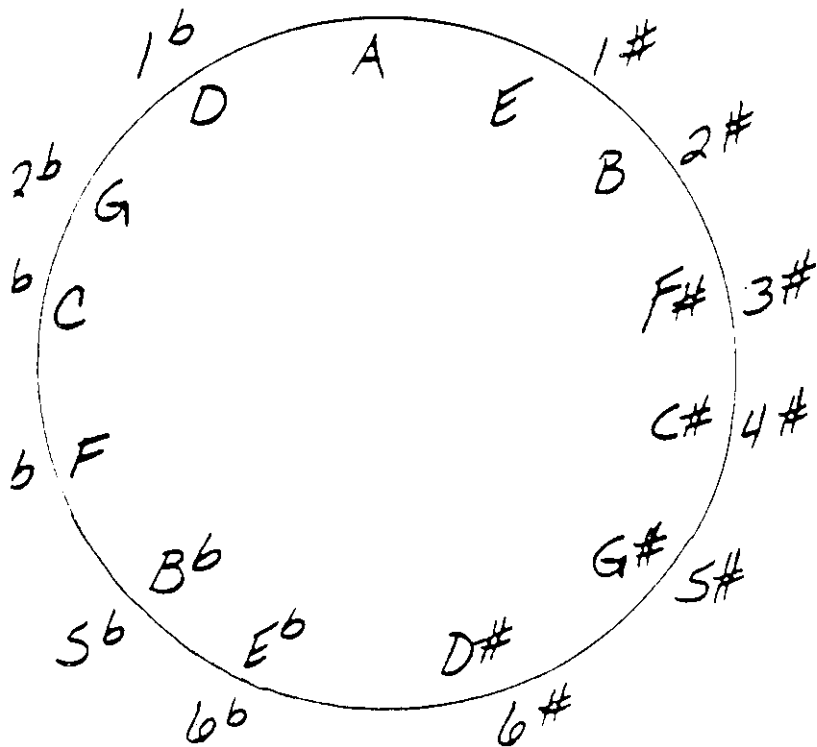
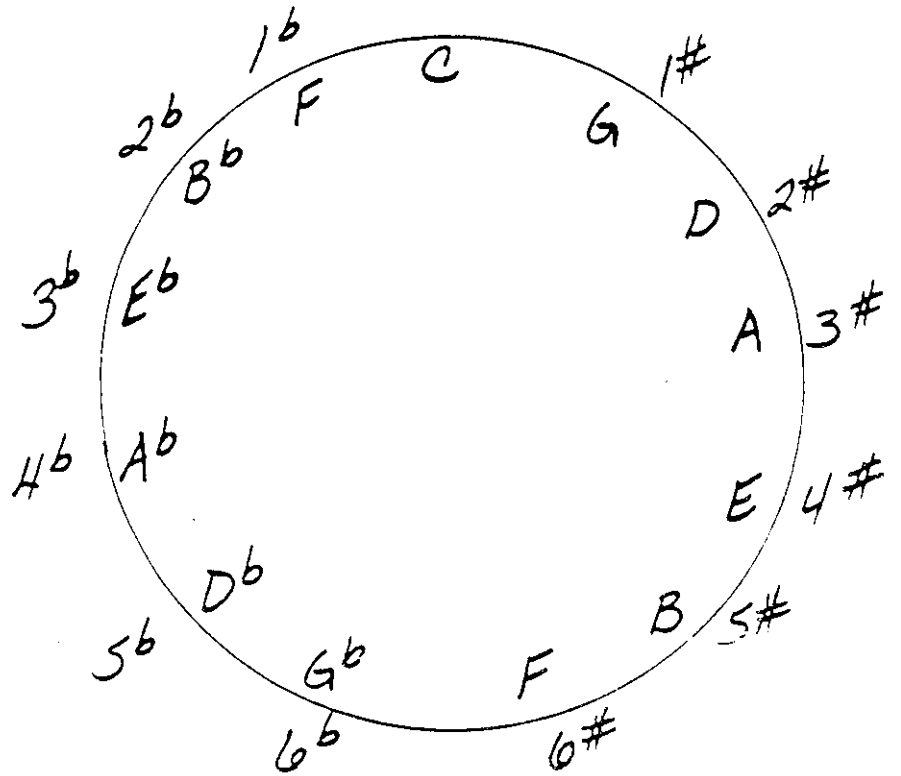


'BLUES' SCALE



# CIRCLE OF FIFTHS

MAJOR



MINOR

CHOOSING AND CREATING EXCELLENT MUSIC TEACHING MATERIALS

I. If ungodly men and women labor to create excellent methods of music study for the good of humanity, how much more does the Creator desire to release divine secrets on how to teach and equip those whom He has called and appointed to be His ministers?

A. Two of the most effective weapons are words and music.

1. Words
  2. Music
  3. Words
  4. Music
- Cognitive process
- Affecting the spiritual realm

B. Why is a song one of the most effective means of memorizing information?

1. The melody forms a string of associations of pitches to information.
2. A melody causes the tracers of the brain to locate the information and bring it forth.

II. Music will never lose its demand in our society because of its wholistic appeal to man.

- A. Body - Physical senses - Vibrations
- B. Mind - Processing information and sounds
- C. Spirit - Ministry - Positive and Negative

III. Major considerations in choosing or writing children's literature:

- A. Age level appeal
- B. Feasibility
- C. Motor skills and their current stage of physical development
- D. Maturity
  1. Social
  2. Spiritual
- E. The Layout of the material
  1. The size of the printing
  2. The amount of printing on each page
  3. Art work; visual relief

















Note: Your major goal is to make the synthesis of the learning process as least frustrating as possible.

- IV. Children's music must have lots of hooks!
  - A. Lyrics
  - B. Rhythm
  - C. Motions
  - D. Challenge
- V. Capitalize on the wholistic appeal. The more the work involves them, the longer they will remember it and do it on their own.
- VI. Make your message very Clear and Simple.
- VII. All children must experience success within the limits of their attention span. Always let there be at least one accomplishment in learning or doing the material.
- VIII. Don't be afraid to sit on a good idea and refine it until it has reached its fullest potential.
  - A. Not all creative ideas you will receive will be used at that particular time.
  - B. Try it out on friends and family before you give it to the class.
  - C. Practice presenting and teaching it!



## CONTEMPORARY MUSIC CURRICULUMS AND RESOURCES

### I. Kodaly - a Hungarian music educator and composer

	CURWEN	REVISED
A. Sol-fa teaching		
B. Choral musicianship	DO 	DO 
1. Intonation	TI 	TI 
2. Sight-singing		
3. Dictation		
4. Rhythm (syllables and shorthand)	LA 	LA 
C. Uses Curwen hand symbols		
D. Moveable "do" necessitates revised hand signals	SO 	SO 
E. Uses folk songs	FA 	FA 
F. Inner hearing/ear training	MI 	MI 
G. Uses tone bells, recorders, and the voice	RE 	RE 
H. Pentatonic mode		
I. Pre-staff and spatial notation relationships	DO 	DO 
J. References:		

1. The Kodaly Concept of Music Education, Geoffrey Russell - Smith, (London: Boosey and Hawkes, Ltd., 1964).

2. Visszatekintes, Kodaly

3. Elizabeth Mac Laughlin, "The Significance of the Kodaly Conception in America" - a lecture given at the Summer Teacher Training Workshop - Dana School of Music, Wellesley, Massachusetts, August 2, 1969.

K. Headquarters:

Kodaly Music Training Institute  
Denise Bacon, Musical and Educational Director  
525 Worcester Street  
Wellesley, Massachusetts 02181

### II. Carl Orff - A German music educator and composer

- A. Elemental music - music, movement and speech are the primitive forms of man's communication.
- B. Rhythm is the most vital element of music.
- C. Creativity and improvisation are keys.

- D. Schulwerk - textbook of orchestrations for voice, speech and instruments
- E. Uses the pentatonic mode
- F. Orff ensemble instruments:
  - 1. glockenspiel
  - 2. xylophone
  - 3. metallophones
  - 4. recorders
  - 5. finger cymbals, drums, triangles, etc.
- G. This method is recommended for exceptional children as therapy
- H. References:
  - 1. Doreen Hall and Arnold Walter, English adaptation of Music For Children by Carl Orff and Gunild Keetman, vol.I: Pentatonic. (Belwin Mills Publishing Company)
  - 2. Robert B. Glasgow and Dale Hamreus, "Study to Determine the Feasibility of Adapting the Carl Orff Approach to Elementary Schools in America." (Oregon College of Education, Monmouth, Oregon, May 27, 1968), ED 020 804
  - 3. Carl Orff, "Orff Schulwerk: Past and Future," Perspectives in Music Education. (Washington, D.C. : Music Educators National Conference, 1966).
- I. Headquarters:
  - American Orff Schulwerk Association
  - Arnold E. Burkhart, Executive Secretary
  - School of Music
  - Ball State University
  - Muncie, Indiana 47306

### III. Emile Jaques-Dalcroze - a French music educator

- A. Solfege - uses fixed "do"
- B. Inner hearing
- C. Improvisation
- D. Eurhythmics
  - 1. Beat / Pulse / Meter
  - 2. Rhythm
  - 3. Tempo
  - 4. Dynamics
  - 5. Articulation
  - 6. Form Analysis / Thematic Recognition
  - 7. Phrasing

- E. Highly recommended for exceptional children
- F. Little or no use of textbooks; experience is the teacher
- G. Headquarters:  
The Dalcroze School of Music  
Hilda M. Schuster, Director  
161 East 73rd St.  
New York, New York 10021

## VI. Specialized Music Education Centers

<u>NAME</u>	<u>LOCATION</u>
Peabody Conservatory of Music	Baltimore, Maryland
Montclair State Teachers College	Montclair, New Jersey
University of Washington	Seattle, Washington
Manhattan School of Music	New York City
Trinity College	Burlington, Vermont
New School of Social Research	New York City
Bank Street College	New York City
University of Wisconsin	Madison, Wisconsin
Carnegie-Mellon Institute of Technology	Pittsburgh, Pennsylvania
Mansfield State Teachers College	Manfield, Ohio
Oberlin College	Oberlin, Ohio
Julliard School of Music	New York City
Westminster Choir College	Princeton, New Jersey
University of Minnesota	Minneapolis, Minnesota
New England Conservatory of Music	Boston, Massachusetts
Hartford Conservatory of Music	Hartford, Connecticut
Duquesne University	Pittsburgh, Pennsylvania
University of North Carolina	Chapel Hill, North Carolina
City College Graduate School of Educ.	New York City
New York University	New York
University of Southern California	Los Angeles, California
Hunter College	New York City
Kent State College	Kent Ohio

\*NOTE: One of your richest resources will be the college in your area. You may purchase some of the music education textbooks there and perhaps take a few courses!!!!

## V. Christian Music Education Series

- A. God Made Music by Joe and Judy Swaim
  1. Music Appreciation Approach - variety
  2. Theoretical and Historical thrusts
  3. Uses textbooks - goes by grade level
  4. Weekly lesson plans

5. Publisher:
  - a. Praise Hymn, Inc.  
Post Office Box 401767  
Garland, Texas 75040

B. Music Is For Children by Connie Fortunato

1. Well-rounded; daily singing, scriptures, theory work, games, visual aids
2. Textbooks
3. Unit lesson planning
4. Her book on Music Education is a must for every music teacher!!!

Children's =Music Ministry; A Guide To Philosophy And Practice.  
David C. Cook Publishing, 850 North Grove Avenue, Elgin, Illinois 60120.

5. You may also request all the information available on her Music Is For Children series from the same address.

HOW TO PRODUCE A SPECTACULAR MUSICAL PRODUCTION  
AND GET SOME SLEEP!

- I. **Select your production 3½ - 5 months in advance.**
  - A. Ample time breeds less stress
  - B. Schedule performance dates and dress rehearsals first! Iron out schedule and interest conflicts.
  - C. Project rehearsal structures and dates.
    1. Choir rehearsals
    2. Actors and Actresses
    3. Choreography
      - a. Choir - teach them motions after they learn the song
      - b. Actors and actresses can rehearse with the choir if their steps are the same or have separate rehearsals when their steps differ.
    4. "All-cast" rehearsals need to be held after the choir and actors have mastered one third of the play. The second third and the third third must be added onto previous mastery in order to perfect the flow and train them to do it non-stop. Stagger the stopping and starting points of your rehearsal so that they don't get in a rutt!
    5. Leave at least two available dates for emergency rehearsals!
- II. **Before you even mention your plans to do the production, build a strong rapport with the parents and families.**
  - A. Send a welcoming news letter
  - B. Plan a casual and inexpensive family outing
    1. Parents meet and befriend you
    2. Parents meet and befriend each other
  - C. Issue a letter of the by-laws and requirements
    1. Rehearsal and performance attendance
    2. Acceptable behavior guidelines and discipline procedures
  - D. Order the music sound tracks, books, programs and bulletins very early.
  - E. Consult the director's manual for details and calculate the materials, expenses, talents, and time needed.
    1. Costumes
      - a. Recruit a head seamstress who will:
        - 1) deal with the fabric store
        - 2) make model costumes
        - 3) instruct other seamstresses
        - 4) distribute the work load amongst the seamstresses

## 2. Stage Props

- a. Frames (lumber, nails, muslin, glue and water mix, carpenter)  
Allow the carpenter no less than two weeks to complete this regardless of how small it is!
- b. Objects - send out a questionnaire to see who would lend or donate the needed items for the stage.

## 3. Sound Technician / Sound System

- a. Give him a cassette copy of the entire musical and invite his creative ideas and suggestions.
- b. Ask him to attend the second and third "all-cast" rehearsals to determine the type of microphones to be used and where to place them.
- c. He must see the stage blocking and choreography in order to determine how to place and handle the microphone chords.
- d. On hands and knees, beg him for as many monitors as possible! The kids must be able to hear and feel the music.
- e. If at all available, request to use headsets with boom-mics so that you can give personal instruction to the sound man during the production without anyone else hearing you!
- f. Provide the sound man with a complete copy of the score with all the cues highlighted and special effects neatly notated in it. He needs to know EVERYTHING!

## 4. Lighting and special effects crew

- a. Each member must have a headset with a boom-mic in order to receive cues and make adjustments.
- b. They need someone who is alert and dependable to alert and cue them.
  - 1) prep - tells them what colors, sounds, or effects are up next
  - 2) alert - hands on controls
  - 3) cue - GO!
  - 4) cut or fade out cues

## 5. Art Work

- a. Supply the artist with a sound recording and any illustrations of the production.
- b. Discuss ideas!
- c. Let the artist determine what he will need and make sure that everything he needs is available to him before he starts the project!
- d. Allow the artist at least 4 weeks to complete the project!

## III. Valuable Tips

- A. Always grant more than ample time for the volunteers to complete their projects. Remember...They have demands and emergencies to meet too.
- B. Pay or reward them! This lets them know that you value their time and work. Bake them goodies, send them giant thank you cards from the performing group, give them appreciation certificates, etc.

- C. Always have a plan B or a second-in-command expert in case the first one backs out!!!

#### IV. Rehearsal Tips

- A. Before the first rehearsal, send choir member directories home with a letter explaining the parents' responsibility of securing prompt transportation home from the rehearsals.
  - 1. This directory allows them to form car pools.
  - 2. This also allows them to contact each other in case of absences or emergencies!
  - 3. This helps limit their excuses for not getting to rehearsals!

- B. Use every moment of school time possible for rehearsals. That is when they are at their best!
- C. Be sensitive to the emotional needs of the students. When they are not giving their best, clue in as to why they aren't and minister accordingly.
- D. Do not allow bad attitudes and behaviors to surface! Insist that there be absolutely no murmuring or complaining.

In disciplining them, always make them ultimately answer to the Lord. Give them the opportunity and privacy to repent and get themselves straightened out before they may continue rehearsing. Allow them to return and participate when they have settled their problem with the Lord and are prepared to give Him their very best!

- E. Rehearse your understudies along with your leads. Plug them in at awkward points to keep them on their toes!
- F. Set goals and deadlines for the memorization of the script and songs! (A fill-in-the-blank worksheet or quiz does wonders when they are not memorizing their songs on schedule. Make the grade count!!!)
- G. Teach them to set spiritual goals! If you don't have the itch to do damage to the kingdom of darkness, and to accomplish something for the Kingdom of God, the kids won't either. Your allegiance is contagious!

**THE TWO-FOLD RESPONSIBILITY OF THE MUSIC EDUCATOR**  
**IN TODAY'S SCHOOLS**

**I. Biblical Guidelines**

- A. The responsibilities of Chenaniah, Asaph, Heman, and Jeduthan were to educate and equip their students in all facets of music training.
  - 1. Music Theory
  - 2. Instrumental/Vocal Instructions
  - 3. Rehearsals
  - 4. Understanding their calling and office
  - 5. Learning to operate and flow in their office (practicum)
- B. Training up a child in the way he/she should go equips them to come back to the right way!
  - 1. This entails many years of preparation and successful experiences.
  - 2. As an undershepherd, you must feed, correct, strengthen, and care for them.

**II. Dare to Minister in Excellence**

- A. Give God and the students your utmost.
  - 1. Do your homework concerning academic and spiritual things.
  - 2. Don't be content to teach them all you know...but constantly expand your knowledge so that you will have more to offer them.
  - 3. As you sow excellence into their lives, they need to know that you expect excellence from them.
- B. Inspire and require that they give their very best to you and above all to the Lord.
  - 1. They need to experience short term rewards.
  - 2. They need to be taught about the long term rewards and benefits they will receive.

**III. Don't Just Teach Them....Equip Them!**

- A. The early stages of teaching may incorporate learning by rote.
  - 1. Rhythms, sounds, songs
  - 2. Scriptures, praise and worship
- B. Persistently press toward their independence in understanding and executing what you've taught them.



1. Sight-singing, note naming, improvising, etc.
  2. Singing with the spirit, exercising their priesthood, singing the song of the Lord, etc.
- C. You as their leader must create and maintain wholesome settings in which they can freely express what they've learned.
1. They need performance and ministry opportunities!
    - a. Nursing homes, children's hospital, P.T.F. meetings, banquets, other schools, youth functions, festivals, church services, amusement parks, etc.
  2. Train them to be supportive of and respectful to one another's gifts.
  3. Avoid negative experiences. They must experience success which in turn builds courage.
  4. Your mature attitude can turn less favorable experiences into opportunities for growth for them.
  5. Never give a soldier a gun, tell him how and when to use it, but not allow him to practice firing.
- IV. Just as Satan is blatant in presenting his case, we must be even more Bold and Blatant in delivering the full counsel of God!!!**
- A. Some of the topics that need to be incorporated in today's Christian music education are:
1. Approaching the Lord with a pure and acceptable heart attitude.
  2. Acceptable behavior in the presence of the Lord.
  3. How to quiet your body and mind in order to tune into what the Holy Spirit wants to say to you.
  4. God holds you responsible for feeding your spirit man wholesome entertainment.
    - a. Music contents
    - b. Television and theater selections
  5. Plain Biblical guidelines for selecting wholesome entertainment.
  6. The importance and benefits of ministering to the Lord.
  7. What spiritual warfare is all about; how to use your weapons and win!
  8. The anointing:
    - a. What it is
    - b. What the Holy Spirit requires of you
    - c. What can happen with it
  9. The Song of the Lord...flowing in the Spirit.
- B. We must teach them to recognize the enemy and his tactics, but moreso, to know the Lord their God, His word and His ways!
- C. Never try to force or present an issue out of its divinely appointed time.
1. Remember that the Holy Spirit prepares their hearts.
  2. The Holy Spirit also knows their needs.
  3. Pray for the students that the blinders will be removed from their eyes.
- D. Rely upon the Holy Spirit to alert you to the amount of time you need to spend on each topic.

- E. Feed the lambs in appropriate bite sizes. Repetition and reinforcement are invaluable.
- F. Equip them to teach others and give them opportunities to teach.
  - 1. Concert settings (teach songs)
  - 2. Classroom or Chapel settings
- G. Discipline leads to success.
- H. They need to be recognized as young able ministers and co-laborers with Christ.

©1985 Mighty Wind Music

# "Creation Song"

words and music by  
Jennifer Randolph

God made the rain-bows. God made the trees. God made the fish in the deep blue sea. God made the riv-ers. God made the Sky. God de-seyned you and me. In on-ly six days and on-ly six nights God made all those beau-ti-ful sights and e-ven be-fore He made the world, God al-ready knew me. God al-ready knew me.

Arrangement: Diff instruments using pentatonic scale - C, D, E, G, A finger cymbals, triangles, and time bells.

Mighty Wind Music

Box 70

Bigby, Oklahoma 74008

©1985 Mighty Wind Music

# "I'm A Soldier"

words and music by  
Jennifer Randolph

in God's ar-my. I am learn-ing how to fight I will pros-per as I learn to Stud-y God's Word both day and night. I have the hel-met of Sal-va-tion. I know I am born a-gain. I have the breast-plate of right-eous-ness, cause Je-sus washed a-way my sin. I have the sword of the Spirit which is the Word of God.

verse 2 - My arms are strengthened with the truth that

Jesus is the Son of God

I have my feet in the Gospel shoes to ex-press God's peace and pass it on.

verse 3 - I have a shield which is my faith that

knocks the Devil's bullets down.

I have the sword of the Holy Ghost which is God's Word as fertile ground.

-As unto The Lord- p.2

©1985 Mighty Wind Music "As Into The Lord"

words and music by  
Jennifer Quatropoli

La, la, la la la la — la — la la. *dim* La, la, la

la la la — la — la. *dim* la, la, la — la — la — la.

Ooh! Ahh! Ooh, ahh ooh ahh! *dim* I used to drag my feet and

drop my — head when my moth-er said, "Go and make up your

bed!" *dim* I used to act like a bump on a log when my

fath-er said, "Go out and feed the pig!" *dim* I used to act

like a lit-tle jerk when my teach-er said, "Sit down and

do your work." *dim* 'Til one day Je-sus came and taught me this song.

— when you've learned your les-son you can sing a — long — *dim*

Do your work as un — to — the Lord. Pick your *dim*

lip up off — of — the floor. If you don't you'll lose — your

— re-ward. Ooh! Ahh! Ooh ahh ooh ahh! *dim* I use to

*dim*  
grit my teeth and swal-low my smile when they'd ask me to go that  
ex-tra mile. I use to throw a tan-trum right on the floor when  
I did my share and they'd ask for more. I use to  
fold my arms and turn my head when they'd ask for vol-un-tiers I  
wouldn't dare. 'Til one day Je-sus came and taught me this song and  
if you've learned your C's - son you can sing a long -  
Bah --- dia-boon-bee-dah! It pays to do all of your  
work as un-to the Lord. Bah --- dia-boon-bee-dah!  
*dim* For good at-titudes God loves to give re-wards.  
1-2. Do your work as un-to the Lord. Pick your lip up off  
3-4. la la la la *dim* la la. If you don't you'll lose your re-ward.  
of the floor. la la. Ahh! Ahh! ooh ahh!

GOD: THE DIVINE ARTIST

**I. Our God is a God of Beauty**

- A. Beauty is a property of God which remains so regardless of man's values.
- B. Psalm 27:4, Revelation 4:2-3
- C. Beauty - "nou am" - pleasant, sweet, agreeable, delight, splendor

**II. Love Himself brought forth His artistry**

- A. Gen. 1:1-31
- B. Neh. 9:6
- C. Is. 40:12-14
- D. Good--very good, "towb", beautiful, best, bountiful, pleasant

**III. Jesus is Lord over the whole man and whole life**

- A. Creativity - "the impulse of following in God's footsteps". An expressive process; communication of ideas, thoughts and emotions.
- B. Art - an aesthetic experience. Cause one to analyze and reflect upon the effect which the work of art has upon him. The message and spirit behind should be of the Kingdom of Light.

**IV. Art expression: the outer manifestation of creativity**

- A. Art can be of the Kingdom of Light or darkness as every area of a person's life can be.
- B. Art is not a religion nor an idol to be worshipped; but a work of art can give concrete form to a spiritual truth.
- C. God himself instituted art and the vocation of the artist.
  - 1. Ex. 31:1-11
  - 2. Ex. 36:2

**V. The Art of Dance**

- A. Definition - (Webster's) "Dance is rhythmic movement having as its aim the creation of visual designs by a series of poses and tracing of patterns through space in the course of measured units of time, the component, static and kinetic, receiving

varying emphasis and being executed by different parts of the body in accordance with temperament, artistic precepts, and purpose."

- B. History - Fall to flood (primitive man and awareness)  
Shem and Abraham  
Early Hebrew Dance in the Bible  
Egypt, Greece, Rome  
Middle Ages, Renaissance, Baroque, Romanticism, Modern.
- C. Art: Why there has been little interest in the arts in many Christian circles.
  - 1. Reformation and Humanism - attitude concerning the arts and the artist.
  - 2. The artist today
  - 3. Restoration

**TECHNICAL ESSENTIALS FOR CHRISTIAN DANCERS**

**I. Establishing correct posture for dance**

- A. Head erect
- B. Shoulders low and open
- C. Chest lifted - but ribs not extended
- D. Abdominal muscles tightened
- E. Weight centered equally on both feet

**II. Strengthening muscles for correct dance posture**

- A. Curl ups
- B. Push ups
- C. Leg lifts in "V"

**III. Preparing the correct posture to dance**

- A. Bending and straightening the knees in 1st and 2nd positions
- B. Pointing and flexing the feet
- C. Circling the leg - outward rotation of the leg in the hip socket
- D. Kicking
- E. Unfolding the leg gradually

**IV. Stretching the muscles**

- A. Standing
- B. Sitting
- C. Lying on the floor

**V. Balancing with correct posture and carriage of the arms**

- A. French Arm positions
- B. Exercise 1 - R arm down front open - L repeat  
Both arms down front overhead out

- C. Exercise 2 - R arm front, up, open out - L repeat  
Both arms front overhead out
- D. Do exercise 1 with unfolding legs R and L then bend over
- E. Do exercise 2 with unfolding legs R and L then bend back

#### **VI. Turning with correct dance posture**

- A. Three step turn
- B. Spin

#### **VII. Dancing Steps**

- A. Walking with correct posture and pointed feet
- B. Glissade - step point close - front, side and back
- C. Temps lie - swaying and shifting weight - arms
- D. Balance - step, ball step
- E. Triplet - down, up, up

#### **VIII. Jumping with correct dance posture**

- A. Jump feet together - bend, straighten, bend
- B. Walk R-L-R step L feet together bending knees - Jump 4 times
- C. Do B turning jumps  $\frac{1}{4}$  turn
- D. Jump in 1st and in 2nd
- E. Chasse - side together across floor
- F. Skips - high with opposite arms
- G. Run R-L-R hop R

#### **IX. Combining technique and steps with dancers heart = DANCING**

REMINDER: The accomplishment of any art requires Time, Discipline, Good Teaching (and a teachable student), Desire and Perspiration. God Bless you as you prepare your instrument of Worship - Spirit, Soul, and Body.



MASTER'S CLASS FOR SKILLED DANCERS

- I. **Technique**
- II. **Essentials for Dance Expression**
  - A. Form
  - B. Style
  - C. Musicality
- III. **Exploring Movement**
  - A. Turns
  - B. Jumps and Leaps
  - C. Falls and Recovery
- IV. **Improvisation**

## THE PULPIT AND THE THRONE

### **I. 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).

### **II. 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.

### **III. 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 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.

## HOW TO RELEASE PEOPLE INTO CREATIVITY

### Part One - Development of Skill

Skill - Technical ability or knowledge; expertness.

"The more highly developed technique and proficiency, the greater is the chance to translate what is heard by the spiritual ear." (J. Shell)

#### I. Scriptures Concerning Skill

- A. Psalm 33:3 - "Sing unto Him a new song, play skillfully with a loud noise."
- B. II Chron. 34:12 - "And the men did the work faithfully: and the overseers of them were Jahath and Obadiah, the Levites, of the sons of Merari; and Zechariah and Meshullam, of the sons of the Kohathites, to set it forward; and other of the Levites, all that would skill of instruments of music."  
(written during Josiah's reign, concerning the purging and rebuilding of the house of the Lord.)
- C. I Chron 15:22 - "And Chenaniah, chief of the Levites, was for song: he instructed about the song, because he was skillful."
- D. I Chron. 28:21 - "And behold, the courses of the priests and the Levites, even they shall be with thee for all the service of the house of God: and there shall be with thee for all manner of workmanship every willing skillful man, for any manner of service..."  
(David speaking to Solomon)
- E. Psalm 78:72 - "So he fed them according to the integrity of his heart; and guided them by the skillfulness of his hands."  
(The Lord took David from the sheepfold where he'd spent time becoming skillful and then put him over the people.)
- F. Daniel 1:4 - "Children in whom was no blemish but well favoured, and skillful in all wisdom, and cunning in knowledge."
- G. Daniel 1:17 - "As for these four children, God gave them knowledge and skill in all learning and wisdom: and Daniel had all understanding in visions and dreams."  
(The king found them ten times better than all the magicians and astrologers - vs. 20.)
- H. Daniel 9:22 - "And he (Gabriel) informed me, and talked with me, and said, O Daniel, I am now come forth to give thee skill and understanding."  
(It is interesting to note that Gabriel came to gift Daniel during his time of intercession.)

#### II. Practical Development

- A. Practice

1. Keep a schedule
2. Daily - develop good habits
3. Discipline yourself
4. Be faithful
5. Stretch yourself

B. Study with the best!

1. Spoil Egypt - Exodus 12:36
2. Train as a child - Prov. 22:6
3. Develop what you have - Matt. 25:143 (Parable of the Talents)

C. Theory Understanding

1. Melody - "A sweet or agreeable succession or arrangement of sounds."
2. Harmony - "Agreement between the parts of a composition giving unity of effect."
3. Rhythm - "A flow of movement which group by recurrent heavy and light accent."
4. S.O.L., Mammon, S.O.S. - (Dan. 3:4-30)

D. Scales and Chords

1. Key signatures - Major and Minor (Circle of Fifths)
2. Hand Signs (Kodaly)
3. Triads
4. Colored Chords (e.g. G")

E. Development of Musical Literacy

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. Musical Dictation - Psalm 45:1
  - a. Intervals
  - b. Rhythm
  - c. Melodic lines
  - d. Chord recognition
  - e. Note names and symbols (flash cards)

F. Development of Improvisational Techniques

1. Piano chords on steady pulse - play melody
2. Musical Memory
3. Musical imagination (Experiment at home)
4. Play by ear
5. Know scales and chords thoroughly

### III. Understand Your Instrument as Yourself

A. Sections

1. Strings
2. Woodwinds

3. Brass
  4. Percussion (Keyboard)
- B. Tone Quality (Pure Sound)
1. Zeph. 3:9 - "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 for battle?"
- C. Tempered, Tuned, and Adjusted
1. Psalm 64:8 - "...we are the clay, and thou art our potter; and we all are the work of thy hand."
  2. Maintenance of instrument.

#### IV. Become Symphonized

- A. II Chron. 5:13,14 - "It came even 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."
- B. Holy Spirit Conductor
1. Yield to the conductor
  2. Fight being a rebellious or independent instrument
  3. Swift to hear - Slow to speak  
James 1:19 - "Wherefore, my beloved brethren, let every man be swift to hear, slow to speak, slow to wrath."
  4. Understand the difference between melody and accompaniment.
- C. Submit to Chief Musicians
1. Young (in age and spirit) were under authority
    - a. I Cor. 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."
  2. Section Leaders (Paul and Timothy)
  3. Take new songs to "Asaph"

#### V. Be an Encourager

- A. Excel to Edify
- B. Teach by positives - not negatives
- C. Show excitement at others creative endeavors!

\*\*\*\*\*

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

## HOW TO RELEASE PEOPLE INTO CREATIVITY

### **Part Two - Flowing in the Anointing**

Anoint: To pour oil upon as in a religious ceremony. To cover or coat for the prevention of friction.

#### **I. Anoint**

##### **A. Kings and Priests - Rev. 1:6**

1. "That they may minister"  
Exodus 28:41 - "And thou shalt put them (garments for priest) upon Aaron thy brother, and his sons with him; and thou shalt anoint them, and consecrate them, and sanctify them, that they may minister unto me in the priest's office."
2. Exodus 29:7 - Aaron is hallowed to minister in the priest's office.
3. Sons of Aaron - Future generation  
Exodus 40:15 - "...for their anointing shall surely be an everlasting priesthood throughout their generations."
4. Samuel and Saul  
I Sam. 9:16 - "...and thou shalt anoint him...."  
God gave Saul a new heart, in I Sam. 10:9 and 10, the spirit of God came on him and he prophesied.
5. David - (Deliverance through song)  
I Sam. 16:12 - "...Arise, anoint him: for this is he...."  
When David was anointed, the spirit of God came on him, but....it departed from Saul. David was then called to play for Saul and dispel the evil spirit. (I Sam. 16:17-23)
6. Solomon  
I Kings 1:34 - "...anoint him there king over Israel: and blow ye the trumpet, and say, God save King Solomon."

##### **B. Cleansing of the Tabernacle (We are tabernacles)**

1. The Altar  
Exodus 29:36 - "...and thou shalt anoint it, to sanctify it."
2. All that is in the tabernacle  
Exodus 40:9 - "...all the vessels thereof: and it shall be holy."

##### **C. Fasting**

1. Daniel 10:3 - "...neither did I anoint myself at all, till three whole weeks were fulfilled."
2. Matthew 6:17 - "...anoint thy head, and wash thy face."

##### **D. Bramble is anointed**

Judges 9:8 - the parable of the trees. The olive, fig, and vine were unwilling to follow God, the bramble said - "Anoint me king."

## II. Anointed

### A. Moses Tabernacle

1. Lev. 8:10 - "...and Moses took the anointing oil and anointed the tabernacle and all that was therein, and sanctified them.

### B. Hannah's Thanksgiving

1. I Sam. 2:10 - The adversaries of the Lord shall be broken to pieces....and he shall give strength unto his king, and exalt the horn of his anointed.

### C. David and Saul

1. I Sam. 24:6 and 23 - "...but I would not stretch forth mine hand against the Lord's anointed."  
(David is speaking of Saul after he'd cut the skirt of his robe.)

### D. God's Mercy and Saving Strength

1. David's song of thanksgiving - II Sam. 22:50 and 51 - "...and showeth mercy to his anointed, unto David and his seed forevermore."  
Psalm 18:50 - Deliverance and Mercy
2. God speaking to heathen kings - I Chron. 16:22 - "...touch not mine anointed..." (speaking of the Israelites)
3. Psalm 20:6 - "Now know I that the Lord saveth His anointed; He will hear him from His holy heaven with the saving strength of his right hand."

### E. With Gladness

1. Psalm 45:7 - "...hath anointed thee with the oil of gladness above all thy fellows."

### F. Fresh Oil from God

1. Psalm 92:10 - "...I shall be anointed with fresh oil."
2. Isaiah 61:1 - "The Spirit of the Lord God is upon me, because the Lord hath anointed me to preach good tidings unto the meek; he hath sent me to bind up the brokenhearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound."
3. God's love for Jerusalem  
Ezek. 16:9 - washed and anointed

### G. Lucifer - Ezek. 28:14 - "Thou art the anointed cherub."

## III. Anointing

### A. Anointing Oil

1. Exodus 25:6 - oil for the light, spices for anointing oil, and for sweet incense. (Exodus 37:29 - description of oil)
2. Promise of the anointing oil  
Exodus 30:31 - "...This shall be an holy anointing oil unto me throughout your generations."



B. Aaron and Sons

1. Lev. 39:35 - This is the portion of the anointing of Aaron, and of the anointing of his sons.
2. Num. 18:8 - "I have given the charge of mine heave offerings....by reason of the anointing."

C. High Priest - (stayed in the sanctuary)

1. Lev. 21:12 - "Neither shall he go out of the sanctuary, nor profane the sanctuary of his God; for the crown of the anointing oil of his God is upon him: I am the Lord."

D. Deliverance

1. Isaiah 10:27 - "....and the yolk shall be destroyed because of the anointing."

E. Healing

1. James 5:14 - "....and let them pray over him, anointing him with oil in the name of the Lord."

F. An Anointing Which Abideth!

1. I John 2:27 - "But the anointing which ye have received of him abideth in you, and ye need not that any man teach you: but as the same anointing teacheth you of all things, and is truth, and is no lie, and even as it hath taught you ye shall abide in him"!!

Amen

#### IV. Flowing With the River of God

From the throne room of God there comes a pure river as the sound of many waters. Our earthen vessels are uplifted to receive this pure stream of life. As we cry out "create in me a new heart and renew a right spirit in me", we pour back the stream as a sacrifice of praise.

Our vessels, purified by fire and water, (trials and word) pour into the stream of worship. As we flow with the river of God in complete abandonment - heavenly music issues forth from our beings.

As we stand on the "Sea of Glass", our vapors of worship ascend to create a glorious rainbow. Our covenant of promise with our God.

## TEACHING STRINGS TO CHILDREN

"Train up a child in the way he should go:  
and when he is old he will not depart from it."  
Proverbs 22:6

### **I. Motivation for Teaching**

- A. Training worship leaders in the house of God
- B. Equipping the front lines of the end-time army
- C. Building a high skill level to accomodate the pure praise which children naturally give
- D. Called of God - Daniel 1:4

### **II. Introducing the Instrument**

- A. Parts - some may be compared to parts of the body

"Mr. Violin"

- 1. Scroll - Head
- 2. Pegs - Ears
- 3. Neck and Fingerboard - Neck
- 4. Sides - Ribs
- 5. Back - Back
- 6. Tailpiece - Tail
- 7. Sound Holes - Mouth
- 8. Bridge and Strings - describe as a real bridge with care (strings) going over
- 9. Chin Rest
- 10. End Button
- 11. Bow
  - a. stick
  - b. tip
  - c. frog - make the sound and have them guess the animal
  - d. horse hair - (from a horse's tail)
  - e. screw

- B. Proper Handling

- 1. Stringed instruments must be kept from extreme temperatures.
- 2. Bow hairs must be loosened after every lesson or practice time.
- 3. Never let a beginning student touch the pegs (or parents either if they don't know how to play the instrument)
- 4. Open case only when laying flat on floor or table.
- 5. Never lay instrument down out of case. (Check to see if securely fastened)
- 6. Wipe off rosin each time the instrument is played.

7. Use only string cleaner and polish. Never use furniture polish or other cleaners.
8. Have a specified place for storage.

### III. Holding the Instrument (Demonstration)

#### A. Violin

1. Weight is held by shoulder and chin, not the left hand
2. Left hand - do not collapse
  - a. nail
  - b. burnt cookies
  - c. rotten egg

#### B. Bow (Demonstration)

1. Finger placement
2. Crawling Game
3. "Insect Rides" - game
4. Little Lamb's Ears

### IV. Lesson One

#### A. Plucking

1. Right thumb is secured under fingerboard
2. Pluck Kodaly rhythms - cards (e.g. | | | | | )  
ta ta ti ti ta
3. Acquaint with names of strings (E,A,D,G)

#### B. Bow

1. Use middle 1/3 of bow (mark with tape)
2. Work on clean sound on open strings (100 bows on every string every day)

#### C. Number Cards

1. "Mary had a little lamb"  
(2 1 0 1 2 2 2 - 1 1 1 - 2 2 2 -  
2 1 0 1 2 2 2 2 1 1 2 1 0 - )
2. "Alleluia"  
(0 0 3 3 - 3 2 1 1 - 1 3 2 2 -  
1 2 1 0 - 0 0 3 3 - 3 2 1 1 -  
1 3 2 2 - 1 2 3 - )

### IV. Method Books

#### A. Muller-Rusch

#### B. String Builders - Applebaum

### C. Suzuki Solo Books

## V. Practice

In working with children on instruments, one of the biggest problems is getting them to stay excited about practice. As teachers, we understand the need for practice. The more highly developed technique and proficiency, the greater is the chance to translate what is heard by the spiritual ear in the "Song of the Lord."

Children need to understand that the Lord is pleased with their practice. Take time to look up the scriptures together (e.g. - Psalm 33:3, II Chron. 34:12, Matt. 25:14-30).

The following are some hints that have helped my students in the past.

#### A. Keep a schedule

Have students fill in the number of minutes spend each day. At the end of the week, the parent and teacher sign the card.

#### B. Encourage daily practice

For young children, a 30 minute time each day could be broken into 10 minute intervals.

#### C. Have a specific time and place to practice every day.

#### D. Be Faithful - The benefits of this goes without saying.

#### E. Stretch Yourself - Encourage students to increase their time as they develop stamina.

#### F. Vary the music

Use a good selection of seasonal music, technical studies, and church choruses. A semester selection (solo) is a good idea. The practice and lesson rooms could be decorated appropriately.

#### G. Spend a time of prayer before beginning.

I've seen really exciting results when the students do this.

#### H. Reward Practice

When students meet requirements, reward them. Each teacher can work this system out to suit their situation. Following are some ideas:

1. Music stickers
2. A music stamp

3. Peer recognition - post children's names on a paper ladder - move names up as they progress.
  4. Practice contest - announced and unannounced
  5. Fishbowl at home - children draw a slip of paper at the end of the week (e.g. - "You've earned a hot fudge sundae at MacDonalds")
  6. Give grades and send home the evaluation. This attaches a sense of importance.
  7. For a very good lesson - play a music game at the end of the lesson. (A fun one!!!)
- I. Teach Practicing
1. Experiment - assign a difficult selection to work out on their own. You can then determine the quality of the practice concept.
  2. Work out a section in the lesson that teaches practice.
- J. Encourage Parents to listen to practice once in a while and to always speak positively. A negative word can wound a young spirit.
- K. Encourage a time of creativity in their practice. When a student writes a song, honor them. Many of these songs are straight from the Lord.
- L. Encourage Performing - Set Goals
1. Recitals
    - a. nursing homes - sing along
    - b. school
    - c. church
    - d. concerts
    - e. in student's home
    - f. for other students
  2. Play duets with teacher
  3. Ensemble playing

The self-discipline developed in practice will carry through into other areas of the child's life. Diligence and discipline are good trainers for the leaders in the up and coming "Army of God"!

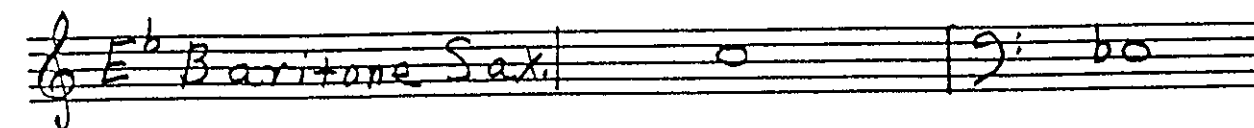
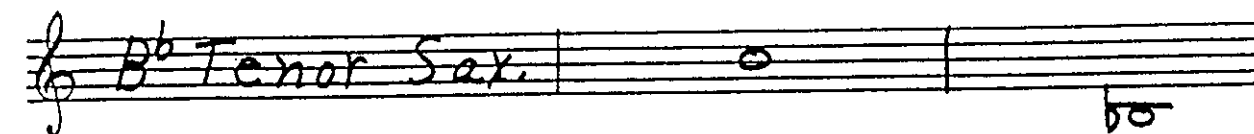
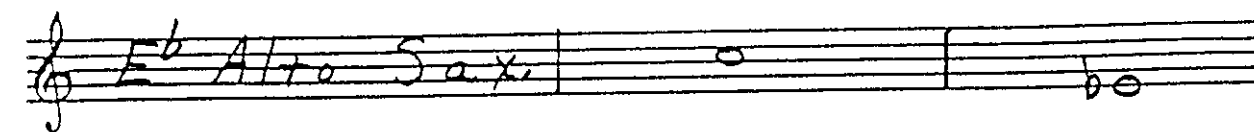
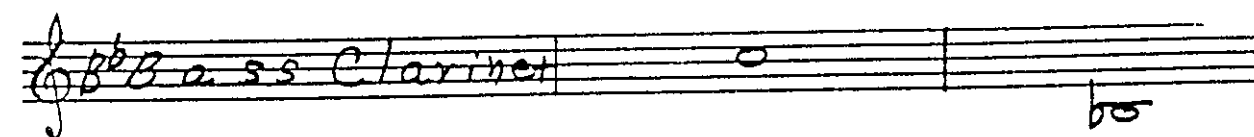
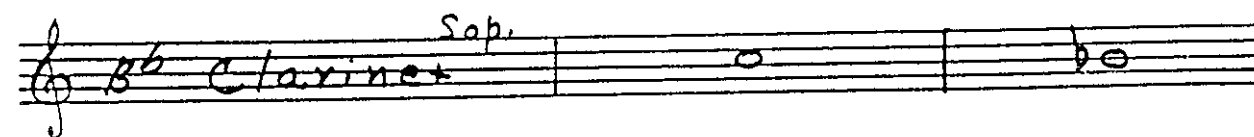
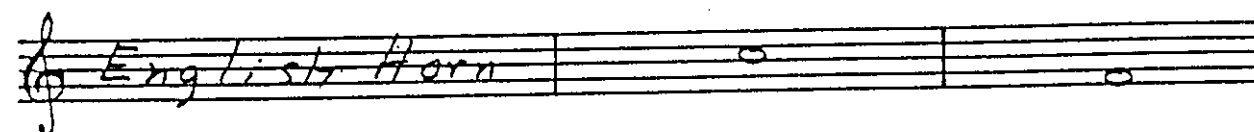
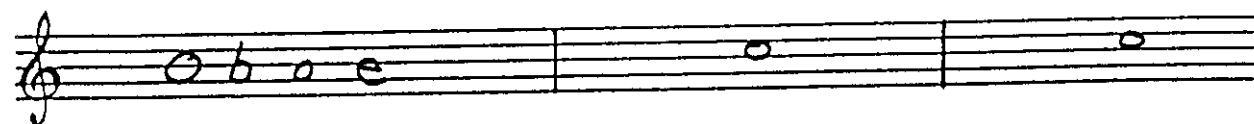
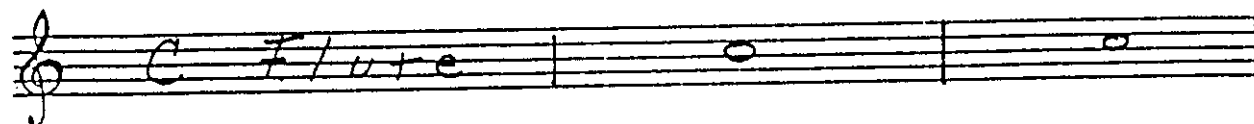
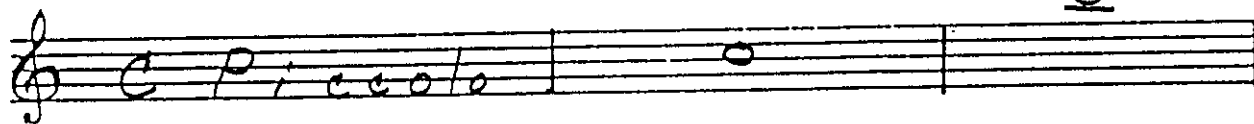
ESSENTIALS OF ARRANGING CHORUSES  
FOR ORCHESTRAL INSTRUMENTS

- I. Transposing Chart
- II. Melody for Each Instrument
- III. Basic Four Part Harmony Arrangement
  - A. Strings
  - B. Woodwinds
  - C. Brass
  - D. Rhythm
- IV. Basic Six Part Arrangement
  - A. Melody
  - B. 1st Harmony part
  - C. 2nd Harmony part
  - D. Counter melody
  - E. Bass part
  - F. Rhythm

# Transposition Chart

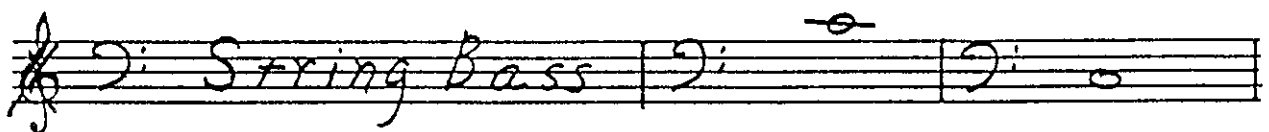
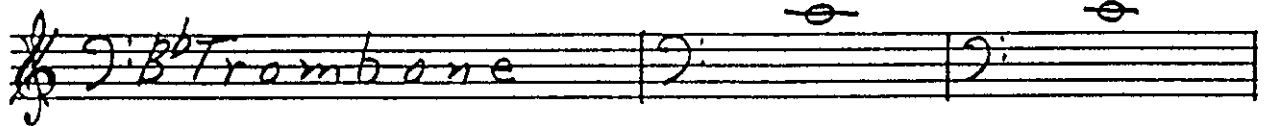
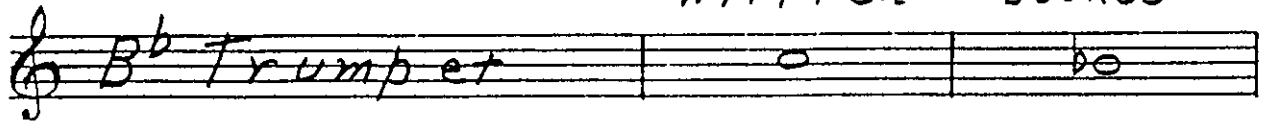
written

sounds



# Transposition Chart

written sounds





# PROJECT LESSONS IN ORCHESTRATION

## ASSIGNMENT 6

Arrange the *Russian Hymn* as begun in Ex. 10(a) with no filler but with all four parts doubled in the octave.

Eight voices

Ex. 10(a) *divisi*

V.1 Sop. *divisi* (a) (b)

V.2 Alto *divisi* (a) (b)

V.3 Ten. *divisi* (a) (b)

V.4 Bass (a) (b)

Vc. Db. (a) (b)

No filler, but a fine arrangement

Poor arr. - will not blend well

## LESSON 7

28. The best distribution of chord-tones is that which conforms to the normal order of the harmonic series, the wider spaces below and the intervals becoming smaller as the upper register is approached. There is no objection to an octave or even a sixth between the upper two parts but the masters have carefully avoided open spaces in the middle of the harmony, and with equal care have sought open spaces at the bottom, Ex. 11.

### The Harmonic Series

Ex. 11

(a) (b) (c)

Good spacing

Bad

# PROJECT LESSONS IN ORCHESTRATION

29. The spacing resulting from the various settings of the *Russian Hymn* which you have made in the preceding lessons may be considered satisfactory. When spaces wider than normal occurred in the higher parts they usually resulted from doubling the soprano in its upper octave, or because the upper two parts moved in sixths, both of which methods are good.

30. Empty spaces in the middle of the harmony, often allowed in pianoforte music, are very bad in orchestral writing and should never be permitted. In Ex. 12 notice the chords for the pianoforte and the satisfactory equivalents for the orchestra.

Ex. 12

(a) (b)

Pfte. Orch.

## ASSIGNMENT 7

Arrange the *Russian Hymn* as begun in Ex. 13(a). We now give the double-bass its own staff, the cellos *divisi* will play the bass and tenor, while the lower violas will take the filler. This arrangement doubles all parts, besides using the filler, and will sound rich and full.

In copying this arrangement leave two staves at the top of your MS book. When the first eight measures of the score are completed reduce them to piano score on the two staves saved just above them, by writing seven parts on the upper staff and two on the lower. This reduction will begin as shown in (b). The page will contain the rest of the arrangement without its reduction.

# PROJECT LESSONS IN ORCHESTRATION

Ex. 13 (a) *divisi* Nine voices

V.1 Sop. *divisi* V.2 Alto *divisi* V.3 Ten. *divisi* V.4 Alto *divisi* V.5 Filler *divisi* V.6 Ten. *divisi* V.7 Bass *divisi* V.8 Bass *divisi* V.9 Db.

Sounding 8va lower

Reduction of (a) to piano score

## LESSON 8

31. In Ex. 14 the soprano is doubled in both its upper and lower octave (triple octaves). This lower octave of the melody lies in a beautiful part of the cello range and the setting gains thereby a certain richness which is very desirable. The filler nearly disappears—only here and there a few notes, here indicated by a cross, are used (to add perhaps a missing fifth), this being at the discretion of the arranger, that is you. The distribution of the parts will be easily understood by those who have

# PROJECT LESSONS IN ORCHESTRATION

prepared the preceding lessons. Although there is very little filler, this last setting is the fullest and most effective of our entire series.

Ex. 14 *divisi* Nine voices

V.1 Sop. *divisi* V.2 Alto *divisi* V.3 Ten. *divisi* V.4 Alto *divisi* V.5 Filler *divisi* V.6 Ten. *divisi* V.7 Bass *divisi* V.8 Bass *divisi* V.9 Db.

## ASSIGNMENT 8

Arrange the *Russian Hymn* as begun in Ex. 14. Save the two staves at the bottom of your page. On these write the reduction of the last half of the piece in piano score, six parts on the upper and three on the lower staff.

## PROJECT 1

(To follow Lessons 1 to 8)

Select a fine choral or hymn-tune and give it a full brilliant setting for strings. Use a filler and such duplications as you think most suitable. As stated in the plan of these lessons, the pupil demonstrates his grasp of the work in these projects.

# PROJECT LESSONS IN ORCHESTRATION

## LESSON 22

161. As has been stated, the clarinets and bassoons in pairs form the foundation of the wood-wind harmony; they are in a way, therefore, the "string quartet of the wood." Before the advent of the clarinet, composers used a pair of oboes with the bassoons for the same purpose. This was less elastic but excellent. This combination requires care in placing the second oboe whose lowest tones are likely to spoil the resonance. A quartet of flutes and bassoons is more rare and little used. The flutes in this combination must play in their lower, rather neutral, range.

162. Various settings of the *Russian Hymn*, employing one or more winds in pairs, will illustrate both good and bad procedure. Both (a) and (b), Ex. 72, are excellent.

Ex. 72

163. Ex. 73(a) is not fine. Ideal resonance can not be expected from all soprano instruments playing open harmony; yet this is a possible combination, and certainly better than (b) where the second oboe is low, raw, and coarse.

Ex. 73

# PROJECT LESSONS IN ORCHESTRATION

164. Ex. 74(a) is satisfactory and does the open harmony well. The sweet clarinets in this range blend with both their upper and lower neighbors. In (b) the second oboe is rather too prominent. This arrangement is inferior to (a).

Ex. 74

165. The foregoing models are only a few of the possible combinations, but will serve to form a basis for further studies. To present the wood-winds and some of their uses has required several pages. At this point let the student fix in mind the following:

## General Principles

1. The wood-winds rank next to the strings in importance.
2. Their various registers demand special attention.
3. Their easy middle range is generally best.
4. The oboe is a "red" individualist, but precious.
5. The clarinet is the most useful of them all.
6. Every orchestra should have bassoons.
7. There are three types of wood-wind employment in the orchestra.
  - a. A quartet of solo winds is usable, but not superior.
  - b. Ideal resonance requires winds in pairs, threes, etc.
  - c. The modern orchestrator tends to write his wood-wind harmony close.

# PROJECT LESSONS IN ORCHESTRATION

sounds as a single chord, the object of writing two or more notes in succession being to indicate how many times it is doubled, tripled, etc. The last three measures aim to show the distribution of string, brass, and wood, which, *though sounding as one chord*, are here separated to make their spacing, duplication, etc., more vivid.

Ex. 209

Haydn Mozart Beethoven Chopin Schumann Wagner Meyerbeer Liszt Brahms Debussy Ravel Str. Br. Wd. Vln. Vcl. Cb. Kb. Trp. Tuba

(Str. Br. Wd. Vln. Vcl. Cb. Kb. Trp. Tuba)

*Sustained as a single chord*

245. Certain points in the above example are worthy of careful attention. For example: (1) notice the predominance of the root, (2) few contain the third low, (3) there are more thirds than fifths, (4) a prominent fifth high is exceptional, (5) Nature's Chord is essentially the pattern, and, finally, (6) strings, wood, brass, are complete, interlocked, often duplicating the same tones.

246. The student is now ready to score a choral for full orchestra. So short a piece with every instrument playing straight through to the end would appear, at first glance, to present no problem at all, to say nothing of the need of variety or contrast. But a problem there is, namely, to score the music in such a way as to make it useful for a large number of smaller combinations. This is an important item in the technic of the commercial arranger. We have chosen our old favorite, for this study, precisely because it has figured in many previous lessons, Ex. 110.

# PROJECT LESSONS IN ORCHESTRATION

Russian Hymn scored for large orchestra and chorus

247. This arrangement can be played by smaller groups as listed below; in each case the choral will be complete, and satisfactory, except Nos. 9, 11, and 12.

Ex. 110

Fl. Obs. Clar. in Bb. Bass. Horn in F. Cornet 2 for Flute in Bb. Trombone 1. Trombone 2. Trombone 3. Trumpet and French Horn. Chorus. Violin 1. Violin 2. Viola. Violoncello. Double Bass.

## ESSENTIALS OF PART WRITING

### **I. Easy Range of Four Voices**

### **II. Triad Positions**

#### **A. Normal Doubling**

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

### **IV. Chord Connection**

#### **A. 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

### **V. Triads in Inversion**

#### **A. Normal Doubling**

1. First Inversion
2. Second Inversion

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

# Appendix 1

## The Essentials of Part - Writing

### THE SINGLE CHORD

#### APPROXIMATE RANGE OF THE FOUR VOICES

Soprano:  $d^1 - g^2$       Alto:  $a - c^2$   
 Tenor:  $f - f^1$       Bass:  $F - c^1$

#### TRIAD POSITION

In *open position*, the distance between the soprano and tenor is an octave or more. In *close position*, the distance between the soprano and tenor is less than an octave. The distance between adjacent voices normally does not exceed an octave, although more than an octave may appear between bass and tenor.

#### NORMAL DOUBLING

##### *Diatonic major and minor triads*

- a) root in bass: double the root
- b) first inversion: double the soprano note
- c) second inversion: double the bass note
- d) exception, minor triads, root or third in bass: the third of a minor triad is often doubled, particularly when this third is the tonic, subdominant or dominant note of the key.

*Diminished triad* (usually found in first inversion only): double the third; when the fifth is in the soprano, the fifth is usually doubled.

*Augmented triad*: double the bass note

### THE ESSENTIALS OF PART-WRITING

*Seventh chord*: normally, all four voices are present. In the major-minor seventh chord, the root is often doubled and the fifth omitted.

*Altered triad*: normally, same doubling as non-altered triads; avoid doubling the altered note.

### CHORD CONNECTION

#### TRIAD ROOTS

When the bass tones of two successive triads are the *roots* of the triads

##### *Triad roots are repeated*

*Rule 1.* Both triads may be written in the same position, or each may be in different position. Triad positions should be changed

- a) when necessary to keep voices in correct pitch range
- b) when necessary to keep correct voice distribution (two roots, one third and one fifth).
- c) to avoid large leaps in an inner part

*Triad roots are a fifth apart*

*Rule 2A.* Retain the common tone; move the other voice stepwise.

*Rule 2B.* Move the three upper voices in similar motion to the nearest tones of the next triad.

*Rule 2C.* (Exception) The third of the first chord moves to the third of the second chord; hold the common tone and the other voice moves stepwise.

*Rule 2D.* (Exception) At the cadence, the root of the final tonic triad may be tripled, omitting the fifth.

*Triad roots are a second apart*

*Rule 3.* The three upper voices move contrary to the bass.

*Triad roots are a third apart*

*Rule 4A.* Hold the two common tones; the other voice moves stepwise.

*Rule 4B.* The three upper voices move contrary to the bass.

##### *Exception*

*Rule 5.* When it is impossible to follow Rules 2, 3 and 4, without incurring parallel fifths and octaves or augmented seconds, double the third in the second of the two triads.

#### TRIADS IN INVERSION

Progression to or from a triad in *inversion*, a triad with a *doubled third*, or a triad with any *unusual doubling*

#### THE ESSENTIALS OF PART-WRITING

**Rule 6A.** Write the two voices moving to or from the doubled note first, using oblique or contrary motion if possible.

**Rule 6B.** When first inversions of triads are found in succession, each triad must have a different doubling to avoid parallel octaves, or the same doubling may appear in different pairs of voices. Avoid doubling the leading tone or any altered tone. Approach and leave each doubled tone using Rule 6A.

#### POSITION CHANGES

**Rule 7.** Triad position may be changed

- a) at a repeated triad.
- b) using Rule 2C.
- c) at a triad in inversion or a triad with unusual doubling, following Rule 6A.

#### NON-HARMONIC TONES

**Rule 8.** A non-harmonic tone temporarily replaces a harmonic tone. Write the triad with normal doubling if possible and substitute the non-harmonic tone for one of the chord tones. Approach and leave the non-harmonic tone according to the definition of the non-harmonic tone being used.

#### SEVENTH CHORDS

**Rule 9.** The seventh of a seventh chord, its note of approach and its note of resolution comprise a three-note figure similar to certain non-harmonic tone figures: passing tone, suspension, appoggiatura and upper neighbor. The seventh usually resolves down by step.

#### ALTERED CHORDS

**Rule 10.** Use of altered chords does not change part-writing procedure. Do not double altered note. Follow Rule 6A if unusual doubling occurs.

#### GENERAL RULE

**Rule 11.** In situations not covered by Rules 1-10, observe the following:

- a) Move each voice the shortest distance possible.
- b) Move the soprano and bass in contrary or oblique motion if possible.

#### THE ESSENTIALS OF PART-WRITING

- c) Avoid doubling the leading tone, any altered any non-harmonic tone or the seventh of a chord.
- d) Avoid parallel fifths, parallel octaves and lodic interval of the augmented second.

Robert W. Ottman, **ELEMENTARY HARMONY: Theory & Practice**, c1961, pp. 203, 268, 269, 270, 271. Reproduced by permission of Prentice-Hall, Inc Englewood Cliffs, N. J.

## OBJECTIVES OF A WORSHIP SERVICE

### **I. Develop a philosophy of music/worship for your particular church**

- A. How much audience participation versus pastoral leadership do you want in your worship services?
- B. How much time do you want to allocate for worship?
- D. Does your church have long-range and short-range goals for worship, and where they feel the Lord would take your people in worship?
- E. Why does your church worship?
- F. How much priority does your church place upon those who function in music and worship ministry?

### **II. Various objectives for worship services in general**

- A. To minister unto the Lord.
- B. To realize the manifest presence of God.
- C. To release God's people in an uninhibited expression of praise and worship.
- D. 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.
- E. To enhance the feelings of unity within a body of believers.
- F. To teach and reinforce spiritual truth.
- G. To create a proper mood for the sermon and the remainder of the service.  
Hos. 10:11
- H. To release the power of God on behalf of His people.
- I. To birth a heart for holiness in God's people.
- J. To provide an atmosphere or seedbed for the gifts of the Spirit and various spiritual ministries to be manifested. (I Chron. 12:7 ff)
- K. To declare the glories of God before unbelievers.

### **III. Setting goals for Worship**

- A. A sampling of what might be some concrete goals for a worship service:
  - 1. Sing in meaningful worship with hymns.
  - 2. Sing in the Spirit to chordal patterns rather than just one chord.



3. Sing in the Spirit along with a melody that we all already know.
4. Get people looking to the Lord rather than at the worship leader.

B. Goals are:

1. Tangible (not abstract)
2. Communicable (not imprecise, fuzzy ideas)
3. Achievable (not dream-world thinking)
4. Measurable (quantitative, not immeasurable ideals)
5. Definitive (of action you will take)

**IV. A Diagram of a typical worship service:**



PRAISE IN WARFARE

- I. **Early in Scripture God is introduced as a Man of War**
  - A. Reference: Exodus 15:3
- II. **Many of the Psalms celebrate the great battles that the Lord fought on behalf of His people**
  - A. Psalm 78, 105, 106
  - B. Exodus 15
  - C. II Samuel 22
- III. **Some historic examples of God doing battle in response to praise:**
  - A. II Chron. 20:5-25 - Jehoshaphat
  - B. Judges 1:1,2 - Judah (praise) is to go first to take over the land
  - B. Acts 16:25-30 - Paul and Silas
  - C. Jim Hodges: "We need less emphasis on rapture, and more emphasis on capture."
- IV. **Examples of victory gained through the shout!**
  - A. Joshua 6 - Jericho
  - B. Judges 7:18 - Gideon
  - C. II Chron. 13:1,6,15 - the men of Judah
    - 1. We've equated silence with reverence
- V. **Graham Truscott believes there are 2 main reasons for music in the Bible:**
  - A.
  - B.
- VI. **Some Scriptures to show God's intention for warfare through praise:**
  - A. Psalm 8:2
  - B. Num. 10:9
  - C. Psalm 149:6-9

- D. Isaiah 30:32
- E. Isaiah 66:6
- F. Isaiah 28:5,6
- G. Isaiah 25:7
- H. Micah 2:13
- I. Joel 3:9,10,13,16 (just after outpouring of the Spirit, Joel 2:28-32)
- J. Isaiah 3:4

**VII. In War, we have 1 of 4 objectives: \*(Know Satan's devices!) II Cor. 2:11**

- A. Release Israel from bondage
- B. Invade enemy territory
- C. Bind Satanic power
- D. Stand firm in our position against any attack

**VIII. We need to Prepare for War thru Praise: Ps. 144:1**

**IX. Warfare through Praise is an Act of Faith, and must be intentionally so.**

**X. The Scriptures even show us that the Lord instigates war, and He uses the nations in war to inflict His judgment**

- A. Jer. 27:8, 47:6,7; 50:15,21
- B. Ezk. 29:17-20

**XI. Lethargy and ease is one of our biggest enemies in a worship service. I Cor. 10:3-5**

- A. 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."

**XII. Principles of warfare from Psalm 27**

- A. Get taken up with God, (vs. 1,4,8) not with circumstances

- C. Be confident, vs.3
- D. In times of war, the safest place is in proper relation to the church: vs.5 "shelter of his tabernacle".
- E. Your enemies won't disappear; you'll be exalted in the midst of them! vs. 6.
- F. Don't demand immediate results, vs. 14.

### **XIII. Why Battles in SS were lost:**

- A. Based upon Achan and Israel's defeat at Ai: If spiritual warfare is ineffectual, perhaps we need to search the camp.
- B. Unbelief will forfeit victories, Deut. 1:26-28
- C. Presumption loses battles, Num. 14:39-45

### **XIV. Don't attack brethren, Num. 20:14-21**

### **XV. Go to war only at the word of the Lord! Num. 21:34**

### **XVI. When God moves, then go into warfare, but not until God moves, Num. 10:35**

### **XVII. Num. 34 - Know your God-ordained boundaries. Don't stray into territory that isn't yours.**

- A. All of Canaan is ours, Num. 33:51,52

### **XVIII. Psalm 46:9 "He makes wars cease" -- We're anti-war warriors!**

### **XIX. Remember Mal. 1:5 "Great is the Lord -- even beyond the borders of Israel!"**

## THE RESPONSIBILITY OF THE INDIVIDUAL WORSHIPER

### I. Responsibility to lead a life of worship. Rom. 12:1

- A. The Father doesn't seek worship.
  - 1. John 4:23
- B. The Bible speaks of continual praise
  - 1. Ps. 34:1, 35:28
- C. Pastor Ben Patterson: "I believe that God is, at the very least, unimpressed with merely spontaneous worshipers."
- D. In David's time the Levites praised the Lord around the clock: I Chron. 9:33
  - 1. We too are Levites unto the Lord, a royal priesthood (Jer. 33:22; I Pet. 2)
- E. 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.
- F. Get to know God through the Scriptures: "You Samaritans worship what you do not know" John 4:22

### II. Responsibility of the Worshiper in the Congregation

- A. Before the Service
  - 1. Invest yourself in prayer in the service beforehand.
    - a. 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."
  - 2. Search your heart for sin before coming into the congregation
  - 3. Prepare yourself for worship:
    - a. Live a life of worship
    - b. Worship at home before coming to church
    - c. Guard your Saturday night activities
- B. Coming into the presence of God
  - 1. Do not neglect the house of God, and the worship of the congregated saints!
  - 2. Ps. 96:8 "bring an offering and come into his courts..."
    - a. "Some people are professional beggars in the courts of the Lord." I Cor. 14:26
  - 3. Learn to brighten up when coming into his presence. Is. 61:3
  - 4. We should not be slow to enter into the glorious praise of god: Ps. 100

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

1. Praise when things are going wrong: Hab. 3:17, 18.
  - a. Give a "sacrifice of praise" even if you don't feel like it!
2. Praise now, rather than relying on previous experiences, Ps. 42:4
3. Some things to guard against in worship: pride, hedonism; spectatorism; mere lipservice - Is. 29:13.
4. 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 full worship experience; we are our own greatest enemy when we seek to worship without having to pay a price."

D. Our responsibility in the worship service

1. Praise prepares us to worship. If you haven't become a praiser, you probably haven't become an extravagant worshiper.
  - a. We are responsible to obey the Lord in praising him according to the Scriptural guidelines:
    - 1) lifting of hands (Ps. 63:4; 134:2)
    - 2) clapping hands (Ps. 47:1)
    - 3) standing (Ps. 135:2; II Chron. 29:26)
    - 4) bowing, kneeling (Ps. 95:6)
    - 5) prostration (Rev. 4:10; 19:4)
    - 6) audibly (Ps. 66:8)
    - 7) shouting (Ps. 47:1)
    - 8) dance (Ps. 149:3; 30:11; 150:4; II Sam. 6:14,16)
    - 9) with all that is within us (Ps. 103:1; Mark 12:30)
2. Lower the barriers you have to each other, and to the Lord. II Cor. 3:18; Ps. 24; Is. 62:10
3. Be willing to accept criticism or rebuke. Worshipers are sometimes criticized!
4. Brokenness and tears are key elements in true worship
5. Don't blame others for your lack of praise: pastor, worship leaders, pianist, etc. "Praise ye the Lord!"
6. Don't sing songs; sing praises! Ps. 68:4
7. Lift your voice, sing loudly! Let your neighbor hear your praises! Rev. 19:5-7
8. Don't allow yourself to be distracted by the lack of ability of musicians or leaders.
9. We are responsible to show the glories of God forth to unbelievers: Ps. 108:3; 40:3; 96:3
10. 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?
11. Matt. 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."

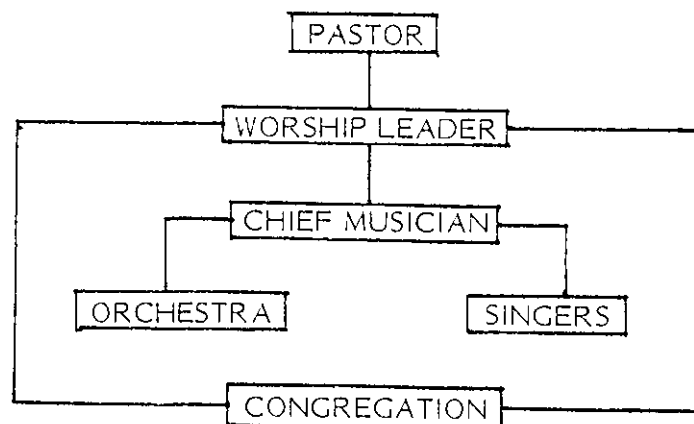
#### B. Musicians are not merely "accompanists." They are initiators, (I Corinthians 25:1, 3)

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

### 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; and
- f. Speed up/slow down tempo.

6. Curwen Hand Signs.

C. 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. (Psalm 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 Chronicles 25:16-24) and thus demands were placed upon them that they fulfill their ministry. They were set apart to that ministry (I Chronicles 25:1), indicating the seriousness of the commitment involved.
  - f. Musical proficiency. (I Chronicles 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. 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 accomodate 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 Chronicles 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; and
      - 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, credence, validity; and
  - c. Prophetic 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. Conclusion

#### A. 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. Romans 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 endeavor to bring the two together.



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