

INTERNATIONAL WORSHIP SYMPOSIUM

August 4-7 Anaheim Hilton Hotel Anaheim, California



Crown him with many crowns

S Y M P O S I U M

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W O R S H I P

August, 1987

Dear Symposium delegate:

Welcome to Symposium '87! Expect to enjoy a glorious week experiencing the manifest Presence of God, as in ancient days, when the tribes of Israel journeyed to Jerusalem each year to celebrate and worship the Lord in the great festivals of Israel.

The ministry of the International Worship Symposium is continuing to grow under the blessing of the Lord. Regional conferences have sprung up in dozens of cities across the United States, with attendance at times exceeding 1,000! Internationally the ministry is also increasing rapidly, as Symposiums have been held in Colombia, Venezuela, the Philippines, Taiwan, Mexico, Canada, etc., with as many as 2,000 to 3,000 delegates!

This year we are especially honoring pastors at Symposium '87. We realize the importance of pastoral leadership in releasing the power and glory of the Lord in worship in the local church. We have granted this year free registrations to all senior pastors and their spouses.

We urge you to make full use of the excellent program provided for you this week by being in attendance for all the classes!

Be sure to visit the Exhibit tables, located just outside the California Ballroom, where excellent material on praise and worship is available.

In addition to the regular restaurants in the hotel, Symposium has arranged for fast food stations at reasonable prices for the speedy service of our delegates.

God bless you and make your experience of His Presence at Symposium '87 an unforgettable one!

YOUR INTERNATIONAL WORSHIP SYMPOSIUM DIRECTORS:

BARRY GRIFFING
LARRY DEMPSEY

DAVID FISCHER
STEVE GRIFFING

P.S. A small portion of the rates for triples and quads at the Hilton Hotel is being rebated to Symposium '87 to help defray the costs of the conference.

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BANNERS: A SCRIPTURAL AND HISTORICAL FOUNDATION

I. Restoration: The Splendor of Worship

- A. Attributes of God - Ps. 96
 - 1. Ps. 27 "to behold the beauty ("delightfulness") of the Lord
 - 2. "Beauty of holiness", "Holy attire" -- I Chron. 16:29 (David)
- B. As we enact our holy priesthood in worship before the King of Kings, how do we proclaim His excellencies? Do people see His marvelous creativity in our worship?
- C. Look at His delight in His own creation
- D. See the instructions He gave His servants for His houses of worship
 - 1. Moses' Tabernacle -- Ex. 25-31
 - 2. David (Solomon's Temple) I Chron. 22; 28-29
- E. Purpose of worship -- for God -- not for the priests.
 - 1. Beauty in worship -- for God!
Excellence in worship -- for God!
 - 2. Making worship a mere pleasure for the natural man -- an abomination to God.
 - 3. David took off his kingly robes and worshipped before the Lord in only priestly garments showing his heart attitude.
- F. Restoration
 - 1. Many things stolen by the world and thus rejected by the church.
 - 2. "Pomp and ceremony"
 - 3. People had begun to worship what they had created.
 - 4. Importance of heart attitude.
- G. God is calling us to let His creativity flow through us and please His heart with the beauty He loves.
- H. One Area of Restoration -- Banners
Ps. 29:5 "And in the name of our God we will set up our banners."

II. Banners: Synonyms and Definitions

- A. Many English synonyms meaning banner translated from a few Hebrew words:
 - Banner (St. 1714, 5251)
 - Flag (not used in the Word)
 - Ensign (5264)
 - Standard (1714, 5251)
 - Sign (226)
 - Pole (5251)

B. Webster's Definitions

1. Banner

- a. "A piece of cloth attached by one edge to a staff and used by a monarch, feudal lord, or commander as a rallying point for battle."
- b. "An ensign displaying a distinctive or symbolic device or legend; especially one presented as an award of honor or distinction."
- c. "A name, slogan, or goal associated with a particular group or ideology."

[BANNERS AND FLAGS MAKE A STATEMENT]

2. Flag

- a. "Usually a rectangular piece of fabric of distinctive design that is used as a symbol (as a nation) or as a signaling device."
- b. "Something used like a flag to signal or attract attention."

C. Excerpts from the Introduction "The Art of Celebration" from the book, Banners and Flags

"Banners and flags are, in the truest sense, a celebration art form. They are strong, simple, graphic statements in cloth, ...to identify a common cause symbolically, and to communicate to others something that has important meaning ... They are a visual catalyst to involvement -- the carrier of the message, a bold splash of color, symbol, shape, metallic sparkle, and shine -- that stirs people to respond with joyous festivity or sometimes with thoughtful somber ceremony."

"Banners and flags are also an integral part of the response. They move with and past people as they are carried in processions, swaying in times to the music, their messages given added dimension by the force of the wind and energy of the people beneath them -- at other times the response is more intimate, a quiet celebration."

"Banners herald the event."

"The word banner means 'leading' or 'outstanding' and is a symbol of victory."

D. World Book Encyclopedia

"A nation's flag is a stirring sight as it flies in the wind. Its bright colors and striking design stand for the country's land, people, government, and ideals. It can stir people to joy, courage, and sacrifice. Many people have died to protect their national flags from dishonor and disgrace."

"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...Flags became important in battles. Generals watched and flags to see where their men were. The flags showed the way the wind blew, and helped the soldiers see the direction to aim their arrows. The flags stood 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 "rally around the flag" to prevent the enemy from capturing it. If the flag were captured, many soldiers would give up the fight."

E. St. 1713 "dagal" - to flaunt; to be conspicuous

1. S.S.6:4
2. S.S.6:10

III. Banners in Israeli History

- A. Twelve tribes of Israel -- general order of the camp: every man of each tribe of Israel camped by his own standard, with the banners of their fathers' households. Num. 2:2-3
- B. Judah ("praise") camped on the east, toward the sunrise (vs.3)
- C. They marched in their tribes as they camped (vs.17), headed by their standards -- Judah first (vs.9)
- D. Most commonly used Hebrew word translated "banner": 'nec' - Strong's 5251 - "a flag, sail, signal, token, banner, pole, sign, standard"

"Nec generally means a rallying point or standard which drew people together for some common action or for the communication of important information -- usually on a high or conspicuous place within the camp or community. There a signal pole, sometimes with an ensign attached could be raised as a point of focus or object of hope. They would also rally around nec as a gathering of the troops for war. The trumpet was often used to call the troops to the nec. Prophetic materials particularly emphasize the use of the standard." (Theological Wordbook of the Old Testament)

- E. "It was customary to give a defeated party a banner as a token of protection, and it was regarded as the surest pledge of fidelity. God's lifting or setting up an ensign (Is. 11:12) is a most expressive figure, and imparts a peculiar presence, protection, and aid in leading and directing His people in the execution of His righteous will, and giving them comfort and peace in His service." (Ungers, under "banner")

IV. Signs or Banners Lifted by God

- A. "Jehovah-nissi": THE LORD IS MY BANNER -- Ex. 17:15
- B. The bronze serpent on the pole (nec) -- Num. 21:8-9
- C. "And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up; that whoever believes may in Him have eternal life." John 3:14-15
- D. "Then it will come about in that day that the nations will resort to the root of Jesse, who will stand as a standard for the people; and His resting place will be glorious." Is. 11:10
JESUS -- GOD'S BANNER
- E. "When the enemy shall come in like a flood, the Spirit of the Lord will lift up a standard against him" Is. 59:19
- F. "Lift up a standard over the peoples ... say to the daughter of Zion, "Lo, your salvation comes..." Is. 62:10-12
- G. When the Lord lifts up a sign, all creation takes notice! Ps. 65:8

- H. "Thou hast given a banner (5251) to them that fear thee, that it may be displayed because of the truth." Ps. 60:4
- I. Our most important purpose in worship is to minister to and celebrate the Lord. "And he appointed some of the Levites as ministers before the ark of the Lord, even to celebrate and to thank and praise the Lord God of Israel." I Chron. 16:4
- J. "Thou art...terrible as an army with banners." S.S.6:4
- "There's a royal banner given for display
To the soldiers of the King.
As an ensign fair we lift it up today
While, the ransomed ones, we sing!
Marching on, marching on!
For Christ, count everything but loss;
And to crown Him King, we'll toil and sing,
Beneath the banner of the Cross!"

Bible quotes taken from the New American Standard and Amplified translations.

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.

GO WITH THE FLOW

I. Pleasing God!

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 (Philippians 3:8-10; Ephesians 3:14-21).
3. Knowing God is the result of Meeting with God. We take on His likeness (2 Corinthians 3:18).
4. This is a LIFESTYLE, not once-a-week duty.
5. Isaiah 40:31; Genesis 5:24; Hebrews 11:5

B. The Flow

1. We should have a fresh revelation of God each time we come before Him (not a "heavy-deep" thing, 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 will 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 pre-arranged.
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).
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! (Psalms 27:8).

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.

PROPHECY AND THE MUSIC MINISTRY
(Psalms, Hymns, and Spiritual Songs)

Part One: OLD TESTAMENT

We see a very close relationship between the prophet and the musician in the Old Testament. Prophecy and music seem to go hand in hand.

- I. **I. Samuel 10:5 "...and it shall come to pass, when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe, and a harp before them: and they shall prophesy."**
 - A. There were prophets and musicians; the prophets prophesied, the musicians played.
("They" refers to the subject of the sentence, "company of prophets".)
 - B. "Company of prophets" is a reference to a school of the prophets, established by Samuel, which I'll deal with later.
 - C. Whether one stood in "the office of the prophet" or whether one prophesied by the gifts of the Holy Spirit (spec. "gift of prophecy"), it was as the Holy Spirit came upon them, or by the will of the Holy Spirit. Look at what happens to Saul in verses 5-13. He didn't just choose to go for it! The Holy Spirit came upon him to do what he did.
- II. **II Kings 3:15 (Elisha speaks here and says:) "But now bring me a minstrel. And it came to pass, when the minstrel played that the hand of the Lord (Holy Spirit) came upon him."**

Things to Consider:

- A. How does music "stir up" a prophet here? Why didn't Elisha ask for a beautiful oil painting? Why did he ask for Music? Music inspires! It creates or establishes an atmosphere that God can dwell in if used for His glory (Ps. 22:3), or that evil and self can be exalted in, depending on its use. It also creates an atmosphere in which you can get tuned in to receive from the Lord. Music was created by the Lord Jesus (Col. 1:16), and I believe it contains within its nature the ability to cause worship. Could it be a kind of spiritual law that God put in motion long ago? Look at Isaiah 14:11-15 Ezekiel 28:11-15. Music's number one purpose has been and always will be, for all time, to cause worship unto God!
- B. Elisha is the prophet speaking here in this verse (15), and he is the head of the school of the prophets at this time.
- C. Music and poetry was a regular subject taught in the school of the prophets.

D. Some interesting historic facts about the prophets (Dake):

They were the divine philosophers, the instructors, and the guides of the Hebrews in piety and virtue. They only came into the public when they had a message from God to deliver. Sons of the prophets were pupils of the prophets in training. They were not a monastic order, but a group of theological students studying the law and history of the Jews and sacred poetry and music. There were several such schools of the prophets from Samuel to the New Testament times (I Sam. 10:5, 10-12; 19:20, 24). In the days of Elijah, he was head-master of several schools at Gilgal (4:28), at Bethel where Jeroboam had his altar and one of his golden calves (I Kings 12:29; 13:1-32), at Jericho, and other places (I Kings 14:3-7, 15; I Kings 20:35-41). Elisha succeeded Elijah over these schools and even enlarged them. (II Kings 4:1,38; 5:22; 6:1-7; 9:1).

III. **Psalm 49:4** David says, "I will incline my ear to a parable: I will open my dark saying upon the harp".

Things to Consider:

- A. The Hebrew actually says I will draw out, or unstop, or loosen, my sentence, speech, hard question, riddle or proverb, upon the harp.
- B. In other words, he would sing what was in his inner man (soul and spirit) with harp accompaniment.
- C. Notice here, this is not prophecy. David says I will draw out. It's as he wills. If it had been a gift of the Holy Spirit, it would have to be as the Holy Spirit wills. David was a prophet (Acts 2:29-30); however, this scripture (Psalm 49:4) is not referring to prophecy. This is just to show you the difference between "as you will" and "as the Holy Spirit wills".

IV. **Habakkuk 3:19** "The Lord God is my strength, and he will make my feet like hinds feet and he will make me to walk upon high places. To the chief singer on my stringed instruments."

Things to Consider:

- A. Again, the relationship of music and the prophet. Habakkuk was a prophet. This 3rd chapter is a prayer for national revival, although it's consider to be prophetic. This was to be upon "Shigionoth", which means a rambling poem; a wild, irregular, enthusiastic strain. A crying aloud (either joy or grief). It literally means "wonderings, according to variable tunes."
- B. Again, the prophet received the word, assigned it to the chief singer with specific instructions, showing that close understanding or relationship between prophet and musician.

- IV. I Chronicles 25:1 "Moreover David and the captains of the host separated to the service of the sons of Asaph, and of Heman, and of Jeduthun, who should prophesy with harps, with psalteries, and with cymbals:"
Verse 2 ends with "...Asaph which prophesied according to the order of the king."
Verse 3 ends with "...Jeduthun, who prophesied with a harp, to give thanks (Yadah) and to praise (Halal) the Lord."

Read verses 1-7

Things to Consider:

- A. A person always prophesied, not the instrument! (I Cor. 14:7,8)
The instrument accompanied the prophecy as it was sung.
- B. Why did the writer here say "...who should prophesy with accompaniment."?
Why didn't he just say "sing"?
- C. In I Cor. 14:3, Paul said that prophesying is speaking to men (by the Holy Spirit) to edification, exhortation, and comfort.
- D. But verse three of I Chron. 25 says that Jeduthun prophesied giving thanks and praising the Lord. Doesn't sound like it was unto men.
- E. I made an interesting discovery: Asaph, Heman, and Jeduthun were all called "seers" or prophets in the Bible.

Asaph was a seer = II Chron. 29:30

Heman was a seer = I Chron. 25:5

Jeduthun was a seer = II Chron. 35:15

So what does that mean? I'm glad you asked. Turn to I Samuel 9:9

Now the Hebrew word here for Prophet is 'nabi', meaning 'one who spoke for or was moved upon by God to give a message, direct from Jehovah to the people.' A seer is the Hebrew word 'chozeh' which is someone who is a seer of visions; he provides what he sees by the Spirit of God. He would give a spiritual comprehension of what he saw. All seers were prophets, but not all prophets were seers. A prophet would often speak without seeing anything, as in verse 15 of I Samuel 9.

- F. Turn again to II Chron. 29:30, and I believe this will begin to make sense. Notice the words to the songs were given by the Holy Spirit to David (a prophet) and Asaph (a prophet). Then the people sang them together and used the song to release what the Lord said to them. They stirred themselves up by putting themselves in remembrance (II Pet. 1:12).
- G. Now in the verse we looked at earlier, I Chron. 25:1, David and the captains of the host are separating some more people to this ministry of receiving from the Spirit of God to give to the people. Remember the sons of shows association of like calling, or pupils of like training, not blood relationship, just like the sons of the prophets that we looked at earlier. (Anointing by association???)

V. My Conclusion:

Prophecy is as the Holy Spirit wills, not as man wills, Old Testament and New Testament.

II Peter 1:19-21 "We have also a more sure word of prophecy; whereunto ye do well that ye take heed, as unto a light that shineth in a dark place, until the day dawn, and the day star arise in your hearts: knowing this first, that no prophecy of the scripture is of any private interpretation. 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."

I Corinthians 12:11 "But all these worketh that one and the selfsame Spirit, dividing to every man severally as he will."

PROPHECY AND THE MUSIC MINISTRY
(Psalms, Hymns, and Spiritual Songs)

Part Two: NEW TESTAMENT

II Corinthians 3:5-8 "Our sufficiency is of God who hath made us able ministers of the new testament; not of the letter, but of the spirit: for the letter killeth, but the spirit giveth life. But if the ministration of death, written and engraven in stones, was glorious...How shall not the ministration of the spirit be rather glorious?

As musicians, our goal is to minister life! The life of Christ!to minister that life to someone else; to edify, to exhort or teach, and to comfort. The purpose of music in the church is exactly the same as the purpose for the gifts of the Holy Spirit: that being #1 always to edify, #2 to exhort or to teach, or admonish, and #3 to comfort or to call near, to encourage, console. Look at I Cor. 14:3, and Col. 3:16, Eph. 5:19.

The purpose is the same; however, in function they are opposite. Music is as we will. The gifts of the Holy Spirit are as the Holy Spirit wills. Praise is offering our gifts of thanksgiving, the fruit of our lips, our lives even, to the Lord, by the ability He gives (Heb. 13:15), BUT AS AN ACT OF OUR WILL (We have to choose to; God won't force us. We're responding to His love). However, when we do, the Holy Spirit offers us His gifts, using us as the vessels, even respecting our personalities, but by His will, not our own.

The New Testament speaks of three types of songs in Ephesians 5:19 and Colossians 3:16: #1 Psalms, #2 Hymns, #3 Spiritual Songs.

I. A Psalm

- A. Psalms, Greek word, denotes a striking or twitching with the fingers upon an instrument, so -----
- B. A psalm is a song (or poem) accompanied by a musical instrument.
- C. A "psalmist" is one who writes psalms. The word is often misused.
- D. Most psalms (not all) are directed to God.
- E. Most of our Praise and Worship songs or scripture songs come under this category.
- F. You can sing the Old Testament psalms or write "new psalms". (A "new psalm" is one you compose at will.)

II. A Hymn

- A. Hymeneo is the Greek word, pronounced hoom-neh'-o, which means 'to sing a religious ode' (ode means a lyric poem or song); by implication to celebrate (God) in song.

- B. A hymn is a song of the New Covenant. It will contain the message of Christ, the Gospel and New Testament principles. ('Who we are in Christ' type songs are really hymns).
- C. These songs are directed primarily to man as a testimony of God's character or His acts of goodness and mercy.
- D. Jesus and the disciples sang a hymn in Matt. 26:30 and Mark 14:26. Actually what they sang were Psalms 115 & 118, but the New Testament calls it a hymn. did it point to Christ, the Passover Lamb? Did it contain New Testament truth? YES!! It sure did!

III. A Spiritual Song

- A. First of all, the word 'spiritual' is an adjective, which describes the kind of song it is. It is not a noun.
- B. The Greek word here is 'pneumatikos ode', which simply means an inspired song.
- C. So we could say a spiritual song is sung under the anointing of the Holy Spirit through a yielded human spirit.
- D. This kind of song (like hymns and psalms) can, and should, be used devotionally, but it also has a higher purpose in a gathering of believers, much like the gifts of the spirit; to edify others.
- E. When you sing a spiritual song from man to God, whether at home or in church, you're singing from your human spirit and/or soul (singing with understanding involves the mind), so we could say singing from your heart (spirit and soul) which is devotional. However.....
- F. If you sing representing God, as God's mouthpiece, to the people, then it must be by the Spirit of God. It then becomes the operation of the spiritual gifts or the manifestation of the Holy Spirit. (There are 9 gifts of the Holy Spirit). It could be spoken as well as sung. However, when sung, music becomes the vehicle or the carrier of the words, to the people.
- G. The major difference between these two areas is this: When I sing to God as a believer, it's a devotional usage (like tongues). You can do that at will. However, when God speaks or sings through you by one of the vocal utterance gifts, whether the gift of divers tongues, the gift of prophecy, or whatever gift it is, it's as the Holy Spirit wills.
- H. The devotional usage is to build you up! The ministry use is to build someone else up, to edify them.

IV. Things to Consider

- A. Can you be inspired by the Holy Spirit to sing something without it being a "gift of the Holy Spirit"? Yes, devotionally. Again, whether at home

or at church, it's to inspire you; to build you up. If you share that revelation with someone, it's still devotional, unless it's a "Thus saith the Lord..." -- then it's a gift.

- B. Spiritual songs will contain truth revealed by the Spirit, a sort of revelation knowledge in song.
- C. Who can sing these songs? All believers can. It's a believer's ministry. However, if it's sung as one of the 9 gifts of the Spirit, remember, it's as the Holy Spirit wills, not as you will.
- D. What is a spiritual song? A song inspired by the Holy Spirit.
- E. Can it be in tongues? Yes, I believe so (I Cor. 14:14).
- F. Can it be in a known language? Yes, usually it is. If it's for someone else's benefit, it will always be either tongue and interpretation, or prophecy.
- G. I Cor. 14:26 is, I believe, the same as Eph. 5:19, Col 3:16. (This is my opinion).
- H. What is "Song of the Lord", and why is it called that by some?
"Song of the Lord" is really the singing of a spiritual song for the body to be edified; the Lord singing through you. The term is only found once in II Chron. 29:27. I have a hard time basing a whole teaching on one verse.

PRAISE IN THE LIFE OF JESUS

I. Jesus, Our Example (John 13:15, 1 Pet. 2:21)

"Beware lest any man spoil you through philosophy and vain deceit, after the tradition of men, after the rudiments of the world, and not AFTER CHRIST." Col 2:8

A. Jesus was a Praiser

1. Have You Considered the Praise Life of Jesus?
 - a. He was a praiser - Praised the Father almost all the time.
 - b. He was praising before His incarnation.
 - c. There was praise at His conception, birth, and dedication.
 - d. Jesus approved of Praise and worship, taught it, practiced it as a lifestyle even to His death.

II. Pre-Incarnate Christ

A. Jesus in the Presence of His Father

1. Prov. 8:30 - (Living Bible) "I was always at His side like a little child. I was His constant delight, laughing and playing in His presence."
 - a. If our example rejoices and plays in the presence of His Father, who is our Father too, so should we.

III. Lineage of Jesus

A. Jesus came from the Lineage of Judah

1. Heb. 7:10-15 (read)
 - a. God ordained the priestly tribe to change from Levi to Judah
 - b. "Jesus sprang out of Judah" (vs 14)
 - i.) "Judah" - "Yadah" praise with uplifted hands
2. Jesus Roots are in Praise
 - a. Joseph - His earthly father was of the tribe of Judah.
 - b. Jesus was born in the land of Judah, in a town called Bethlehem. "Bethlehem" - the house of Bread
 - i.) The Bread of Life springs out of Praise (Judah)

A. Jesus was Conceived

1. His mother, Mary, sang and possibly danced during the conception by the Holy Spirit.
 - a. Luke 1:46,47 "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour,...."
 - b. "rejoice" - to leap much for joy (Youngs)

B. The Birth

1. Luke 2:13 "And suddenly there was with the angel a multitude of the heavenly host praising God and saying, Glory to God in the highest, and on earth peace, good will toward men."
 - a. for one brief moment man was privileged to witness the normal activity of the armies of Heaven.
 - b. Our example of what our response should be:
 - i.) Vs.16 they instantly obeyed...
 - ii.) Vs.17 they witnessed to many others what they saw...
 - iii.) Vs.20 they returned glorifying and praising God...
2. Matt. 2:10,11 "And when they saw the star, they REJOICED with EXCEEDING GREAT JOY. And when they were come into the house, they saw the young child with Mary His mother, and fell down, and worshipped Him; and when they had opened their treasures, they presented unto Him gifts; gold, and frankincense, and myrrh."
 - a. These wise easterners did not conduct a ritual ceremony they worshipped out of their hearts and expressed their praise in outward acts of joy, adoration, reverence, prostration, and giving. WISE MEN STILL RESPOND TO JESUS IN PRAISE!

C. The Dedication

1. Luke 2:28 "Simeon was there and took the child in his arms, praising (to celebrate with praise) God."
 - a. an aged Jew waiting a lifetime to see Jesus - It is never too late and you are never too old to praise.
2. Matt. 21:15-16 (read)
 - a. Jesus declared haven't you read, God ordained praise. He started it and He is not nervous when we do it.
3. Luke 17:15-16 (read)
 - a. one of the ten lepers came back and with a LOUD voice praised God.
 - c. Vs.17-18 "Were there not ten cleansed? But where are the nine? There are not found that returned to GIVE GLORY TO GOD, save this stranger."
 - i.) Jesus wondered why all ten weren't shouting and praising God.
4. Luke 18:38-43 "And immediately he received his sight, and followed Him, GLORYIFYING GOD; and all the people, when they saw it, GAVE PRAISE UNTO GOD."
5. Luke 19:37-40 "...the whole multitude of the disciples began to rejoice and PRAISE GOD with a LOUD VOICE for all the mighty works that they had seen, saying, BLESSED BE THE KING THAT COMETH IN THE NAME OF THE LORD: PEACE IN HEAVEN, AND GLORY IN THE HIGHEST...and He answered and said unto them, I tell you that if these should hold their peace, the stones would immediately cry out."
 - a. Jesus approved of praise, encouraged it, and experienced it.

VII. Jesus Taught Praise

A. He Instructed His Disciples to Praise

1. Matt. 5:11-12 "Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake, REJOICE, and be EXCEEDING GLAD; for great is your reward in heaven for so persecuted they the prophets which were before you."
 - a. In Luke it says rejoice in that day and leap for joy.
2. John 4:21-24 (read)
 - a. True worship takes place in the human spirit, not on a certain mt. or city.
 - b. The time for worship is NOW.
 - c. As we seek the Lord in worship, He seeks us.
 - d. We must worship in Truth. Jesus is the Truth. Worship must be centered around Jesus, not a truth.
3. Luke 15:7 "Likewise joy shall be in heaven over one sinner that repenteth." Parable of the Lost Sheep.
 - a. next parable - prodigal son. "It was meet that we should make merry." vs. 11-32

VIII. Praise at the Crucifixion and Ascension of Jesus

A. Crucifixion

1. Ps. 22 An prophetic unveiling of what Jesus felt and thought during His crucifixion.
 - a. "But thou art holy, O thou that inhabitest the PRAISES of Israel."
 - b. "I will declare thy name unto my brethren; in the midst of the congregation will I praise thee. Ye that fear the Lord, PRAISE HIM.

B. Ascension

1. Luke 14:50-53

"By Him (Jesus) therefore let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to His name."

*adapted from the book THE PRAISE LIFE OF JESUS, by Olen Griffing, Copyright 1985, Shady Grove Publications.

THE MUSIC OF ANOTHER KINGDOM

I. Music Careers Versus Biblical Truth

A. Christians Pursuing Music Careers Without Knowledge of Kingdom Music

1. How Can One Represent a Kingdom?
 - a. ...musically, without knowledge of what that kingdom's music is like?
 - b. ...without knowledge of what the Kingdom is all about?
 - c. ...without making the acquaintance of the King of that Kingdom?
 - d. ...musically without incorporating the musical desires of the King?

NOTE: Could hundreds of thousands of Christian musicians be misrepresenting the Kingdom of God, if they have never sought to find out what the King has to say about music in His Kingdom? If some Christian musicians have only been educated in the kingdom of darkness, how can they represent the kingdom of God's marvelous light?

II. The Theology of Divine Principle

A. God Works by Principle

1. The Principle of Regeneration
 - a. The miracle of Salvation has caused us to be transferred from the kingdom of darkness to the kingdom of God's dear Son. We were once children of the Devil, now we are children of God.
 - b. Col 1:12,13 "Giving thanks unto the Father...who hath delivered us from the power of darkness, and hath translated (carry away, transfer, exchange, remove) us into the kingdom of his dear Son."
 - c. I Pet. 2:9 "...ye should shew forth the praises of him who hath CALLED you OUT of darkness into His marvellous light."
 - d. We have been transferred into another Kingdom. Why is our music still patterned, inspired, and measured by the world?
2. The Doctrine of Creativity
 - a. God is the ONLY true creative force ever. He creates "ex nihilo" (Out of nothing). He originates that which was not. He creates elements that never were. God creates in freedom and with purpose. It is ultimate uniqueness.
 - b. When God creates a song He brings into existence the very elements that make music work. Man simply reorganizes that which is given to him. He is limited to pre-existent material and totally linked to God.

QUESTION: Why then do Christian musicians listen to the secular top 40 for their source of inspiration, rather than God? Why isn't the Song of the Lord on their lips rather than the re-organized elements of the latest secular sound?

III. Music Evangelism

A. Divine Principles Violated as Music is used to Teach the Lost

1. The Law of Divine Order

- a. "What can be so wrong with Christian Punk?" The typical response of a baby Christian. "Forty-five people received Jesus as their Saviour at the concert."

QUESTION: In God's Kingdom is there such a principle that states "the end justifies the means"? In the name of Christian evangelism we seem to have substituted Divine order for a humanistic philosophy.

- b. The end does not prove God's blessing is on our ministry or that He approves our methods. God can use anything for His purpose. Because some young people were saved at a Christian New Wave concert doesn't justify the means - God used a donkey one time.

- i.) It is mentioned in the Word that the Gospel was preached for the greed of money, yet there were results. It doesn't mean God approves of greed, and selfishness. They are opposite to His nature.

2. The Law of Reproduction

- a. What you are, you will reproduce in others. But you will never reap more than what you are. If we are a certain kind of seed that is what we will reap.
- b. If the Christian musicians who call themselves "righteous rockers" are unwilling to be disciplined by others more mature than themselves, and to grow and change, then the new converts will only be what their "idols" are.
- c. Music is a dangerous medium because it has the ability to transfer an individuals' spirit and attitude to others.

IV. The Kingdom of God

A. Is Just That - A Kingdom

1. The King Rules (rock doesn't rule)

- b. What the King says is the LAW - there is no other way.
- c. The Word is the King's decree.
- d. The kingdom of God is God-ruled dominion (everything surrendered to the King).

2. Kingdom Musicians

- a. Kingdom musicians are God-ruled musicians. They do not do their will but only the will of the Father.
- b. Kingdom musicians play God - ruled music. The music has been surrendered to the King. They do not play music that isn't symbolic of the Kingdom.
- c. Kingdom musicians have the King as their source of inspiration.

3. Kingdom Music

- a. Music of the creation of God.
- b. Music sustained, preserved and propagated by God.
- c. Music created and played for the King.
- d. Music that has the character and nature of God.
- e. Music aligned with God's principles and the laws of His Kingdom.

NOTE: Our music must typify the kingdom we are representing. One cannot take music of the kingdom of darkness with its spirit and attitudes to demonstrate God's kingdom. They are diametrically opposed to each other. To do such a thing is a fraud. Let us seek the King for a song that has never been heard in the heathen world.

V. Summary

A. Allow God To Be Sovereign

B. What Saves the Unserved?

1. Our Music?
2. Our Fashion?

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 Pentecostal
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 worshipping churches will usually be found here)
 Churches - Open Bible Standard (nationwide)
 Churches - Pentecostal (usually independent pentecostal churches are here)
 Churches - Pentecostal Assemblies of the World (black "Oneness" churches)
 Churches - Pentecostal Church of Christ (mainly Ohio & Indiana)
 Churches - Pentecostal Church of God (nationwide)
 Churches - Pentecostal Freewill Baptist Church (mainly North Carolina)
 Churches - United Pentecostal Church (nationwide "Oneness" denomination)
 Churches - Various denominations (you find a lot of cults here, but try to glean the full-gospel churches from among them)

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

B. The word must be spread with excellence!

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

| NOTES:

IV. The Blessings of Hosting a Music/Worship Conference

A. Strengthens the local church

1. Provides opportunity for the entire church body to unite in service to the Body of Christ at large. This brings an increased vision for kingdom expansion.
2. Gives opportunity for the church people to open their homes as hosts, thereby giving them a chance for fellowship with others in the kingdom, and fulfills the scriptural ministry of hospitality to strangers.

3. Strengthens your local music ministry; provides challenge, new insight, and creates faith in the hearts of those in music ministry to the body.
4. Draws upon the creativity and abilities of those in the body as they work on various committees, thereby providing an outlet for seldom-seen ability and talent.
5. Provides a focal point of excitement, zeal and vision as the people plan, pray, prepare and "gear up" for the conference, thereby bringing a new sense of unity as the people work together in harmony toward one goal.

B. Strengthens the Kingdom

1. Fulfills Jesus' prayer in John 17, and brings about a furthering of unity in the Body of Christ, as churches and leaders come together around the truths of praise and worship.
2. Provides new insight and challenge to pastors and music leaders for greater expressions of worship in their churches, thereby bringing greater glory to God.
3. Gives opportunity for precious fellowship, meeting new friends, seeing what God is doing today, and brings general edification to the Body.

MAKE US ONE, LORD

Key of F

by Mike Maiden

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

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." (I 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 worshipping 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 vail 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. I 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

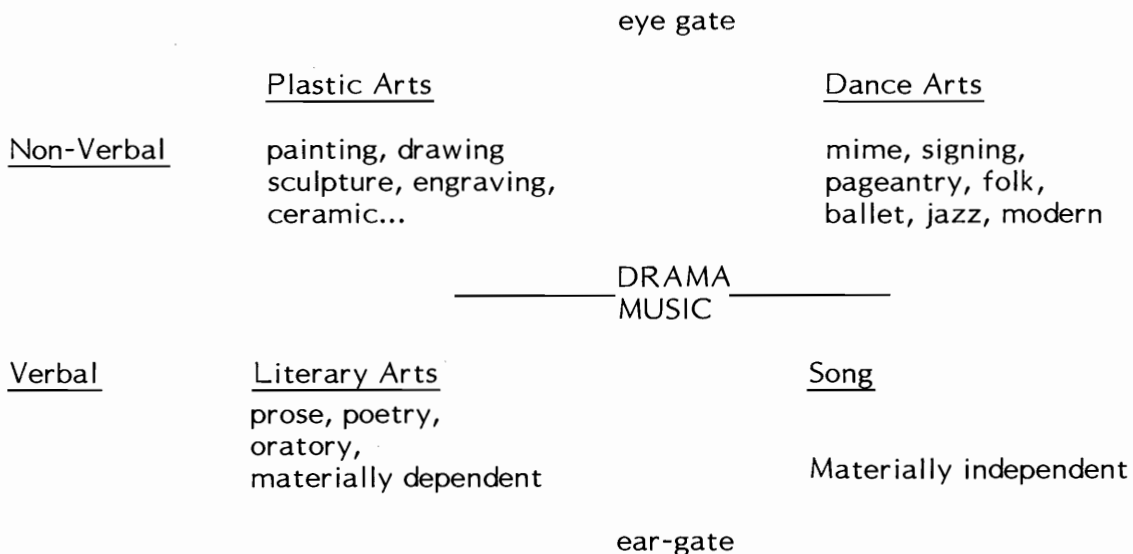
- O. Prophetic or symbolic actions - Acts 21:11, Jer. 18, Ezek. 4
- P. Spectacle - I Cor. 4:9

*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? processionals?

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 processionals.

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.

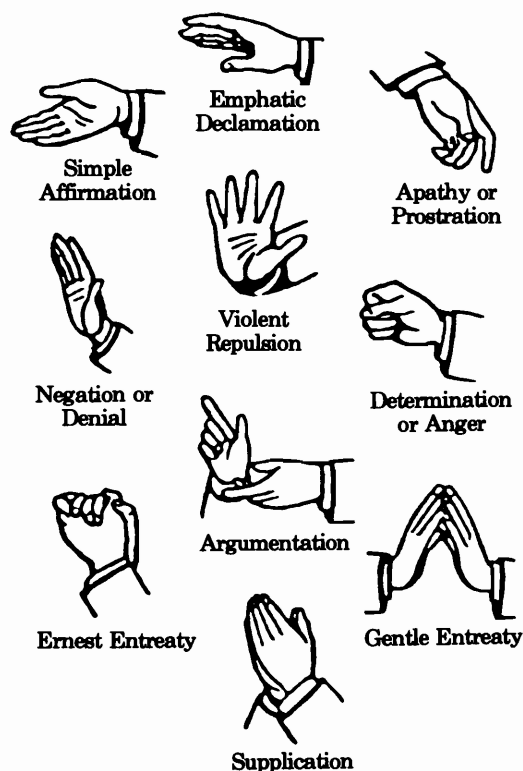
Foundation in rhythm. Relatively little application in church, though helps build skill, and may be integrated into productions.

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 or 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 processional dances, 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."

***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

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. (1 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

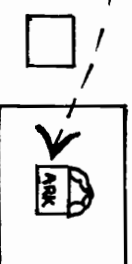
Moses' Tabernacle in Gibeon



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. (II 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)

WRITING SONGS FOR CONGREGATIONAL WORSHIP

I. Definitions

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

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

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

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

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

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

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

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

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

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

1. Themes
 - a. Praise
 - b. Worship/adoration
 - c. Warfare
 - d. Receiving
 - e. Commitment
 - f. Scripture Song
2. Lyrical content - style
 - a. Nominative case...I, We, They
 - b. Rhyme
 - c. Repetition
 - d. Can the lyric paint a more detailed picture?
 - e. Would metaphors, similes, or personifications better describe something?

3. Melody
 - a. Simplicity, teachable
 - b. Extremely wide or difficult intervals
 - c. Range - low and high points
 - d. Does the melody and register flow with the lyric?
4. Harmony and structure
 - a. Unison, 2 or 3 part, full harmony
 - b. Round, canon, descant, echo
5. Rhythm and tempos
 - a. Swing 4/4 or 3/4
 - b. Common - straight 4/4
 - c. March
 - d. Majestic
6. Key
 - a. Does this song lend itself well to modulations?
 - b. Does the congregation remain on many high notes for a long time?
 - c. What is the "peak" melody note (s)?
 - d. Will harmonies be pushed too high?

D. Teaching the song

MISSIONS: WORSHIP ON TOUR

I. ACTS 1:8 "...you shall be My Witnesses..."

- A. Evangelism is the "ultimate" evidence of being filled with the Holy Spirit.
- B. Evangelism is giving birth to spiritual children as the result of our union with Christ Jesus.

II. Psalm 149:6 Worship first, evangelism second.

- A. Ezekiel 44:10-28 Our highest calling.
- B. II Samuel 6:14-23 David and Michal.
 - 1. Praisers bear eternal fruit, i.e. offspring.
 - 2. Critics are spiritually barren. They produce no children.
 - a. Example of many of today's "liberal" churches.
- C. Acts 16:25-34 Paul and Silas in prison.
- D. My own experience in Poland.

III. Practical Suggestions.

- A. Be yourself in witnessing.
 - 1. Spiritual fruit is grown naturally, not artificially.
- B. Don't dehumanize Jesus by:
 - 1. Using antiquated language.
 - 2. Painting a halo around His head.
- C. If you use music, make it the VERY BEST to represent God!
- D. Expect supernatural help! Mark 16 "These signs shall follow" YOU.
 - 1. I Corinthians 2:4 "Demonstration of the Spirit's power."

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!

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 72:29-20 - "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 :5-6 - "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" (nada) 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

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?

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 Bulls 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 (worshipers) 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 worshipping elders: the twenty-four elders sang a "new song."
 - B. Revelation 14:3; 15:2, 3: The worshipping musicians: the 144,000 sang a "new song" to the accompaniment of harps; the overcomers sang the "Song of Moses" to the accompaniment of harps, also.
 - C. Revelation 5:11-13: The worshipping 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.

CLASSIC CHORAL REPERTOIRE -- NEGLECTED GEMS

Classic: Of the first or highest class or rank.

Classical: Serving as a standard, model, or guide.

Classical: Conforming to established taste or critical standard.

Classicism: Characterized by attention to form with general effect of regularity, simplicity, balance, and controlled emotion, in accordance with Greek Apollonian models.

The above definitions from the American College Dictionary suggest a lasting superiority as distinguished from novel or unusual theories on a given subject, in this case music. The last definition above refers to the specific period in Western Civilization music history (1750-1820) when rationale overruled emotion in the arts, thus the Greek model. However, each period, refined by time, has its own "classic" qualifications deserving preservation and use by the contemporary church. The magnificence of the compositions and texts challenges our vocal and choral technique to a level of purity not associated with less noble music. In this brief overview of period examples of music may the Lord teach and inspire us through the musical gifts of these, His servants to present our best musically to His worship and praise. May the tie that binds us to our Christian heritage be more blessed.

Periods for consideration:

- Mature Renaissance (late 16th century)
- Baroque (1600-1750)
- Classical (1750-1820)
- Romantic (1820-1900)
- Contemporary (20th century)

I. **Mature Renaissance/Early Baroque -- The Polyphonic Period**

In simplest terms polyphony refers to the style which grew out of monody; more than one tune happening at the same time. The most important monadic music giving rise to polyphony was the chants gathered by the Catholic Church prior to this period called Plainsong (also called Gregorian Chant, and Plain Chant). These tunes and words were used by composers to create their contrapuntal choral music.

- * Sung unaccompanied
- * Sung in Latin
- * Achieved serenity and transparency from discreet handling of dissonance and the use of triadic basis
- * Limited melodic range of tunes used
- * Nonmetric
- * Used the eight Church Modes (not the diatonic major scale) until late in century

Pierluigi da Palestrina (1526-1594) is notable in the Catholic Counter Reformation polyphony.

The Protestant Reformation had more influence on religious music than any other historical event of the period.

- * Used tunes collected by Martin Luther and others, not all sacred in origin.
- * Sung in German for the most part (unless a Latin chant was the cantus firmus).
- * Tunes were metrical with a slow, even pulse

Study Example: "Like As the Hart Desireth the Water Brooks" - Palestrina
Text: Psalm 42:1

"Lo, How a Rose E'er Blooming" -- Anonymous Melody
Harmonized by Michael Praetorius 1571-1621

II. Baroque (1600-1750)

This period of music grew out of the Catholic Counter Reformation and the desire to re-establish the influence of the Catholic Church. Sometimes called the "figured bass" era, an ingenious means of indicating harmony by use of figures under the bass staff, it was a time of grandiose concepts in the arts.

- * Theatricalism
- * Heavy, elaborate design
- * Spectacular, contrasts, overall grandeur

J.S. Bach was perhaps the most versatile of the Baroque composers.
Characteristics of his music are:

- * Style: Predominantly contrapuntal
- * Harmony: Rich, varied, ingenious
- * Driving rhythm
- * Pictorial expression

Example: "Crucifixus" of the B Minor Mass depicts:
Grief : Descending chromatic figure
Joy: Eighth or Sixteenth notes in long continuous phrases

In "Jesu, Joy of Man's Desiring"
Pain, Fall, Ascend: All treated pictorially

- * Versatility: Composed for chorus, organ, harpsichord, orchestra.
Harmonized nearly 400 chorales in four-part harmony.

Study examples: "Break Forth O Beauteous Heavenly Light"

III. Classical (1750-1820)

This age of "enlightenment" saw the rise of the common man and a new democratic spirit. This was a cosmopolitan; the language of music attempted to be universal, without national boundaries. The most noted masters of the period are Gluck, Haydn, Mozart, and the young Beethoven.

Characteristics of Classical Music:

- * Clarity of Form (sonet form emerged)
- * Simplicity and objectivity -- emotional restraint
- * Polished, refined -- some superficiality
- * Less harmonic complexity than Bach's baroque period

- * "Alberti Bass", broken chord accompaniment.
- * New melodic style of almost folk-like clarity; counterpoint secondary
- * Effects of loud-soft done by crescendo/diminuendo - not *ripieno*/concertino contrast.
- * Phrasing shorter than contrapuntal style; emphasis on clarity.

Mozart's music unites qualities of the Italian and German school: Italian emphasis on vocal music gave an entertaining lightness. The German instrumental emphasis gave expression, color, and depth. Mozart is the first to score for clarinet; the piano came into its own during this period.

Study Example: "Jesu, Word of God Incarnate: - W.A. Mozart (1756-1791)
 "Lo, A Voice To Heaven Sounding" - D.S. Bortniansky (1752-1825)

IV. Romantic (1820-1900)

This is also the period of the Industrial Revolution which brought on new social and economic problems. General aspects of the Romantic period are:

- * Individualism: contradictions
- * Emotionalism, freedom, movement, passion
- * Subjectivity
- * Preoccupation with medieval, supernatural, the weird and mystical
- * Nationalism and nature
- * Remoteness and boundlessness
- * The exotic and distant.
- * The piano is the instrument of the Romantics.

General Musical aspects are:

- * Melody: warmth of personal feelings
- * Harmony: New chords; much use of chromaticism, altered chords, seventh, ninth.
- * Fluid modulations
- * Remote and varied keys
- * Instrumental color

There were new forms and changes in old ones.

- * Symphonies were lengthened by many Romanticists
- * Symphonic poems
- * Stylized dances
- * Small forms appeared in piano and vocal literature.

Several sacred writers of the period are: Anton Dvorak (1841-1904); Cesar Franck (1822-1890); Charles Gounod (1818-1893); Felix Mendelssohn (1809-1847)

Characteristics of Mendelssohn Music:

- * Outstanding choral technique
- * High quality melodies
- * Program music (Instrumental music associated with poetic, descriptive subject matter)
- * Affinity with Bach and Palestrina (Mendelssohn revived Bach's 'St. Matthew's Passion' in 1829 which led to publication of Bach's works)
- * Ability to write choral music in oratorios for unique "sound" effects with voices only. Example, the "Baal" choruses in "Elijah".

Study Examples: "He Watching Over Israel" - Mendelssohn

V. Contemporary (20th Century)

Characteristics of Period

Diversity of Development

Neoromanticism (Mahler, Bruchner, Richard Strauss)
Impressionism (Debussy, Delius, Albinez, Scriabin)
Expressionism (Schoenberg, Weber, Berg)
Neoclassicism (Les Sixe, Hindemith, Stravinsky, V. Williams)
Jazz: Ragtime, blues, pop, rock, sacred rock
Musique Concrete: tape recorder techniques

Tonality

New Scale Systems: chromaticism; polytonality, atonality, new intervals.
Example: chords built on fourths (quartal); chords built on fifths (quintal); tone clusters

Melody

Disjunct (wide skips)
Fragmentation (Webern)
Modern counterpoint

New Metric Schemes

5 7 10 and others; Example: Bartok's "Mikrokosmos" No.15,113,151
8 8 8
Music of Stravinsky

Texture and Sonority

Less melodic material in general
Light, transparent sound compared to massive richness of 19th century

Form

Complex and/or obscured

Study Example: "Like As the Hart" --Herbert Howells
"O How Amiable" -- V. Williams (1872-1958)

If time permits: Chorus from "The Peaceable Kingdom"
Something by Austin Lovelace or Gordon Young

SACRED, SECULAR, AND SATANIC MUSIC

- I. As priests we are called to teach discernment between the holy and profane.
Ez. 44:23-24

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. Sacred 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. (1 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)

WORSHIP: THE SOUND OF DOMINION

- I. **Zechariah 9: "Behold, thy King cometh..."**
 - A. verse 9: The joyful shouts of the daughter of Zion are a sign of the coming of Christ's kingdom.
 - B. verse 10: As a result, peace will be given to the heathen. Dominion will come from the river. (Ps. 46:4)
 - C. verses 11 and 12: Liberty comes to the captives.
 - D. verse 13: Liberty comes when the sons of Zion are ready to be used as weapons.
 - E. verse 14: The Lord will be revealed through the trumpet and the whirlwind.
 - F. verse 15: There will be noise.
 - G. verse 16: Signs of Dominion.

- II. **Revelation 14: The restoration of worship in the church is the beginning of a process that will usher in the Kingdom of God.**
 - A. verses 1-5: Worship in the church - the Sion of the New Testament.
 - B. verses 6-7: Worship is extended to the nations.
 - C. verse 8: Worship by the nations brings about the fall of Babylon.
 - D. verse 9: Wrath is poured out upon false worship.
 - E. verses 12-16: The poetic images of dominion through worship.

WORSHIP IN THE LAND OF PROMISE: "THE LITURGY OF THE LAND"

Text: Deuteronomy 12:1-14

- I. This text contains "statutes and judgements" to be observed in the land of inheritance.
 - A. Deuteronomy is derived from two Greek words; Deuteros: meaning "second", and Nomos: meaning "law". In others words, it means "second law".
 - B. This and other passages in Deuteronomy seem to refer to a second law that is specifically formulated for observance in the promised land.
 - C. This passage deals exclusively with worship in the land of promise. It is Israel's "liturgy of the land".
 - D. If these things were "written for our admonition upon whom the ends of the world are come" (I Cor. 10:11), then we should be able to extract from this text principles of worship which are characteristic of a people who are living in the fulness of God's inheritance and dominion.
- II. This is a prophetic passage, not merely regulatory law.
 - A. It speaks of a day of rest, dominion, and joy for God's people.
 - B. It was historically fulfilled in David (I Chr. 15:25; 16:3), and Solomon (I Chr. 29:9,22).
- III. Verses 8 - 9 provide insight as to the need and purpose for these laws.
 - A. In verse 8, we see a need for a change of behavior. Those who would enter the promised land must live and worship under a different law from that of the wilderness.
"Ye shall not do after all the things that we do here this day, every man whatsoever is right in his own eyes."
 - B. Comparing verses 1 and 8 we see that this change required God's people to set aside their own personal, private judgement concerning worship in favor of a universal liturgical law.
 - C. It is at once a call for obedience and for unity under divine covenant.
 - D. Verse 9 implies that this change must take place in order to bring about and maintain the rest and dominion "which the Lord your God giveth you." Hence this inheritance and rest cannot be fully realized individually. It must be experienced corporately. This eliminates spiritual "competition" since even the most spiritual worshiper cannot enter the land without the rest of the community.

- E. From Judges 21:25 we learn two things:
 "In those days there was no king in Israel: every man did that which was right in his own eyes."
 1. This promise was not fulfilled during the period of the judges, called the heroic period, during which the tribes apparently competed for economic and social supremacy.
 2. It would require a kingdom to bring biblical worship and dominion into full realization, and with it the desired behavioral change in the people. Ultimately all worship is governmental.
 3. This kingdom became a reality under David, who also instituted worship that was based on the Word and consisted of the Word. (see I Chr. 15:13; Ps. 119:48,54,171; Col. 3:16)

IV. These statutes first call for the destruction of pagan worship and images.

- A. Pagan worship is mystical, that is its purpose, to appease an arbitrary god or cosmic force. Its governmental view of God, or gods, is that he is above law.
 B. Biblical worship is based on covenant relationship. It is intimate communion with a loving God who has subjected himself to his own covenant law. (see Ps. 138:2; Num. 23:19)
 C. Many Christians fail to understand that God's sovereignty does not release him from the infinite justice of his law. His own righteousness would preclude him from violating a law that he requires his people to keep. (see Matt. 5:17-18)

V. Elements of worship in the land of promise.

- A. "Seek" - The Principle of Hope: verse 5.
 1. Heb. 11:6 says that God is a rewarder of them that diligently seek him.
 2. Luke 11:9-10,13 says that those who seek God will find him in the Holy Spirit.
 3. The antithesis of this non-expectation in worship.
 B. "Come" - The Principle of Gathering: verse 5
 Gen. 49:10 - "Unto him shall the gathering of the people be"
 Ps. 50:5 - "Gather my saints together..."
 Heb. 10:25 - "Not forsaking the assembling of ourselves together."
 1. The very act of congregating is a fundamental act of worship.
 2. Points of focus:
 a. The "place" or sanctuary. We gather to God's place, not ours. (see Am. 9:11-12; Rev. 21:3)
 b. The "Name" - Rev. 14:1. God's nature and image is engraved in our minds. We also receive a family relationship.
 c. The antithesis is arrogant individualism in worship. That is an unwillingness to become part of a body. This was the pervading attitude during the period of the judges.
 C. "Bring" - The Principle of Offering: verse 7
 1. Sacrifice: Jer. 33:11; Heb. 13:15 - the sacrifice of praise.
 Hosea 14:2 - "Take with you words, and turn to the Lord."
 2. Tithes: of time, talent, and money to the storehouse. (Mal. 3:10)

3. Vows: Jonah 2:9; Ps. 61:8, 56:12, 50:14. A reciprocal covenant. (Office of the Hours)
 4. Firstlings: There is new life in Bible worship. Jesus is the "firstborn among many brethren". (Rom. 8:29; Ps. 133:3)
 5. New Testament Offerings: I Cor. 14:26
 6. Antithesis is need-oriented worship
 6. Antithesis is need-oriented worship.
- D. "Eat" - the Principles of Partaking: verse 7. This is to be done "before the Lord". We partake of Christ in worship and thereby become part of him. (John 6:48-58) Biblical worship involves eating in three forms.
1. The Word - Jer. 15:16; Ps. 119:103; John 1:1.
 2. The Lord's Table - Matt. 26:26-29.
 3. The Love Feast - Acts 2:46 - produces joy and unity.
 4. The antithesis is Laodicean worship reflecting self-satisfaction; a lack of hunger.
- E. "Rejoice" - The Principle of Joy: verse 7. (see Neh. 8:8-12)
1. Joy is based on a commandment, not a feeling. It is taught. (Jer. 15:16; Ps. 119:14, 111, 162)
 2. Must be the pervading emotion of worship - the highest human expression.
 3. It is the key to maintaining spiritual victory. (II Chr. 20:27)
 4. It is the primary sign of holiness. (Neh. 8:10)
 5. It is evidence of the anointing. (Ps. 45:7; Is. 61:3)
 6. The antithesis is penitential worship, resulting in either introspection, criticism, or both., Penitential introspection was always preparation for worship, not a part of it. (see tabernacle furnishings) Failure to rejoice brings bondage. (Deut. 38:47-48)
 7. Worship is above all else celebration of the risen Christ. (Ps. 100:2)

USE OF BRASS IN PRAISE IN WORSHIP

I. Scriptural Use of Brass

- A. Ghatzoh-rehr (chazozrah) --- Moses' silver trumpets (translated: "trumpet").
1. Commanded of the Lord in Numbers 10:2
 2. One piece of beaten silver
 3. Useages
 - a. Call congregation (Numbers 10:2)
 - b. Break camp (Numbers 10:2)
 - c. Call to war (Numbers 10:9)
 - d. Rejoicing
 - e. Feasts (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

DANCE IMPROVISATION

I. Definition:

To Compose, or simultaneously compose and dance on the spur of the moment and without any preparation; extemporize.

II. Useful Vocabulary

III. Uses in Biblical Worship

IV. Exercises to increase improvisational abilities

EXPLORING DANCE STYLES II

I. BALLET

A. Definition:

|

B. Brief History

C. Form

D. Rhythms

E. Combinations - see "Everlasting Light"

"EVERLASTING LIGHT"

Ballet Class Dance

"EVERLASTING LIGHT" -A Christmas Carol for a Dark World

Arranged by Claire Cloninger and Mark Hayes

Orchestrated by Dave Maddux

Word Inc., copyright, 1986.

Choreography Laura Hunter

3878 Maybelle Ave. #4

Oakland, Ca. 94619

Music: "Everlasting Light" Finale

This dance is choreographed for 3 people

Introduction: choir sings and passes candle light from one member to the next. Dancer #1 out on word "Celebrate", take B+ position to cr1 on chorus of "Everlasting Light" with penlight flashlight in rt. hand.

"Chorus" #1

*(balance to cr1, back waltz turn, pique arabesque, quarter turn, feille, de boite turn lt., step up to sous-sus rt., run CW to cr2 and assume B+ position). Repeat to lt. to cr2 and at the end of the chorus dancer #2 comes out SL. Dancer #1 does *Comb. to cr1 at same time dancer #2 does * to cr2, running to tendu front on same side of stage, respectively. Dancers 1 and 2 execute 3 pique turns to the center, step to sous-sus center stage reaching inward, arms curved upward, percipite away from center to own cr, pique 1st arabesque, run in small circle, #1 CW and #2 CCW to croise kneeling position en diagonal while dancer #3 runs to center stage from wings.

"Chorus" #2

Dancer #3 chaines turns USC to DSC, #3 side balance rt, lt, soutenu rt, holds tendu back with arms up in open high 5th CS, while dancer #1 and #2 rise and side balance away from center and into center, arms overhead side to side. Both 1 and 2 chaines to #3, percipite and pique 1st arabesque, ending each holding one of #3's arms. #2 and #3 run off stage and #1 remains to dance to "O Little Town of Bethlehem".

#1 exits and #2 enters to dance to "Silent Night"

#3 enters as #2 exits and dances to "We Started with Just one Candle" and all dancers come back out as song continues into "Light and Love to All He Brings" -- all dancers run to position cr2 B+ and repeat *comb. to, run into diag. line B+ to cr 1, releve arabesque rt then lt, waltz turn back to pique passe to cr3 turning to cr1, land kneeling on rt leg. Successional soutenu turn one at a time, soute 1st arabesque, run CW to 3 points on stage, #1 to DSL, #3 to USC, and #2 to DSR, all step up to rt, then lt, with backs to center. 2 echapopes, passe-releve, 2 pique balones, pas de bourree to tendu front with rt leg, back to center. 2 pique turns and 4 cts. of chaines, 2 pique turns, run to #3 USL, #1 USL, and #2 SLC. Soute 1st arabesque, waltz turn

into center, #3 and #1 to the rt, and #2 to left. 2 pique turns, waltz turn, 2 steps, pique passe, back waltz turn, soute attitude back, arms en lyre 2 times, tappe turn ending #1 DSC, #2 CSL, and #3 CSR. Run in sideways figure 8 pattern to USL cr where successionaly #2, #1 and #3 pick up ribbon streamers, one at a time en diag., each dancer steps cts., while travelling DS., until #1 is DSC, #2 is SRC and #3 is SLC facing front, turn to face center and balance into center, waltz turn back, chaines turn away from center. Repeat balance section away and into center to step-up sous-sus, streamers raised in the middle. #1 run to DSR, #3 to USR, and #2 to MSL. (Tombee, pas de bourree, glissade, sout de chat, contretemps) 3 times, then all run to form line US. Successionaly tappe turns from SR to SL, hold B+ with streamer overhead. All step across self, tappe turn backwards, while moving DS until final word "Light", then bourree backwards US, whipping streamers forward, 2 corner dancers moving backwards on the diag., and center dancer moving US backwards.

URNS, LIFTS, FALLS, AND LEAPS

I. Turns

A. Definition: to cause to revolve or rotate; to give circular motion; to move around or partly around.

B. Aesthetic and symbolic uses:

C. Biblical symbolism

1. Exo. 32:12
2. Deut. 4:29-31
3. II Chron. 7:14
4. Jere.31:13

D. Types

1. Chaines
2. Piques
3. Step-ups
4. Pirouettes
5. Tours de finis
6. Grand fnette
7. Tours
8. Coupe turns
9. Emboites
10. Coupe-jetes
11. Walz turns
12. Turning pas de chat
13. Saut de basque
14. Jete entrelace
15. Renverse
16. Attitude and arabesque turns

II. Lifts

A. Definition: to bring up to a higher position; to hold up or support in the air.

B. Aesthetic and symbolic characteristics

C. Biblical symbolism:

1. Num. 23:24
2. Is. 6:1
3. Ezek. 3:14; 8:3;; 10:15; 28:17
4. John 12:32
5. Psalms 3:3; 113:7

D. Types

1. Changements battu
2. Shoulder sit
3. Grand jete in 1st arabesque
4. Lift in port de bras backwards
5. Saute arabesque, saute retire

III. Fall

A. Definition: to come down, drop, descend; tumble, topple.

B. Aesthetic and symbolic considerations:

C. Biblical Symbolism:

1. Psalms 145:14
2. Luke 2:34
3. John 12:24
4. Rev. 4:10

D. Types

1. Swedish
2. Back roll
3. Arabesque to forward fall
4. Forward prostrations
5. Other

IV. Leaps

A. Definition: to move suddenly from the ground by one's leg muscles

B. Aesthetic and symbolic considerations:

C. Biblical uses

1. II Sam. 22:30
2. Psalms 18:29
3. Acts 14:10; 19:16

D. Types

1. Grand jete
2. Saut de chat
3. Pas de chat-Russian, Italian and French
4. Glissade
5. Jete

RESTORATION, REFORM, AND RELATIONSHIP

FROM THE BOOK OF EZRA

I. Relationship

A. The Decree - Ezra 1:2-4

1. Note the king's amount of understanding and his attitude.
 - a. He knows how he became such a powerful ruler
 - b. He knows why. (Perhaps he read Isaiah's prophecy.)
2. Cyrus challenges the people of God.
 - a. "Who is there among you of all His people..."
 - (1) With a vision for victory in the midst of defeat
 - (2) With faith enough to rebuild and restore
 - b. "His God be with him."
 - (1) Those whom God is with will go up to Jerusalem (worship) which is in Judah (praise) and build (create) an house (dwellingplace).
 - (2) A revelation of Psalm 22:3
 - c. The decree stems from an obligation - the response of the people was to be totally voluntary.

B. Preparations for the Return - Ezra 5-11

1. The leaders of the people respond first
2. The motivation had to come from God - the price was too high.
 - a. It was a time of relative peace and ease for the Jews.
 - b. They would have to uproot homes, children, grandchildren, possessions, etc. (Jeremiah 29).
 - c. Those who returned would need a vision that extended far beyond the natural Temple or the land (Heb. 11:10).
 - (1) Previously the Temple had been the symbol of a wealthy and powerful kingdom, but now it would be a sign of a generous captor who allowed it to be rebuilt.
 - (2) Now the Temple would serve only as the place of worship unto God.
3. Those who did not return gave of their substance to aid those who did.
 - a. They offered willingly
 - b. Acts 3:6 - our privilege is to give such as we have toward the work of the Kingdom of God.
4. Cyrus, by returning the vessels which Nebuchadnezzar had stolen from the Temple, carried out in type what his decree accomplished by causing God's chosen vessels to return to the place of worship.
5. Verse 8 - the first mention of Zerubbabel, the governor of Judah and the leader of the first return.

II. A Body for Restoration - Ezra 2

"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 one of another. Having then gifts differing according to the grace that is given to us, (let us use them)" (Romans 12:4-6a).

"Now ye are the body of Christ, and members in particular" (I Cor. 12:27).

- A. The return was not only to Jerusalem but to all of Judah as well (verses 1 and 70)
 - 1. This was not a token return of a few to one city.
 - 2. It was a full restoration to all that was theirs.
- B. First priority - pure worship (verses 62-63)
 - 1. Those priests of uncertain geneology were barred from the ministry until their lineage was established.
 - 2. As God restores pure worship He also purges out impurities.
 - 3. Note the mention of singers in verses 41, 65, and 70.
- C. Chapter 2 closes with the exiles restored to their land, each one having returned to his own city.

III. Sealing the Commitment - Ezra 3

"Because of this, brethren, be all the more solicitous and eager to make sure to ratify, to strengthen, to make steadfast, your calling and election; for if you do this you will never stumble or fall" (II Peter 1:10, Amplified).

- A. The consecration of the people - a spiritual beginning (verses 1-8)
 - 1. "...the people gathered together as one man..." a unified force for restoration (vs.1).
 - 2. First the altar was set up and sacrifice restored.
 - a. Your attention is directed from the general to the specific (vs. 1-3)
 - (1) From many "cities" to one city, "Jerusalem".
 - (2) From one city to one object, the "altar".
 - (3) An instrument of sacrifice is made the center of attention.
 - b. The sacrifice of burnt offerings is given as commanded by Moses (vs.2)
 - (1) A continual offering of praise; voluntary sacrifice (Heb 13:15).
 - (2) A time of personal consecration for the people.
 - (3) Willingly offered in the midst of their enemies (vs.3,5)
 - 3. The Feast of Tabernacles was kept, signifying the habitation of God in the midst of His people.
- B. The foundation of the Temple is completed - the first step toward complete restoration (vs.8-13)
 - 1. Politics and the Priesthood: (vs 8)
 - a. Zerubbabel - the governor or "king" of Judah who laid the foundation (Zech. 4:8,9)
 - b. Jeshua (also referred to as "Joshua") the High Priest - a type of Christ (Zech. 3:6, 9-15)
 - c. God's leadership after the order of Melchizedek (Heb. 6:20; 7:1-3)
 - 2. The completion of the foundation is celebrated (vs. 10-12)
 - a. A return to the order of Davidic worship.
 - b. Note the instruments and methods of their praise.
 - 3. Shouts of joy mixed with cries of disappointment (vs. 13).

- a. For some the vision for the future was blocked by the memories of the past.
- b. God encourages the old men in Haggai 2:2-9).
- c. "...the glory of this latter house shall be greater than of the former."

IV. The Adversary - Ezra 4

"...and the dragon stood before the woman who was ready to be delivered, to devour her child as soon as it was born" (Rev. 12:4)

- A. After rejoicing can come defeat
 1. The 3-pronged attack of the adversary:
 - a. A compromising union (vs. 2)
 - b. Discouragement (vs. 4)

V. Applying the Principles of Faith -Ezra 5

"Behold, the Lord thy God hath set the land before thee, Go up and possess it as the Lord God of thy fathers hath said unto thee; fear not, neither be discouraged" (Deut. 1:21).

- A. The ministry of Haggai and Zechariah (vs.1,2)
 1. Zech 1:1-6 - a warning and a reminder
 2. Haggai 1:12-15; 2:4 - encouragement
 3. When the people obeyed in faith God encouraged and renewed.

VI. The Substance of Things Hope For - Ezra 6

"The king's heart is in the hand of the Lord, like the rivers of water; he turneth it whithersoever he will." (Prov. 21:1)

- A. Darius confirms the work on the Temple (vs. 1-12)
 1. The original decree of Cyrus is found.
 2. Darius also decrees that the Jews' enemies must finance and supply the project and provide for the regular sacrifices.
 3. The penalty of death and the curse of God is invoked on "kings and people" who would hinder the work.
- B. The Temple is finished:
 1. Note the role of the following in the finishing of the House of God: (vs. 13-15)
 - a. Tatnai and Shetharbozenai - enemies of the people;
 - b. The elders of the people;
 - c. The prophets;
 - d. Cyrus, Darius, and Artaxerxes - kings of Persia;
 - e. God.
 2. "...they prospered through the prophesying..." (vs 14)

C. The Dedication (vs. 16-18)

1. A celebration of joy.
2. The priests and Levites were set in their places "for the service of God, at Jerusalem, as it is written in the book of Moses."

D. The Feast of Passover is restored (vs. 19-22)

VII. Provisions for Reform - Ezra 7

"That he might sanctify and cleanse (the church) with the washing of water by the word; that he might present it to himself a glorious church, not having spot, or wrinkle, or any such thing; but that it should be holy and without blemish."
(Eph. 5:26,27)

A. The man Ezra - leader of the second return of exiles

1. The Priest - a descendant of Aaron (vs. 1-5)
2. The Scribe - skilled in the Word of God. (vs. 6)
3. Devoted to the Lord (vs. 10)
4. Humble in spirit (vs. 6,9,28)

B. The Decree of King Artaxerxes (vs. 11-26)

VIII. Confidence in Him - Ezra 8

"Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me; thy rod and thy staff they comfort me." (Ps. 23:4)

IX. True Relationship - Ezra 9 and 10

A. The problem - mixture

1. The people had allowed themselves to become un-equally yoked.
 - a. 2 Cor. 6:14 - a standard for today.
2. Ezra's prayer and key to relationship restored.
 - a. The weight of the burden was heavy, but he rose up from his heaviness to stand in the gap and close up the breach.
 - b. Contents of his prayer:
 - (1) Confession - vs. 5-7
 - (2) Acknowledgement of God's mercy - vs. 8-9
 - (3) Confession - vs. 10-14
 - (4) Acknowledgement of their desert of judgment, but placing them at God's mercy - vs. 15

God is Purifying His Body now to separate us fully unto himself so that RESTORATION, REFORM, AND RELATIONSHIP can become a reality.

THE POWER OF THE PROPHETIC

(18 Keys to Prophecy)

- I. **Build up Your Mind** - Study the Scriptures (Logos) so you can speak the Word of the Lord. (Eph. 5:18,19; Col 3:16)

- II. **Build up Your Spirit - Speaking in Tongues** - This strengthens the inner person, to prepare to move into the prophetic. (I Cor. 14:4)

- III. **Have a Clear Conscience** - Prov. 28:1 states, "Righteous as bold as a lion". Released in confidence in every area of ministry.

- IV. **Yield Fully to the Holy Spirit** - A person who desires to move in this realm must be totally consecrated, obedient to the initial voice of the Holy Spirit. It is important to be willing to do whatever the Lord speaks to you under the control of the Holy Spirit.

- V. **Worship Releases Prophecy** - During times of worship, the prophetic mantle is released in the presence of the Lord. Anyone who is going to move in the prophetic realm must be totally involved in worshipping the Lord in Spirit and in truth (and needs to be present at pre-prayer service).

- VI. **Concentrate on the things of the Holy Spirit** - It is a benefit to close one's eyes, concentrate, focus on the things of the Spirit, avoiding distractions (no moving around of the people during the prophetic utterances).

- VII. **Listen for the Words of the Holy Spirit** - The Holy Spirit will speak to you as you learn His Voice, and will bring phrases, parts of scripture, words or visions to you mind with a prophetic anointing for you to share. Many words can come into a person's mind. It's important to try not to make these up, or create something similar to the words of the Spirit. A sensitive heart and a finely tuned inner ear will help one recognize the voice of the Holy Spirit.

- VIII. **Recognize the "Pushing" of the Holy Spirit** - There will be times when the Holy Spirit will indicate His presence and anointing upon the vessel for the prophetic message. Often, a person's heart will begin to beat quickly and they will feel an impulse to speak. It is very important to be totally committed and sensitive to the Holy Spirit so that this subjective confirmation does not become an excuse for self-glorification. (Read Job 32:18-20)

- IX. **Practice Prophesying** - Although this sounds rather unspiritual, a person who desires to move in the prophetic realm must spend time alone, in the presence of the Lord. Even in those times, they will find themselves anointed by the Holy Spirit to share a certain message. Reading the prophecies of the Bible often can stir that prophetic spirit in a person.

- X. **Look for Confirmation** - Many times, in the congregation, during a service, other words will come which will confirm the direction of your heart: songs, exhortations, scriptures, etc. If others have prophesied, you don't need to continue to confirm it.

- XI. Wait for Experienced Ones to Step Out** - This is not always so definite a rule, but in a large congregation or a major church meeting, and especially in a place where you are not well known, you should allow those who are in leadership or in experienced and recognized prophetic ministries to be the first, and to set the tone and flow of the Spirit.

- XII. Use Your Own Language**

- XIII. Evaluate: Prophecy or Exhortation?** - Be careful not to prophecy a feeling or a "pet peeve" or something that has just been mentioned and is, therefore, on your mind.

- XIV. Check Questionable Content with Leadership** - Is the content of what you are about to share: doctrinal, appropriate, timely, necessary...Is it in the flow, or is it a personal prophecy, aimed at one person alone?

- XV. Refrain from Personal Prophecy** - 1 Tim. 5:22 - "Lay hands suddenly on no man".

- XVI. Speak Loudly and Clearly**

XVII. Quit When the Flow Quits - Many times, the Holy Spirit will give us a partial word, or we will not be sufficiently in tune to continue the flow as the Holy Spirit would give it to us. God's design is that there always will be a river of life which edifies, exhorts, comforts and strengthens the Body of Christ in the Congregation.

XVIII. Remember the Purpose of the Holy Spirit - I Cor. 14:3 makes the purpose clear: Edification, Exhortation, Comfort. Prophecy should never involve rebuke or condemnation. If you feel you have received a word of rebuke or correction, that word should be shared with the Pastors or Elders only.

VOWEL MODIFICATION FOR UNITY OF CHORAL SOUND

I. Vowel Production

A. Production Bias

1. Cultural background
2. Geographic location
3. Ethnic background
4. Vocal Training

B. Acoustics of Sound

1. A closed original sound, closes more as it reaches listener
2. Open original sounds remain unchanged

C. Basis for Unity - chart

1. Both ends produce closed sounds
2. Center produces most open sounds
3. Vowels must be moved as much toward center as possible
4. An open throat with proper vowel modification produces pleasing sound

II. Results

A. Choral sound becomes unified

B. Unified vowel sounds produce a more mature, large sound

BASIC VOWELS

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
ee	i	eh	u a	ah	aw	o o	oo	o o	uh
Beet	Bit	Bet	Bat	Bach	Boss	Boat	Boot	Book	But

Commonly Used Words With the Proper Vowel Number

ABOUT	KIND
ACCORD	LET
AGAIN	LIGHT(NIGHT,SIGHT,FIGHT,RIGHT)
ALAS	LORD
ALL	LOVE
ALLELUIA	MAY
AMAZING	MERCY
AND (HAND,BAND,GRAND,LAND,SAND)	MY
BLEED	NEVER
BLOOD	NOW (HOW, BOW, VOW)
BURDEN	OF
COME	ONE
CARE	OTHER
DAY	OUR
DONE	PEACE
DIE	POWER
ENTER	PRAISE
ETERNITY	PRAY
EVER	PRAYER
EYE	RAISE
FAITH	SAVIOR
FOR	SERVANT
FRIEND	SING
FROM	SOME
GET	SPIRIT
GOD	THAT
GRACE	TIME
GREAT	UN
HAPPY	UP
HE	US
HEART	VOICE
HEAVEN	VICTORY
I	WAS
JESUS	WHAT
JOY	WE
JUDGEMENT	WORLD
JUST	BIT
KING	BUT
KIND	AS

EXCELLENCE IN MINISTRY

I. "You Are What You Eat"

Intro: Excellence must be developed: it can and must become part of who you are, everyday!

A. How important is excellence to You?

Definition:

excellent: being of the very best quality, exceptionally good, very fine, superior, select, first-rate, worthy

excellence: the state or quality of excelling; superiority

excel: to surpass, be better than

---TO BE OUTSTANDING!---

B. Scriptural admonitions of excellence:

1. I Cor. 12:31 I will show you a more excellent way.
2. Heb. 8:6 Jesus obtained a more excellent ministry.
(a better covenant established on better promises.)
3. Rom. 2:18 Know His will and approve the things that are excellent.
4. Prov. 8:6, 17:7 excellent speech
5. Prov. 31:29 Many have done well, but you excel them all.
6. I Cor. 14:12 ...let it be for the edification of the church that you seek to excel.

II. Daniel - An Excellent Spirit (5:12-14; 6:3)

A. 1:4 Traits

1. 1:8-9 devoted wholly to God -- God brought the recognition
--unwilling to compromise his commitment to God regardless of the situation or circumstances.
2. 1:11 creative alternatives - getting the job done without compromising your values.
3. 1:14-16 faith in God: The result - God responded
4. I Peter 1:15 add to faith virtue
virtue = moral excellence
5. Daniel 1:17-20 God's response and blessing
6. Also, Solomon - I Kings 4:29,30;3:10-15;Heb.11:4;Isa.4:2;12:5;28:29

III. How Can We Be Excellent?

- A. I Cor. 12:31 a more excellent way --- love
Philippians 1:9-11 result of love = knowledge, discernment
- B. Matt. 25:1-3 Ten Virgins
Matt. 25:14-30 Wicked and Lazy Servant
Matt. 24:45-51 Evil Servant

Common Traits:

1. Disobedience
2. Lack of preparation

C. Keys to Excellence

1. Obedience

Prov. 1:20-33 not responding to the call of wisdom results in destruction

Gen. 49:4 sin will prevent you from excelling

Acts 26:20 repent, turn to God, do works

I Pet. 1:5 virtue - moral excellence

Psalm 1:

Heb. 5:12-14

Prov. 2:1-5

Promise: Rom. 5:17 reign in life

Rom. 6:14 sin shall not have dominion

Qualities: Prov. 31:29-30

Fear the Lord

Trustworthy

Does Good (Not Evil)

Works (Rises Early)

Plans and Prepares

Exercises

Compassionate

Wise

Also, Luke 16:8; Rev. 2 & 3 promises to overcomers

2. Preparation - development of skill

I Chron. 15:21-27

25:7

II Chron. 34:12

Psalm 33:3

78:70-72 David, chosen by God

--integrity of his heart

--skillfulness of his hands

The House of God is no place for second-rate, shoddy, sloppy workmanship; God is worthy of our very best effort!!

a. attention to details

Matt. 25:23; Luke 16:10; 19:17; I Cor. 4:2

b. recognition of purpose (externally focused)

I Cor. 12:31; Matt. 22:37-40; Prov. 29:18

c. conviction or preference

Acts 7: II Cor. 11:22

d. responsibility

invest yourself Matt. 6:21

if you see a need, you become responsible for it. Matt 25:31-46

e. people oriented (not program oriented)

Matt. 9:36; 14:13

f. innovation

problem solving (creative alternatives)

g. listening

recognizing needs Acts 2:41

h. ACTION =DO SOMETHING NOW!

procrastination = disobedience

1. make a list
2. determine priorities
3. set a plan (appoint a time)
4. do it!!

IV. How To Inspire Excellence in Others

- A. Expect the best. John 14:12
- B. Study other people's needs Acts 2:41-47
- C. Set high-standards Matt. 28:18-20; Mark 16:15-18; John 14:12
I Cor. 13; Eph. 5:22, 25
- D. Create an environment where failure is not fatal.
Decently and in order -- establish order but don't eliminate the
manifestations. Prov. 24:16; Matt. 18:22
- E. Use role models (i.e. Jesus, Peter, Paul)
- F. Recognize and praise achievement Matt. 8:10; 15:28; 16:17; Rom. 1:8;
Eph. 1:15, 16; Phil. 2:19-24; Col. 1:3-4; I Thes. 1:2-3; Heb. 6:10-12
- G. Collaboration - working together - I Cor. 12; I Cor. 1:10; Eph 4; Luke
10:1

x

THE FORMATION AND ADMINISTRATION OF A WORSHIP TEAM

"And he appointed some of the Levites to minister before the ark of the Lord...to praise the Lord God of Israel."

I Chronicles 16:4 (NKJ)

PART I: FORMATION

I. Purpose - Goal/Vision

II Samuel 6:5

Acts 2:46,47

I Chronicles 12:38

A. Define your goals in concrete terms.

"We will worship the Lord well!"

--Relationship of faith and vision

1. I Chron. 15:16 ...lifting up the voice with joy
Ps. 81:1-3
2. I Chron. 16:4-6 ...to minister before the ark...
3. I Chron. 23:5 ...to praise the Lord
Ps. 149, 150
4. I Chron. 25:1 ...to prophesy (lit. to speak or sing by inspiration)
5. II Kings 3:15 to prepare an atmosphere conducive to prophetic flow
6. I Chron. 25:6 to serve the house of God
7. I Chron. 25:7 become instructed in the songs of the Lord

B. Assess the strengths and weaknesses of the resources God has provided you -- be realistic.

C. Count the cost; determine the manpower, talent, time, and money necessary to achieve the goal.

II. Format

The Component Parts of the Team

A. Chief Musician (s)

1. I Chron. 15:22,27; 16:5
Ps. 4-6,8,9,11-14,18-22,31,36,39-42,44-47,49,51-62-64-70,
75-77,80,81,84,85,88,109,139,140

B. Singers

I Chron. 15:16,19,27
Ps. 81:1,2
Jeremiah 33:11
Rev. 5:8,9;15:3,4

C. Instrumentalists

- I Chron. 15:16, 19-28; 16:5,6; 23:3-5
note: 38,000 mature Levites
1. 24,000 set apart for the work of the house of the Lord
 2. 6,000 leadership

3. 4,000 porters
4. 4,000 instrumentalists

over 10% of mature priesthood were designated to serve in the orchestra

I Chron. 15:1-7

D. Dancers

1. To lead in worship
Ps. 68:24-26; II Chron. 20:21; I Chron. 16:4
2. For praise
Ps. 149:2-3; 150:4
3. To bring the presence of the Lord into the midst of the people
II Sam. 6:14-15
4. lead in joy and triumph
Ex. 15:20,21
5. the Father rejoices through dancers
Zeph. 3:17; Is. 65:18-19

also: I Sam. 21:11; 29:5; Jer. 31:4,13

E. Support Personnel

1. Sound Reinforcement
2. Overhead Projector
3. Childcare

III. Selection

A. Appointed

I Chron. 15:16,17; 16:4,41 (designated by name); 23:3-5; 25:1-7; Matt.5:18-22; 9:9; Acts 13:2

B. Pre-requisites

1. Submitted to leadership (I Chron. 25:6)
2. A Priest (mature) (I Chron. 23)
I Peter 2:5,9
Rev. 1:6,10
Heb. 13:15
3. Skillful (I Chron. 25:7)

You Must First be a Worshipper before you can Lead Worship!

THE FORMATION AND ADMINISTRATION OF A WORSHIP TEAM

"...their duty was to help the sons of Aaron in the service of the House of the Lord...to stand every morning to thank and praise the Lord, and likewise at evening."

I Chronicles 23:28,30

PART II: ADMINISTRATION

I. Bring the Candidates for the Worship Team Together for a Meeting

--if your pastoral leadership is not part of the team, arrange for them to attend as well.

You must first be a worshipper before you can lead worship.

A. State your Goals

--the purpose is not to play or sing; it is to worship, and by example lead the congregation into worship.

B. Who are you serving?

KNOW YOUR CUSTOMER!!

1. The Lord - God
2. The people - congregation

C. Expect commitment

1. Have everyone "buy-into" the plan
 - a. You don't have "burn-out" if you want to do what you're doing.
2. Lay out the cost
 - a. Commitment to your local church
 - b. Rehearsal Time
 - c. Home Preparation
 - prayer
 - practice
3. Be willing to do without those who are not fully committed; they will cause more disunity and stress than they are worth.
4. Semester
5. Dress code
 - ethics and conduct

II. Develop a Format (Vision) for Rehearsal

--the rehearsal time is as important as the Sunday morning worship service.

A. Rehearse together

--the need for a unified team with a common purpose, intent and experience cannot be overemphasized.

Note: a joint rehearsal combining singers, instrumentalists and dancers will be awkward, requiring preparation by leadership and patience from all involved; it will not make for optimum use of time insofar as specific sections are concerned, but if we are to lead worship together, we must rehearse together.

1. Begin rehearsal with a joint time or worship and prayer.
--this is a good time for new worship leaders to gain experience.
2. Review
 - a. Journal
--format - log songs and keys
duration
prophetic songs
brief synopsis
 - b. Know your customer.
--solicit comments from the congregation
3. Learn new choruses.
--balance outside songs with those from within your own church.
4. Prepare special presentation
 - a. Arrangements of choruses and special songs
 - b. Processionals
 - c. Drama
 - d. Christmas, Easter
 - e. Solos, Duets, Etc.
5. Teaching
6. Song of the Lord
I Chron. 25:7

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)

THE PLACE OF THE EUCHARIST IN WORSHIP

The heart of all true worship is Jesus. The highest moment of such worship is when we experience Jesus. The most intimate experience with Jesus is when we receive Him into ourselves. For many Christians the Eucharist (Holy Communion, the Lord's Supper) is the most intimate experience we can have with Jesus and therefore the highest form of worship we can experience on earth.

- I. **The Eucharist is vital to worship**
...Thanksgiving is basic to the flow of worship
 - A. Grace initiates worship
 - B. Sharing multiplies worship
 - C. Thanksgiving completes worship
- II. **Sacrifice is essential for worship**
... substituting life for life creates worship
 - A. Old Testament sacrifices
 - B. The Sacrifice of Jesus
 - C. The Sacrifice of Self
- III. **The Eucharist as the Wedding Feast**
...eating is the high moment of worship
 - A. For Old Testament Believers
 - B. For New Testament Believers
 - C. For the Church Today
- IV. **The Eucharist as Christ and His Bride**
...experiencing the intimacy of worship
 - A. The words we speak
 - B. The physical interaction
 - C. The life that results
- V. **The Eucharist as sign, seal and/or sacrament**
...a means toward and expression of unity in worship
 - A. Why it has divided us
 - B. How it can and will unite us
 - C. The importance of this unity

WORSHIP AND KINGDOM LIFE

There are two spiritual kingdoms. Jesus has a kingdom (2 Peter 1:11), but so does Satan (Eph. 6:12). The good news is that King Jesus has overcome Satan, thereby rescuing us from the kingdom of Satan and transferring us into the kingdom of God. (Col. 1:13)

I. The manifestation of the Kingdom (Worship)

...worship as life and life as worship

- A. Established by Jesus
 - 1. Isaiah 9:6-7
 - 2. John 1:14
 - 3. Ephesians 1:22
 - 4. Revelations 11:15
- B. Experienced by His people
 - 1. Luke 12:31-32
 - 2. Romans 10:9 (cf. Matt. 7:21)
- C. Expressed in worship
 - 1. Psalm 24

II. The experience of the Kingdom (Relationships)

...committed and ordered relationships

- A. In the Family
 - 1. I Cor. 11:3
 - 2. Eph. 5:21, 6:4
- B. In the Church
 - 1. Acts 20:28
 - 2. Eph. 4:11
 - 3. Heb. 13:17
- C. In the World
 - 1. John 18:36
 - 2. Phil. 2:9-11
 - 3. Rev. 11:15

III. The purpose of the Kingdom (Lordship)

...authority of Jesus and submission of His people

- A. Jesus has all authority in the Church
 - 1. Matt. 9:6
 - 2. Matt. 28:18
 - 3. Matt. 16:18-19
 - 4. Eph. 5:23
- B. Jesus delegates His authority
 - 1. Luke 9:1-2
 - 2. John 17:1-4, 22
 - 3. John 20:21

- C. Kingdom people submit to His authority
 - 1. James 4:7
 - 2. Heb. 12:9
 - 3. Rom. 13:1
 - 4. Eph. 5:24

IV. The Benefits of the Kingdom (Inheritance)

...God's goodness now and His glory forever

- A. Possession of the Land
 - 1. Genesis 15:7
 - 2. Judges 2:6
 - 3. Psalms 37:11, 22
 - 4. Isaiah 57:13
 - 5. Matt. 5:5
- B. Earthly Blessings
 - 1. Deut. 38:1-14
 - 2. Gal. 3:7, 29
 - 3. Rom. 8:17; 14:17
 - 4. Eph. 5:5
 - 5. James 2:5
- C. Heavenly Blessings
 - 1. Matt. 25:34
 - 2. Eph. 1:13-14
 - 3. Heb. 1:14
 - 4. 1 Peter 1:3-4

WHAT CAUSES WORSHIP

Worship is the expression of a love relationship between God and His people. This relationship was created by God through His grace (charis) to me. I share that love with others through special gifts of grace (charismata). They and I give thanks (eucharistia) to God for what love.

Thanksgiving (for what God has done) leads to praise (honoring God for who He is) and to worship (experiencing God Himself). To worship is to experience God.

I. God's Guidelines for Worship

- A. In Spirit (Rom. 8:14; John 4:23)
- B. In Truth (John 17:17; John 4:23)
- C. With Faith (Heb. 11:6)
- D. In His presence (Matt. 19:20)

II. The Church's Guidelines for Worship

Since the days of the disciples, the primary form of worship has been the Liturgy (the work of the people), which helps us to celebrate our Lord's presence in the Eucharist. (Acts 2:43; 20:7)

Even the form for this celebration has been standard since earliest days. The essential elements of the Liturgy we use today have their roots in the tabernacles of Moses and David and the temple of Solomon. Though the form (format, not formula) has remained basically the same, there has been much freedom in how this form was used. (2:43)

III. The Liturgy as a Format for Worship

There are essential elements for worship that are basic to our experience of God. The Liturgy is a vehicle through which the ministry of Jesus becomes available to us today.

- A. Preparation
...to remember who we are
- B. Praise
...to remember who God is
- C. Proclamation
...to learn to know God
- D. Prayer
...to respond to God

- E. Personal Experience (Holy Communion)
...to receive the Lord
- F. Performance
...to demonstrate God's presence in our lives

IV. The Church Year as a Discipline for Worship

To make sure we always keep Jesus as the focus of our worship and life, we relive His life by observing the church year:

- A. Advent
...to prepare for His coming
- B. Christmas
...to celebrate His presence among us
- C. Epiphany
...to experience Him as Lord
- D. Lent
...to remember His suffering and death
- E. Easter
...to know that He lives
- F. Ascension
...to realize that He rules and intercedes
- G. Pentecost
...to receive and live in His spirit
- H. Christ, the King
...to know that He is coming again

V. Principles to Remember

Detailed forms of worship are neither revealed or commanded in the New Testament, but the command to worship is.

Most objections to common forms of worship come from people who do not understand them. Most controversies over these forms would be avoided if we remembered and practiced the real purpose of worship -- the expression of a love relationship with God.

In corporate worship God is the audience, the people are the actors and the worship leaders are the prompters.

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 overcommers, 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!!

PROFITABLE VALUES OF WORSHIP

Scripture Lesson:

Psalm 49; Psalm 95:6-7; John 4:19-24; John 7:38

I. WHAT WILL WORSHIP DO FOR US?

- A. It brings the manifested presence of God in our midst.
- B. It gives us the Divine ability to genuinely love one another. "A new commandment I give you, that ye love one another" (John 3:34)
- C. If we will be honest with God and with ourselves, we will admit that this has been extremely difficult to obey...simply because the natural man does not love the unlovely and unlovable.
- D. We love those (1) who are loving, (2) who are attentive to us, (3) who even serve us...but what is our reaction to one (even though he may be a Christian brother) who is irritating, insulting, and even obnoxious?
- E. At our conversion we received a measure of "love one to the other" - and with the filling of the Spirit it deepened.
- F. Yet many times His love is intercepted by our own prejudices, opinions, feelings, etc. EXAMPLE: If we are challenged - our opinions crossed - our ideas not honored - how do we react?
- G. Are we tolerant and understanding of others views, or are we like the disciples Jesus rebuked when He said, "Ye know not what manner of spirit you are of"?
- H. This is where guile and pretense have their entrance.
- I. We know this love is the Scriptural pattern; therefore we strive for it, actually playing the part.
- J. Hollywood talent scouts should come to our churches to find their actors!

II. Worship Changes the Picture

- A. As we yield to Him in extravagant love and complete submission, our perspective is changed! We perceive "the Christ" in each other; and although faults and imperfections are there, they are hid with Christ in God.
- B. As long as our vision is horizontally (earthly) inclined, we will see only trouble and heartache. But if we lift our eyes vertically (looking up to Jesus), the whole of our life will be affected.

III. It Places Us in a Proper Perspective

- A. In the first two chapters of Habakkuk the prophet gives us a graphic picture of the right perspective.
- B. In chapter one he describes the existing chaotic conditions. It was inconceivable that God would let the Chaldeans overrun His land.
- C. Have we not asked the same questions: "Why, Lord?" "How long, Lord?"
- D. As long as Habakkuk surveyed the problems with natural wisdom, he remained in continued discouragement.
- E. But in chapter two, he says, "I will stand upon my watch and set me upon the tower, and will watch to see what he will say unto me and what I shall answer."
- F. The watch is the highest point on the wall surrounding the city.
- G. In this position Habakkuk was caught up in the vision of God's purpose, and he saw as God saw.
- H. It is an established fact that the higher we go, the farther we will see, and the greater will be our assurance.
- I. "Where there is no vision, the people perish."
- J. As we worship God, we can say as did Habakkuk, "For the vision is yet for an appointed time: but at the end it shall speak, and not lie: though it tarry, wait for it; because it will surely come, it will not tarry...but the just shall live by faith."

IV. We Make a Throne in Our Midst (Ps. 99:5)

- A. We enthrone Him. We worship at His footstool.

V. It Brings Unity in the Body.

- A. "...and thou shalt march every one on his ways, and they shall not break their ranks: Neither shalt one thrust another; they shall walk, every one in his path..." (Joel 2:7-8).
- B. In prophetic vision Joel is describing our day. The modern church is vigorously striving for unity but finding none.
- C. The wisdom of the hour is to "find out which way God is moving and get in step with Him."
- D. True unity will come only through spiritual worship.

- E. Joel was comparing the church to a military formation - the beauty of a great host of men in total harmony.
- F. To accomplish this feat, daily discipline and training was required (individually and corporately).
- G. Each member in this army had committed himself unreservedly to the one who was giving the commands.
- H. The life of the whole depended on the total cooperation of each individual.
- I. "Now ye are the body of Christ, and members in particular" (I Corinthians 12:27).
- J. Each member surrenders his privilege of individual recognition and actions to become a living, vital "supply joint" providing increase and mobility to the "body".
- K. We know there is power in unity; therefore we have labored at a task impossible for a man alone.
- L. Just as surely as we would get one member in his place, another would break rank; jealousy, envy, bitterness, strife will infiltrate the ranks no matter how valiantly we labor.
- M. "I will plant in the wilderness the cedar, the shittah tree, and the myrtle, and the oil tree; I will set in the desert the fir tree, and the pine, and the box tree together: That they may see, and know, and consider, and understand together, that the hand of the Lord hath done this, and the Holy One of Israel hath created it: (Isaiah 41:19,20).
- N. Here we see God accomplishing the impossible.
- O. It is difficult enough to get those who believe alike to walk together.
- P. Every tree he speaks of is climatic. Each is accustomed to a certain soil, moisture, temperature, etc.; yet they grow together and thrive.
- Q. The miracle of this worship is the same; each and every one can grow together and thrive in the atmosphere of worship.
- R. In worship our eyes are lifted and elevated to a position where barriers are no longer visible.
- S. The wheat becomes taller than the fences!
- T. Why? "That they may see, and know, and consider, and understand together, that the hand of the Lord hath done this, and the Holy One of Israel hath created it."

VI. It Brings Us Into a Right Relationship with Christ

- A. "One thing have I desired of the Lord, that will I seek after: that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to inquire in His temple" (Psalm 27:4)
- B. Why do you suppose that when God told Samuel to reject Saul and accept David, God said, "The Lord hath sought Him a man after God's own heart"?
- C. In the beginning we were created to have fellowship with our Heavenly Father.
- D. Notice! David did not ask for either material or temporal things; his desire was fellowship and communion with the Lord!
- E. Fellowship is the key link to worship.
- F. What is our own fellowship (prayer life) like?
- G. "Let my prayer be set forth before thee as incense; and the lifting up of my hands as the evening sacrifice" (Psalm 141:2).
- H. In God's plan, prayer is the link to a higher realm of worship.
- I. In worship our life changes! We forget everything except Jesus and His love for us, and our love for Him.
- J. As Mary - instead of her life becoming a vortex, receiving only, she became the giver, and ministered unto Him.
- K. Isn't that what worship is all about?
- L. Love is for the other. Lust is for ourselves. We pray amiss to lust upon ourselves.

VII. Worship Places Us on the Offensive

- A. "Lift up your hands in the sanctuary, and bless the Lord" (Psalm 134:2)
- B. "I will lift up my hands in thy name" (Psalm 63:4).
- C. "Blessed be the Lord my strength, which teacheth my hands to war, and my fingers to fight" (Psalm 144:1)
- D. "He maketh my feet like hinds feet, and setteth me upon my high places. He teacheth my hands to war, so that a bow of steel is broken by mine arms" (Psalm 18:33,34)
- E. EXAMPLE: Aimee Semple McPherson in a tight service - They praised and the presence of God fell.
- F. One characteristic of worship is the lifting up of the hands. (1) It is a sign of surrender. (2) It testifies to His resurrection power. (3) It is warring a warfare.

- G. "For we wrestle..." (Ephesians 6:12)
- H. "Out of the mouths of babes and sucklings hast thou ordained strength because of thine enemies" (Psalm 8:2).
- I. In Matthew 21:6 Jesus interchanged the word "strength" with "praise".
- J. What does this praise do?
 - 1. It stills the avenger and puts the enemy to flight.
 - 2. "...for strength to them that turn the battle to the gate" (Isaiah 8:6)
 - 3. The Bible teaches us that the walls are salvation and the gates, praise.
 - 4. Therefore, spiritual strength belongs to that one who will truly worship the Lord in Spirit and truth.
 - 5. This is the reason Satan hates worship - It puts him to flight.
- K. We assume our offensive position through worship, actually making war in high places.
- L. "For the weapons of our warfare are not carnal, but mighty through God to the pulling down of strong holds; Casting down imaginations, and every high thing that exalteth itself against the knowledge of God, and bringing into captivity every thought to the obedience of Christ." (II Corinthians 10:4,5).
- M. One of Satan's most effective maneuvers is to attack our thought realm, causing us to imagine all sorts of unrealities.
- N. How often have you been tormented by feelings of unworthiness, guilt, or just vague uneasiness concerning your relationship with God?
- O. It seems that it would be wonderful to just "take our minds out of gear" so that nothing would affect us - but this is impossible! Therefore, either we fill our minds with God, or the enemy invades us with "lying vanities."
- P. Worship becomes the spiritual weapon that pulls down the imaginations and girds up the loins of our mind, bringing into captivity every thought to the obedience of Christ.
- Q. It is impossible to worship the Lord and remain discouraged.

VIII. It Represents the Voice of the Lord in our Midst

- A. "...worship God: for the testimony of Jesus is the spirit of prophecy" (Revelation 19:10).
- B. "I will declare thy name unto my brethren; in the midst of the church will I sing praise unto thee" (Hebrews 2:23).
- C. Let's look at an actual worship service - "the body" coming together.
 - 1. With prophecy
 - 2. With spiritual songs
 - 3. With exhortation going forth

- D. Who is speaking?
1. Paul tells us in Hebrews 2:12 that it is Jesus!
 2. Each one is contributing, bringing to us the full thought of Christ.
 3. "The voice of my beloved! Behold, he cometh leaping upon the mountains, skipping upon the hills" (S.S. 2:8)
 4. "...and his voice as the sound of many waters" (Revelation 1:15).
 5. Did not Jesus say, "Out of your innermost being shall flow rivers of living water" (John 7:38).
 6. As each river - or voice - flows together they become one voice.
 7. The Voice of the Lord!

IX. It Enables us to Rightly Divide the Word of Truth.

- A. "But the priests the Levites...they shall come near to me to minister unto me...Ezekiel 44:15).
- B. "And they shall teach my people the difference between the holy and profane, and cause them to discern between the unclean and the clean" (Ezekiel 44:23).

Ezekiel is describing the order of the priestly ministry, which is a perfect prototype of God's purpose for His ministry today.

- C. Notice the order of this worship.
1. Faithfulness
A daily communion and fellowship with Him, becoming intimately acquainted with the Lord."
 2. "They shall minister unto Me."
His plan is for us to worship Him. As we are obedient, we become enraptured with the Person of the Lord Jesus Christ. Our needs become secondary, and being a Father--pleaser takes precedence over everything else.
 3. "They shall teach my people...and cause them to discern."
a. Who would be more qualified to minister and rightly divide the Word of truth:
One who draws from natural training or ability?
One who has been in the presence of the Lord?
Only one who has been in the presence of the Lord would be qualified.
 4. If this is true - and it is - should not our contact with God be fresh and living, with the "spirit of wisdom and revelation in the knowledge of Him" flowing freely?
- D. Paul's prayer for the church was "That the God of our Lord Jesus Christ, the Father of glory, may give unto you the spirit of wisdom and revelation in the knowledge of him: The eyes of your understanding being enlightened; that ye may know what is the hope of his calling, and what the riches of the glory of his inheritance in the saints, and what is the exceeding greatness of his power toward us who believe, according to the working of his mighty power."

- E. This will come only as we worship and fellowship Him, allowing our lives to become channels in and through which God may move.

X. It Enables us to Join the General Assembly of the First Born in Mt. Zion, the City of the Living God.

- A. "But ye are come unto mount Sion, and unto the city of the living God, the heavenly Jerusalem, and to an innumerable company of angels. 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, and to Jesus the mediator of the new covenant, and to the blood of the sprinkling, that speaketh better things than that of Abel" (Hebrew 12:22-24).
- B. In these verses the writer tells us that there are nine specific things which the New Covenant believer has come into. We have come:
1. Unto Zion - Not the earthly, geographical location in Palestine (v.22).
 2. Unto the Heavenly Jerusalem - The city of the living God. Not unto the earthly Jerusalem which is spiritually Sodom and Egypt and which was about to be destroyed by Prince Titus in A.D. 70 (v.22;cf. Revelation 11:8; Matthew 24:1-3).
 3. Unto an Innumerable Company of Angels - Angels who are ministering spirits sent unto the heirs of salvation (v.22,cf. Hebrews 1:14).
 4. Unto the General Assembly - the total redeemed company of saints, touching both Old and New Testament saints both in heaven and earth (v. 23).
 5. Unto the Church of the Firstborn - these of our series of articles (v.23).
 6. Unto God the Judge of all - The true and the living God, the Judge of all men (v.23).
 7. Unto the Spirits of Just Men Made Perfect - The saints who have departed from the earth and are now with the Lord (v.23). Seeing we are compassed about with so great a cloud of witnesses.
 8. Unto Jesus the Mediator of the New Covenant - Not to Moses the mediator of the Old Covenant (v.24) But to write the Word on the tablets of our heart.
 9. Unto the Blood of Sprinkling - the blood of Jesus Christ which speaks better things than that of Abel (v.24).

Each of these nine things we have come unto are vast subjects in themselves.

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.**

THE PERSONAL LIFE OF A WORSHIPPER

Introduction:

Psalm 15:1

Psalm 24:3

A. Who has the Ability, Authority, and Responsibility to Enter and Dwell in the Presence of the Lord?

1. Historical Precedance

I. The First Created Morning Star Minister

Job 38:6,7

A. Created Heavenly Beings

1. Gabriel - The Word Bearer
2. Michael - The Warrior
3. Lucifer - The Worshipper

B. The Attributes of the Morning Star
Ezekiel 28:12-15

1. Beautiful
2. Skillful
3. Anointed
4. Perfect

II. The Fall of Lucifer

Ezekiel 28:15

A. The Cause for Destruction

1. Iniquity

B. The Judgement of Destruction

1. Lost the Anointing of Worship
2. Lost the Relationship in Worship
3. Lost the Beauty of Worship
4. Lost the Revelation of Worship
5. Lost the Power of Worship
6. Lost the Liberty of Worship

III. The Attack on the Personal Life of a "Morning Star"

I John 2:15

- A. Re-Direction of Affection - Lust of the Flesh
- B. Re-Direction of Authority - Lust of the Eyes
- C. Re-Direction of Attitude - Pride of Life

IV. Principles of Protection

A. The Law of Relationships

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.

B. The Law of Responsibility

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

THE SONG OF DOMINION

Introduction:

Ezekiel 28:18,19

A. The Song of Destruction

1. The fruit of destruction
 - a. Astonished
 - b. Terror
2. The result of destruction
 - a. Never any more

I. Morning Star Responsibility - Praise

A. The Expression of the Soul

Involves one's mind, will, and emotions

1. Spontaneous Praise
 - a. Birthed in our emotions
2. Sacrificial Praise
 - a. Birthed in our will

B. The Challenge of Participation Versus The Obstacle of Observation

II. Morning Star Relationship - Worship

A. The Expression of the Spirit

1. Interactive spiritual communion between Creator and Created

III. Morning Star Proclamation

A. Kingdom against Kingdom

VOICE OF DECEPTION	VOICE OF PERCEPTION
Isaiah 14:11	II Chron. 29:25-28
CONFUSION DARKNESS CAPTIVITY	CLARITY LIGHT LIBERTY
SENSUALITY	SPIRITUALITY
FANTASY	REALITY
APOSTASY	UNITY
IDOLATRY	TRUTH
DEATH	LIFE

IV. Morning Star Song of Dominion

- A. The Spirit of Creativity
- B. The Spirit of Power
- C. The Spirit of Excellence

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 | Cognitive process |
| 3. Words | |
| 4. Music | 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

A. Sol-fa teaching

CURWEN

REVISED

B. Choral musicianship

1. Intonation
2. Sight-singing
3. Dictation
4. Rhythm (syllables and shorthand)

C. Uses Curwen hand symbols

D. Moveable "do" necessitates revised hand signals

E. Uses folk songs

F. Inner hearing/ear training

G. Uses tone bells, recorders, and the voice

H. Pentatonic mode

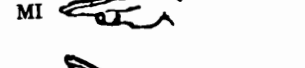
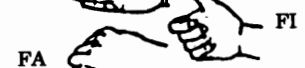
I. Pre-staff and spatial notation relationships

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.1: 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.

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.

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"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-signed you and
 me. In on-ly six days and on-ly six nights God made all these
 beau-ti-ful sights and e-ven be-fore He made the world, God al-
 ready knew me. — God al-ready knew me.

Accompaniment: Different instruments using pentatonic scale - C, D, E, F, G, A
finger cymbals, triangles, and tone bells.

Mighty Wind Music

Box 70

Bixby, Oklahoma 74008

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"I'm A Soldier"

words and music by
Jennifer Randolph

intro.
 I'm a sol-dier
 in God's ar-my. I am learn-ing how to fight. I will pres-per
 as I learn to shud-y God's word both day and night. I have the
 hel-met of sal-vation. I know I am born a-gain. I
 have the breast-plate of right-eous-ness 'cause Je-sus washed a-way my
 sin.

verse 2 - My lions 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 on fertile ground.

CREATING OUTLETS FOR SONGWRITERS IN THE LOCAL CHURCH

I. Extra! Extra! Extra! God's glory is exploding in the local church!

- A. The anointing for creativity has been unleashed
- B. The creative anointing should come from the Bride, not the Bridesmaid (music industry)
- C. Songwriters need to be rooted in the local church
 - 1. Spiritual growth and accountability
 - 2. Involvement, faithfulness
 - 3. Sharpening skill, expression
- D. Pastors and Music Ministers are vital ingredients in cultivating creativity in the local church
 - 1. Spiritual covering
 - 2. Inspiration
 - 3. Business advisor/counsellor

II. Writing and Polishing songs for the local church congregation

- A. Learn by analyzing other successful songs without imitating them
 - 1. What type of call-to-worship songs motivate your congregation?
 - 2. What types of songs usher them into the Holy of Holies?
- B. Be aware of what God is saying and doing in your local church and the Body at large.
 - 1. What is the congregation's level of understanding their relationship to God?
 - 2. What revelations are alive in them?
- C. Consider the non-musicians in your audience
 - 1. Many people have a limited range
 - a. safety - zone 
 - b. comfort - zone 
 - 2. People's voices are generally at their best in the comfort zone.
 - 3. The more comfortable the range, the more confident your congregation will become in singing it.

4. Make sure your song doesn't require too many encounters outside of the comfort zone
- D. Some folks march to a different drum beat
1. Simplify complex rhythms and syncopations
 2. The more a rhythmic motif is repeated, the easier it is for the audience to catch on.
 3. Make sure the rhythm upholds the natural spoken accent of the words.

III. Critiquing and Sharpening a song.

- A. The gift of gab goes on a diet
1. Paraphrase each one or idea
 2. Condense each line or idea into as few words as possible to get to the point.
 3. Make sure your train of thought stays on track
- B. Oh, no...Not Again!
1. Avoid cliches and over used words, phrases, and rhythms
 2. Always seek fresh ideas and new ways to say the same things. Strain your brain.
 3. Use a good unabridged dictionary, a dictionary of rhymes, a thesaurus, various translations of the Bible, a Bible concordance
- C. Don't beat around the bush
1. Avoid abstract words: like, seems
 2. Create an image where possible
 3. Go to the seat of the emotion
 4. Avoid too many gap fillers

IV. Play it again, Sam!

- A. Music and lyrics should be married
1. Message and mood
 2. Color and key
 - a. bright - muted
 - b. cool - warm
 3. rhythm and emotions
- B. Get 'em hooked
1. The hook is:
 2. It needs to be simple enough for them to grasp after hearing it once or twice
 3. The music should be able to stand on its own
 - a. Melody must be very singable
 - b. Audience should be able to recall the melody

V. Writing and Arranging songs for your choir/ensemble

A. Remember that excellence is relative

1. Determine the over-all level of the ensemble/choir
2. Learn the strengths and weaknesses of the different sections.
3. Personalize your arrangements
4. What works for another church's music department may not bring out the best in your department

B. Study the most successful pieces that your choir/ensemble has ministered

1. Examine why it worked
2. Help them repeat and exceed their previous levels of success
3. Don't be afraid to try new things in the confines of your rehearsals
4. Let your rehearsals pin-point necessary revisions
5. The initial presentation of an original piece is crucial to its success

VI. Intensive Care Unit

A. Whenever introducing a new style, sound, or being innovative, BE GENTLE

1. Don't let your congregation songs exclude the non-musicians from the worship experience
2. Don't let your songs exclude the uneducated members of the Body
3. Don't let your worship and praise songs exclude any age group

B. Don't panic if your enlightenment or revelation isn't eagerly grasped

C. If the congregation doesn't receive your song well after the first three tries, find out why and put the song to rest

1. People need teaching and exhortation
2. Too High
3. Too shallow - don't like it

VII. Getting your song published

A. Don't shoot for the stars - shoot for the heart of God and His people

1. Pure motive to be a blessing
2. Allow each song to fulfill its proper role

B. See each song as a seed

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

C. Make a very basic demo and submit it to publishers

- 1.
- 2.
- 3.

D. Follow up on each packet 4-6 weeks

E. Never sign a contract in haste

- 1.
- 2.
- 3.

F. Prayerfully select your publisher

- 1.
- 2.

G. Earn your publisher's respect

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

THE MINISTRY OF DANCE

WORSHIP GLORIFICATION OUTREACH EDUCATION CELEBRATION

Romans 12:1 - "I appeal to you therefore, brethren and beg of you in view of all the mercies of God to make a decisive dedication of your bodies, presenting all your members and faculties as a living sacrifice: holy, devoted, consecrated, and well pleasing to God, which is your reasonable, rational, intelligent service and spiritual worship."

I. Worship

A. Examples

1. Solo
 - a. Miriam - Exodus 15:20
 - b. Jephthas daughter - Judges 11:34
2. Company - Judges 21:21
3. Chorus - Acts 6:5
4. Congregational - Exodus 5:1
5. Prophetic - I Samuel 18:6

B. Types of Dance

1. Processional - Psalms 68:25
2. Circle - Psalms 149:3
3. Entrance - Isaiah 30:29

II. Glorification

A. Examples

1. Productions
 - a. Christmas
 - b. Holidays
2. Specials
 - a. Womens meetings
 - b. Gathering
3. Holidays
 - a. Special feast times
4. Conferences
 - a. Teens
 - b. Camps

B. Colossians 1:16

"For by him were all things created, that are in heaven, and that are in earth, visible and invisible whether they be thrones, or dominions, or principalities, or powers; all things were created by him, and for him."

C. Psalms 19

"All of creation glorifies God."

III. Outreach

A. Examples

1. Productions
 - a. Chapels
 - b. Schools
 - c. TV
2. Concerts
 - a. Recitals
3. Community
 - a. Parks
 - b. Prisons
4. Therapy
 - a. Exercise

- B.** Dance teams can go where Pastors can't.
Dance teams can draw a crowd anywhere.

IV. Education

A. Example

1. Productions
 - a. Schools
2. Concerts
3. Illustrations
 - a. Prayer
 - b. Praise
 - c. Parables
4. Conferences
 - a. Seminars
 - b. Camps

V. Celebration

A. Examples

1. Holidays - Psalms 68:25
 - a. Specials
 - b. Dedications
 - c. Parties
2. Weddings
3. Kids Seminars
4. Victories
 - a. Prodigal son - Luke 15:25

II Samuel 6:21

"And David said unto Mical, it was before the Lord, which chose me before thy father, and before all his house, to appoint me ruler over the people of the Lord, over Israel, therefore will I play before the Lord."

Play - "Sachaq" - Laugh in pleasure, make merry, play, sport, pantomime.

THE PRIESTHOOD OF THE BELIEVER

SESSION TITLE:

THE PORTRAITS OF PRAISE

GOALS:

1. To enlarge our understanding of biblical praise. Such an enhancement of understanding should make us more informed in our praise to God and undoubtedly more tolerant with the divergent patterns of expression found across the body of Christ.
2. To put scriptural foundation to praise practice we are perhaps already using. The spontaneous expression of love to God while singing hymns or choruses is not just an "emotion". Such heart felt expression does have solid biblical reasoning behind it.
3. To build (through the study) a desire to assist the Holy Spirit in helping us become more proficient priests in the area of praise. It is amazingly true that we will more readily enter into the practice of something if we are appraised of its validity. Nothing becomes dynamic before it is specific. Clarity should heighten the desire to involvement.
4. To involve ourselves in the varied precepts of praise. It is exciting to both mind and heart to be involved in the art of making love to the King of Kings.

SCRIPTURE FOCUS

Proverbs 27:21

"As the fining pot to silver, and the furnace for gold; so is a man to his praise."

Psalms 66:1-2

"Make a joyful noise unto God, all ye lands Sing forth the honor of His name; make His praise glorious."

Outline:

I. The Approach

The objectives of this session in the series of the Priesthood of the Believer will be to look at the different forms of praise used in the Bible. We are called on in scripture to "make His praise glorious." We are to refine our praise. Like "the fining pot for silver and the furnace for gold so is man to his praise." How is this refining done?

A. An Ascending Ministry

Old Testament priests developed the art of praise and used the approach to ascend the hill of Zion. We will discover what an ascending ministry of praise was and how it relates to New Testament worship.

B. An Anticipated Awareness

In the body of our study we will look at seven different Hebrew words which are translated praise. We will deal with their unique meanings and discover the different ways of expressing praise that draws us into divine presence.

C. An Actualizing of Truth

We will sing several choruses in each service and actuate the different forms of praise we have studied. It is noted that the majority of these forms and expressions in praise are already manifest in the believers life. It becomes far easier however, to actuate principles of praise if we know they are firmly grounded on God's Word.

QUOTES

"We must assert here and now that the services of worship in the Protestant churches of our own era are very much poorer not only in respect of the free working of the spirit, but also in respect of what is liturgical and especially in respect of what is aimed at in the gatherings of the community. The aim is constantly described by Paul as building up of the Community (I Cor. 14)."

Oscar Cullman, Early Christian Worship (Philadelphia: The Westminster Press, 1953), p. 26.

"To praise the Lord for something he has done for us is easy, to praise God after we have been emotionally stirred toward Him is not difficult, but to praise the Lord as a sacrifice is a different matter. The way we feel from day to day fluctuates and changes, but God's Word is unchanging. We recognize that his unchanging Word and his constant characteristics demand a people with a constant and unchanging attitude to His Word and commandments. We are therefore enjoined to offer the sacrifice of praise to God continually, that is the fruit of our lips, (not our feelings), giving thanks to his name."

B. Maureen Gagliardi, The Key of David (Canada: New West Press, 1966), p. 39.

"These daily visits to the temple indicate the pattern of religious behavior in the early church. They had not ceased being Jews; consequently, they did not cease to worship as Jews."

R.C.H. Lenski, The Interpretation of the Acts of the Apostles (Columbus, Ohio: The Wartburg Press, p.120.

1. TOWDAH
2. YADAH
3. BARAK
4. HALAL
5. ZAMAR
6. TEHILLAH
7. SHABACH

II. Conclusion

"Prayer should be performed in religious Joyousness. Since prayer means the raising of the soul to God, the prayer of praise is always superior to the prayer of petition. When men in prayer declare the unity of the Holy Names (Shema Yisroel) in love and reverence, the walls of earth's darkness are cleft in twain, and the face of the heavenly King is revealed lighting up the universe."

William B. Silverman, The Still Small Voice Today: Jewish Ethical Living (New York: Behrman House, Inc., 1967), p.21.

THE PRIESTHOOD OF THE BELIEVER

SESSION TITLE:

THE PRIORITY OF THE PRIESTHOOD

GOALS:

1. To amplify that God's desire has always been the priesthood of every believer.
2. To define the difference between being 'gathered together' and being 'built up' as a holy priesthood.
3. To clarify what corporate priestly ministry is.
4. To illumine through the gospel narrative of Mary and the Alabaster Box, the Cost of Priority.
5. To show that often our greatest critics of love level intimacy with the Lord are his very disciples.
6. To advance the believer in his expression of praise.

THE PRIORITY OF THE PRIESTHOOD

SCRIPTURAL FOCUS

Zechariah 3:1

"And he showed me Joshua the high priest standing before the angel of the Lord..."

Exodus 19:6

"And ye shall be unto me a Kingdom of Priests, and a holy nation..."

OUTLINE

I. The Approach

We will seek in this session to establish the fact that God's priority is always worship before service. There is a difference between the two and this difference, however slight in the thinking of most people, will be pursued.

A. The Call Extended

An intricate look at **Exodus 19:6** will show that God's desire was to have all Israel be a Kingdom of Priests unto Himself. Their negligence and sin gave rise to the ONE TRIBE (Levi) priesthood. This was not, however God's intention for Israel and was not His will.

B. The Corporate Need

Through the writings of Peter (I **Peter 2:5,9**), we will see that in the hour of worship we are not only "gathered together" as individuals but are "built up" a corporate priesthood to offer up spiritual sacrifices. God's greater glory is seen in "living stones" being built up together."

C. The Challenging Example

The breaking of the alabaster box of Mary and the subsequent pouring of the oil over the Lord will reveal three major things about priority.

1. Worship is very costly.
2. Worship is very pure.
3. Worship is very fragrant. (**John 12:3; Matthew 26:8-9,13**)

QUOTES:

"...worship first, service second. Until we have fulfilled the worship requirement, we cannot serve properly. All service must flow out of worship lest it become a substitute for worship. We long ago learned that God will curse a substitute but may bless a supplement...it is not an 'either/or' situation but 'both/and'. We will both worship and service the Lord God; But in that order."

Judson Cornwall, "Worship", New Wine, November 1976, p.7.

"Evangelical or social activities can never be a substitute for this worship. If we neglect our foremost calling, we become spiritually arid in ourselves. We have nothing of lasting value to offer the world, and we dishonor God."

David Watson, I Believe in the Church (Grand Rapids: Wm. B. Eerdmans, 1978), p. 179.

SUMMARY

"We leave our places of worship, and no deep and inexpressible wonder sits upon our faces - - when we get out into the streets, our faces are one with the faces of those who have left the theaters and music halls. There is nothing about us to suggest that we've been looking at anything stupendous and overwhelming. Far back in my boyhood I remember an old saint telling me that after some services he liked to make his way home alone by quiet by-paths, so that the hush of the Almighty might remain on his awed and prostrate soul. That is the element we are losing."

John Henry Howett, The Transfigured Church (London: James Clark and Col, 1910) p. 22.

THE PRIESTHOOD OF THE BELIEVER

"Our worship is non-participator performance ordered and planned to perfection, guaranteed not to challenge or embarrass or involve the observer beyond the limits of his rational comprehension...Christian worship is full of symbols that have been tamed and domesticated so as not to disturb our feelings or our lifestyle. The images we employ have been trivialized and there is present no symbol of reality that captures our minds and captivates our spirits so that our bodies move with a new purpose in this world." Howard Moody, "Worship as Celebration and Confrontation." Multi-Media Worship, ed. Myron Bly (New York: Seabury Press, 1969), p. 94

"The fact beats ceaselessly into my brain these days that there is a world of difference between knowing the Word of God and knowing the God of the Word." Leonard Ravenhill, Why Revival Tarries (Minnesota: Bethany Fellowship, 1959), p. 59.

"Broadly speaking, prayer is the occupation of the soul with its needs. Praise is the occupation of the soul with its blessing. Worship is the occupation of the soul with God Himself." Alfred P. Gibbs, Worship, The Christian's Highest Occupation (Iowa: Walterick Printing Co., 1953), p. 13.

The more important the ministry the greater hell's hinderance to its function. Worship is the greatest ministry to which we have been called and subsequently has attendant hinderances and problems.

THE PROBLEM OF THE PRIESTHOOD

Zechariah 3:1 - "Then he showed me Joshua the high priest standing before the angel of the Lord, and Satan standing at his right hand to accuse him."

The reference to "Joshua the high priest standing before the angel of the Lord" should be interpreted as the priest standing before the Spirit of Jehovah Himself. The "angel of the Lord" is a Hebrew way of describing deity. For a full treatment of this see: C. Fred Dickason, Angels Elect and Evil, (Chicago, Moody Press, 1975), pp. 18-19; all of Chapter 6, pp. 78-84.

We will use **Zechariah 3:1** as an excellent biblical narrative of the problem of priestly ministry. Please note that we are not dealing with the doctrine that surrounds this passage. We are, however, observing a priest standing before God in ministry and Satan's obvious effort to "accuse" and bring to naught that ministry.

I. A Victory Declared

FOUNDATIONAL UNDERSTANDING

Psalms 8:2

"Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger."

Matthew 21:16

"And (the chief priest) said unto Him (Jesus), Hearest thou what these say? And Jesus saith unto them, yea; Have ye never read, out of the mouth of babes and sucklings thou has perfected praise."

NOTE: One of the most solid laws of hermeneutics (the laws of translation) is that if Jesus interprets any Old Testament passage He is correct!

Psalms 8:2

Matthew 21:16

Christ translates the old in the new:

From the mouths of infants, toddlers, (nursing babes who are learning to walk) thou has ordained and established strength by "perfecting praise" or through "use" allowing praise to mature and come on to perfection that in this "perfecting of praise" the enemy and avenger might be stilled.

EQUATION: "Ordained Strength" = Praise Being Perfected = Victory Over the Enemy

NOTE: I John 2:27 - "...The anointing which you received from Him who abides in you..."

A. Satanic Accusation

Revelation 12:10 - Satan is called "the accuser of the brethren"

(The accuser = Greek Kategoros + One who speaks down, a condemner).

List the ways in which Satan condemns the believer.

_____	_____
_____	_____
_____	_____
_____	_____

B. Priestly Concentration

The priest in **Zechariah 3:1** does not stop his ministry to the Lord for the option of rebuking his accuser. He rather is shown as continuing his "stand" in God's presence.

An excellent illustration of this decension to stop endlessly rebuking and rather glorify the Lord may be found in Judson Cornwall's Let Us Praise, pp. 71-72. (Logos International).

James 4:7 - "Submit yourselves therefore to God. Resist the devil, and he will flee from you."

Is praise a way of submitting to God? How?

C. Kingly Denunciation

Zechariah 3:2 - "And the Lord said to Satan, 'The Lord rebuke you Satan! Indeed, the Lord who has chosen Jerusalem rebuke you! Is this not a brand plucked from the fire?'"
Who does the "rebuking" and why?

NOTE: We need to stop proclaiming our thunderous presence, and establish His righteous reign.

D. Know Your Enemy

Ezekiel 28:14 - "Thou art the anointed cherub that covereth; and I have set thee so. Thou wast upon the holy mountain of God; thou hast walked up and down in the midst of the stones of fire."

NOTE: "Few conservative scholars reject this passage as referring to Satan's original condition and Fall." C. Fred Dickason, *Angels Elect and Evil*. (Chicago, Moody Press, 1975), pp. 127-133

1. Lucifer/Satan was:
 - a. A cherub - Hebrew = to cover or to guard - warring angel
 - b. "The anointed cherub" - the only angel said to have been 'anointed'
 - c. Established on the holy mountain of God
"...The workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created." Ezekiel 28:13
2. Cherub's Four Faces Combines All Created Power
 - a. Man - the crowning glory of God's creation
 - b. Lion - the king of beasts of the wild
 - c. Ox - the king of domesticated animals
 - d. Eagle - the king of the airways
3. Satan was created a Musical Instrument
 - a. Tabrets = tambourines
 - b. Pipes = as organ pipes

4. **Ezekiel 28:15,16** - "Thou was perfect in thy ways from the day that thou wast created, till iniquity was found in thee. By the multitude of thy merchandise they have filled the midst of thee with violence and thou has sinned..."

Violence: Chamas - Hebrew - Cham: hot or warm, Chama: fury,
Chamas: do violence or violate by taking away.

"By the iniquity of thy traffick" (Ezekiel 28:18) Satan fell.

Question: What was this traffic, this merchandise of heaven?

Answer: Heaven's courtyards were filled with praise.

5. Today Satan lives in the air above this earth (**Ephesians 2:2**) and he is the prince of the power of darkness. **"According to the prince of the power of the air..."**
6. **Zechariah 3:1,2** - "And he shewed me Joshua the high priest standing before the angel of the Lord, and Satan standing at his right hand to resist him. And the Lord said unto Satan, 'The Lord rebuke thee O Satan; even the Lord that hath chosen Jerusalem rebuke thee: is not this a brand plucked out of the fire?'"
- a. When we move in relationship as priests before the Lord as children of light (**John 12:36**), the darkness must flee.

"For ye were sometimes darkness, but now are ye light in the world; walk as children of light." **Ephesians 5:8**

- b. There is a time for us to rebuke, but in the vast majority of times simply yet profoundly establish Jesus' righteous reign in the gentleness of praise.

II. A Vision Set

SATANIC CONDEMNATION

Zechariah 3:3 - "Now Joshua was clothed with filthy garments and standing before the angel."

Isaiah 6:5 - "Then said I, 'Woe is me! for I am undone; because I am a man of unclean lips, and I dwell in the midst of a people of unclean lips: for mine eyes have seen the King, the Lord of hosts.'"

TRUTH: "Beholding Him - we are changed." II Corinthians 3:18

Zechariah 3:4 - "And he spoke and said to those who were standing before Him, 'Remove the filthy garments from him...I will clothe thee with a change of raiment, I will clothe you with festal robes.'" (NASB)

III. A Vileness Changed

Zechariah 3:3 - "Now Joshua was clothed with filthy garments, and stood before the angel."

What is the appearance of our garments as we stand before the Lord?

A. The Cleansing of Filthy Garments

1. **Romans 8:1** - "There is therefore now no condemnation to them which are in Christ Jesus..."
2. Have you ever been in the presence of God when you didn't feel unclean in some way? Isaiah said, "Woe is me! For I am undone; because I am a man of unclean lips..." Isaiah 6:5
3. Let your garments be changed in praise; God says:

"...Take away the filthy garments from him...I will clothe thee with change of raiment." Zechariah 3:4

"And he answered and spake unto those that stood before him, saying, 'Take away the filthy garments from him.' And unto him he said, behold I have caused thine iniquity to pass from thee, and I will clothe thee with change of raiment." Zechariah 3:4

Who is responsible for the changing of our garments and the beginning work in our cleansing?

"But if we walk in the light, as He is in the light, we have fellowship one with another, and the blood of Jesus Christ His Son cleanseth us from all sin."
1 John 1:7

We have one responsibility for the cleansing work to continue. According to **1 John 1:7** what is it?

In our praises Satan is put to open shame.

B. The Peter Principle - Satanic Right and Authority

Luke 22:31, 32 - "And the Lord said, 'Simon, behold, Satan hath desired to have you, that He may sift you as wheat: But I have prayed for thee, that thy faith fail not: and when thou art converted, strengthen thy brethren.'"

NOTE: Anytime in scripture you see a cuplet (i.e., verily, verily, or Simon, Simon) it announces something very important is about to be said.

1. **"Desire to have you"** (Greek = excisomi) a judicial phrase meaning "Satan has demanded to have you (has demanded you for trial, which is his right)"
2. **"That he may sift you as wheat."**
"...but God is faithful, who will not suffer you to be tempted above that ye are able." II Corinthians 10:13
3. So that in personal revelation, Peter, you will know yourself and know your God.
"I can do all things through Christ which strengtheneth me."
Philippians 4:13
4. **"When thou art converted"** = the Greek translation was often used as a mariner's term: When this experience is wrapped into your life like another strand of a rope is wrapped into other strands so that the rope might be strong. Then strengthening your brethren or "turn" them also and make them strong.
5. Note the personal pronouns:
 - a. **"Satan hath desired to have you"** (plural "you"; all of "you").
 - b. **"That he might sift you"** (plural "you"; all of "you").
 - c. **"But I have prayed for you"** (singular); Peter is first, but the expression will be common to all men. Therefore, Peter strengthen your brethren with understanding as to the wiles of the devil, in order to amplify our victory and aid their perception of that victory.

C. Self Revelation

Luke 22:33,34 - "And he said unto Him, Lord, I am ready to go with thee, both unto prison, and to death. And He said, I tell thee, Peter, the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me."

"The greatest of faults, I should say, is to be conscious of none."
--Thomas Carlyle

In what ways does the heart respond when tested? (Look up the verses below)

Jeremiah 17:9

Hebrews 3:13

Psalms 95:8

What happens to the man who hardens his heart?
Proverbs 28:14

Proverbs 29:1

D. Spiritual Truth

1. Simon Peter is going to be tested not at his weakness, he's going to be tested at his strength (or at least what he thinks is his strength).
2. The trial demanded, is the trial of Peter's faith.
"...and he that has no sword, let him sell his garment, and buy one." Luke 22:36
3. Why a call for the disciples to get swords when in a few short moments Jesus will say:
**"...put up again thy sword unto his place; for all they that take the sword shall perish with the sword."
Matthew 26:52**
4. We're not dealing here with the naturals for in **Luke 22:52** we read:
"And they said, Lord, behold, here are two swords' And He said unto them, it is enough."
It's enough because from this point on they move to Gethsemane. It will take only one sword in Peter's belt to start the trial of his faith.
5. The sword is used, however, as Peter, in anxiety, wants to defend the Lord of glory. Peter was not a coward. His dedication to Jesus was very real, but also shallow. He needed revelation, by the testing of his faith. The revelation being that it is in our weakness that we are strong. (**Hebrews 11:34**) That we have no inherent power on our own, that it is the Christ within us that is the hope of glory. (**Colossians 1:27, I Peter 1:7**)

E. Peter comments on his trial of faith in **I Peter 5:9-10**

1. "Be sober, be vigilant; because your adversary the devil as a roaring lion, walketh about, seeking whom he may devour: Whom resist steadfast in the faith, knowing that the same afflictions are accomplished in your brethren that are in the world." **I Peter 5:9-10**
 - a. He says this after going through this twisting experience, until he walks with head bowed unto Galilee, after the angel's message was:
"But go your way, tell His disciples and Peter that He goeth before you unto Galilee: There you shall see Him as He said unto you." Luke 16:7
2. Satan has a roar but only "false teeth" Christ performed oral surgery with His right foot on Satan's teeth at Calvary. Still - we don't enjoy being gummed by a lion
"Humble yourselves therefore under the mighty hand of God, that He may exalt you in due time: Casting all your care upon Him: for he careth for you." I Peter 5:6,7
3. How does Satan devour, when he is toothless?
 - a. By cares that we fail to cast upon the Lord: he will roar continually trying to get you to be worried about where the rent is coming from etc.

- b. Jesus said that in the last days the greatest enemy of your soul would be the cares of this life that would rob and choke off everything precious that God wants to plant in our life. (**Matthew 4:19**)
- c. The cares of this life - Note the context.
"Let Him have all your worries and cares, for He's always thinking about you and watching everything that concerns you. I Peter 5:7"
- d. Daily go to the throne, and literally say "Lord Jesus, I give you every worry and every care. I will not be held in bondage under cares that are not mine. I cast it on you according to your invitation.

NOTE: Cast = hurl down violently (Greek)

"...Throw all your worries on Him..." Jerusalem Bible

"Cast all your anxieties on Him; He cares for you." (NIV, RSV)

- 4. When you've been demanded for trial, and your weakness has been proved God turns the revelation of that around to His own glory for you've learned to lean!
 - a. Then watch out Satan...'cause it's not just an anointed pair of tonsils coming against you, it's a heart, out of which the mouth speaks. A heart set in God that has learned to trust.'
- 5. **Daniel 7:25** speaks of the same problem: concerning the devil in the last days.
 - a. **"And he shall speak great words against the most High, and shall wear out the saints of the most High..."** God says cast every care on me and rest: and its in rest that I will release thru you an infusion of glory of the Lord that rises as ordained strength out of the lips of babes and sucklings, that stops the enemy, and brings release in the grace of God.

F. When to Wage Warfare

Hebrews 11:32 - "And what shall I more say? For the time would fail me to tell of Gideon, and of Barak, and of Samson, and of Jephthae; of David also, and Samuel, and of the prophets."

Hebrews 11:33 - "Who through faith subdued kingdoms, wrought righteousness, obtained promises, stopped the mouths of lions..."

- 1. Provocation No.1 (**Judges 14:5-6**)
 When the lion separates you in your journey with the Father, Rend Him in the Spirit!
- 2. Provocation No.2 (**I Samuel 17:34-36**)
 When the lion steals a lamb from the flock - Smite Him - to loose the lamb. If he rises against you. Slay him!
- 3. Provocation No.3 (**Daniel 6:22-23**)
 When you're lowered into a den of lions, Stand in Relationship and Triumph over the lions, putting them to an open shame.

Colossians 2:15 - "And having spoiled principalities and powers, he made a shew of them openly, triumphing over them in it."

IV. The Victor Crowned

A. Honored as Priests

Zechariah 3:5 - "And I said, Let them set a fair mitre upon his head, So they set a fair mitre upon his head, and clothed him with garments. And the angel of the Lord stood by.

B. Honored as King

Zechariah 6:11 - "Then take silver and gold, and make crowns, and set them upon the head of Joshua the son of Josedech, the high priest."

CONCLUSION

"Worship terrorizes the enemy of our souls, delights the heart of God, delivers mankind from bondage and transports us into the unsurpassed experience of the touch of heaven's hand upon a mortal soul. All, as nuggets in some vast gold mine, are hidden in the secret, worship!" Maureen Gaglardi, *The Key of David* (Canada: New West Press, 1966), p. 149.

SUMMARY

"Worship is the submission of all our nature to God. It is the quickening of conscience by His holiness, the nourishment of mind with His Truth, the purifying of imagination by His beauty, the opening of the heart to His love, the surrender of will to His purpose and all this gathered up in adoration, the most selfless emotion of which our nature is capable and, therefore, the chief remedy for that self-centeredness, which is our original sin and the source of all actual sin." William Temple, *Reading in St. John's Gospel* (New York: MacMillan, 1939), p. 68.

GOALS

1. To secure for our thinking that Praise is one of the Highest forms of warfare.
2. To acquaint us with the wiles of the Devil. He called the "Accuser of the brethren". He "resists" the ministry of praise and as a roaring lion walks about "seeking whom he may devour."
4. To motivate the believer to a more profound sense of Warfare. Our steps should be quickened to carry this Victorious Christ to the forefront of every conflict.
5. To stress the importance of continuous focus on the Lordship of Christ.
6. To illuminate the fact that it is the Lord who continuously "changes our vile garments".
7. To convey a strategy of attack on the enemy's stronghold. While "praise" is a main objective in sustaining the Righteous reign of Christ, we will discover three rules for rebuke and resistance.
8. To assure the combatant that the eyes of the Lord are ever watching and that His crown is secure.

THE PRIESTHOOD OF THE BELIEVER

SESSION TITLE:

THE PRAYER OF THE PRIESTHOOD

GOALS:

1. To acquaint ourselves with the anticipation of a sister-spouse.
2. To identify problem areas in our ability to express our love.
3. To learn a bold manner of praying.
4. To see and appreciate what bold praying will do.
5. To accomplish a change of ownership over the lives and offerings.
6. To understand that the end result of God's work in each life benefits others.

SCRIPTURAL FOCUS

Song of Solomon 4:12; 5:1

Outline:

I. The Approach

We will look at the expressions of intimacy as the Song of Solomon shows first the revelation of the Bride's condition, then her prayer, and finally the Beloved's response. We will seek to describe a basic problem of the "sister-spouse" in being "shut-up" and how she participates with the Beloved in opening her heart to Him.

A. The Description of the Bride

"A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed."
(Song of Solomon 4:12)

1. A garden enclosed

2. A spring shut up

3. A fountain sealed -

B. A Deliverance of the Bride

"Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out..." (Song of Solomon 4:16)

Wind - General observations

1. North wind

2. South wind -

C. A Direction Given

"...eat O friends; drink, yea, drink abundantly, O beloved."
(Song of Solomon 5:1)

II. The Conclusion

Our description and deliverance are not to place us in the arms of our heavenly lover alone. Once caught up in His majestic beauty we are to be open to others. This is the beauty of worship before service, not worship without service.

"The Lord taketh pleasure in His people. Somewhere along the line, the church has forgotten that this is what gives pleasure to God. We are the object of his joy and our praise is the satisfaction of His own heart."

Judson Cornwall, "Ministry to God", New Wine, Dec. 1972, p.27

"Evangelical or social activities can never be a substitute for this worship. If we neglect our foremost calling, we become spiritually arid on ourselves. We have nothing of lasting value to offer the world, and we dishonor God."

David Watson, I Believe in the Church (Grand Rapids: Wm. B. Eerdmans, 1978), p. 179.

THE PRIESTHOOD OF THE BELIEVER

SESSION TITLE:

THE POSITION OF THE PRIESTHOOD

GOALS:

1. To show that God honors a man by allowing him the opportunity to stand before Him and minister unto Him.
2. To avoid "Priesthood by Proxy".
3. To show that a service level mentality may not have God's highest will in mind.
4. To ascertain what God's highest penalty in life is.
5. To find the highest honor God can show for an active priesthood.
6. To identify the offering of fat and blood and correlate these in New Testament understanding.

SCRIPTURAL FOCUS

Ezekiel 44:6-28

A Rejected Priesthood (vs. 6-9)
A Penalized Priesthood (vs. 10-14)
An Accepted Priesthood (vs. 15-28)

Outline:

I. The Approach

This session will seek to look at three dimensions of Priesthood ministry. Our research will amplify the need to retain worship before service as God's honorarium for faithfulness and obedience.

A. A Rejected Priesthood

Those who brought "strangers and the uncircumcised" into the house of the Lord and "set keepers of the Sanctuary" rather than carrying the responsibility for themselves, were rejected from their ministry.

B. A Penalized Priesthood

Even though some priests were still involved in a mixture of both heathen and Godly worship, they were rebellious and would be penalized.

God's Allowance:

Ministry to the Gate vs. 11
A people to people ministry

Ministry to the House vs. 11
A people to people ministry

The Penalty - "They shall not come near unto me" (v. 13)

This was a penalized Priesthood because it was stuck in "service" and not allowed into divine presence (vs. 13-14). We will examine the vast service levels of the church and observe the reasoning behind them.

C. An Accepted Priesthood

It will be shown that the accepted priesthood was one that because of obedience and faithfulness would be allowed:

"to come near to me, to minister unto me, and they shall stand before me to offer unto me..." (v. 15)

1. To offer "the fat and the blood" (v. 15) New Testament examples will be dealt with and the offering of fat and blood explained. We will verbalize such offerings together and list further possibilities.

II. Conclusion

"One of the main reasons for the power failure today in the Christian Church is that Christians have failed to minister to the Lord. Biblically the evidence is that our ministry to the Lord must come before our ministry to men if we are to be effective. Even after being filled with the Holy Spirit, if our priorities regarding these two types of ministry are reversed, we will be helpless and impotent before the heathen world. We need to once again dig down in to the springs of God's life and bury ourselves in Him, The Source. We need to be caught up in the wonder of the person of Jesus Christ of Nazareth, to know Him intimately and deeply: Then we will find that our ministry Godward will urge us manward with a new freshness and power, and then we will not only talk of God's power but will also see it demonstrated.

Roxanne Brant, Ministering to the Lord (Florida: Roxanne Brant Crusades, 1973), p.7.

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.

DEVELOPING A CHILDREN'S MUSIC PROGRAM

CHRISTIAN SCHOOLS AND CHURCHES

I. Why?

- A. Restoration of David's Tabernacle - I Chron. 25:6, "All these were under the hands of their father for song in the house of the Lord, with cymbals, psaltries and harps, for the service of the house of God according to the King's order to Asaph, Jeduthan, and Heman."
- B. End-Time Army - Musicians are in the front lines.
- C. Deut. 31:19, "Now therefore write ye this song for you, and teach it to the children of Israel; put it in their mouths, that this song may be a witness for me against the children of Israel."
- D. Psalm 33:3, "Sing unto him a new song; play skillfully with a loud noise."
- E. Psalm 40:3, "And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear and shall trust in the Lord."
- F. Psalm 8:2, "Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger." Matt. 21:16, "Out of the mouth of babes and sucklings thou hast perfected praise."
- G. Training of Worshipers!!!!

II. CHAPEL - School or Children's Church

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

III. Required Courses

- A. Music Theory
 - 1. K-7. 30 min. once each week
 - Praise Hymn, Inc. - "God Made Music"
 - P.O. Box 1080
 - Taylors, S. Carolina 29687
 - R.C.A. - egg
 - Films - Handel

2. 8-12, Diagnostic Test
3. Supplements
 - a. Kodally
 - b. Scripture singing - (David's Tabernacle)
 - c. Sight singing
 - d. Flash cards
 - e. Choruses and Worship
 - f. Movement
4. Theory Kit - better for groups (choir)

Music is For Children - \$79.95 for teacher pack)

(Student Books - \$3.95)

Primary Level 1 - (recommended grades 1-3, adaptable K-4)

Primary Level 2 - Harmony, Rhythm

Junior Level 1

Manual - Children's Music Ministry, Guide To Philosophy and Practice
 Connie Fortunato (\$6.95)

Available from David C. Cook, Pub., Co.
 850 N. Grove Ave.
 Elgin, Il. 60120

B. Choir

1. Kindergarten - once a week
2. 1-3 - two times a week (action songs, children's musicals)
3. 4-5 - two times a week (parts, musicals)
4. 6-8 - two times a week (parts, musicals)
5. 9-12 - three times a week - Elective Course

Add instruments and motions

Rhythm instruments

Games - Simon says - echo clapping

Solo Performance

Group Ministry

Tone Quality - posture and breathing

IV. Elective Courses

A. Advanced music theory

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

B. Instrument Classes

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

4. Stress posture, intonation, literacy, blend
5. Remind constantly why they are playing
6. Ear training
 - a. Scales and chords - key signatures
 - b. Improvisation - creativity
 - c. Sight-sing and read
 - d. Rhythm cards

C. Recruitment

D. Private Lessons

1. 30 min. - \$4.50
2. Billed through school - excuse, no excuse
3. Letter to parents
4. Contract with parents

E. Orchestra

1. Junior Orchestra
 - a. 2x a week for 30 min.
 - b. Stepping stone to Sr. Orchestra
 - c. Grades 1-7
2. Senior Orchestra
 - a. 5x a week - 40 min.
 - b. Chapel
 - c. Services
 - d. Chief musicians
 - e. Scales, triads, and hand signs
 - f. I, IV, V chord
 - g. Catechism - Moses' Tabernacle
 - h. 6 - 12
 - i. Outreach ministry
 - j. Tempered, tuned, adjusted
 - k. Selections
 - l. Competition
 - m. Guidelines

II Chron. 5:13, 14 - "It came to pass as the trumpeters 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."

G. Senior Choir - Elective, 3x a week

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. Children need to understand that the Lord is pleased with their practice.

The following are some hints that have helped our children in their practice:

- A. Skill is a commandment - Psalm 33:3
II Chron. 34:12, I Chron. 15:22
"The more highly developed technique and proficiency, the greater is the chance to translate what is heard by the spiritual ear in the "Song of the Lord."

I recommend 30 minutes a day Monday thru Saturday for a total of three hours a week. Keep good communication with parents!!!

- B. Keep a schedule - Have students fill in number of minutes spent each day. At the end of the week, the parents and teacher sign the card.
- C. Encourage daily practice - For young children, a 30-minute time each day could be broken into 10-minute intervals.
- D. Have a specific time and place to practice everyday.
- E. Be Faithful - the benefits of this goes without saying.
- F. Stretch yourself - Encourage students to increase their time as they develop stamina.
- G. Spend a time of prayer before beginning. We'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.
- I. Encourage parents to listen to practice once in a while and to always speak positively. A negative word can wound a young spirit.
- J. Encourage a time of creativity in their practice. When they write a song, honor them. Many of these songs are birthed by the Spirit.
- K. Set goals - If students have a goal, this increases motivation. Schedule them often for chapel, church, recital, etc.

The self-discipline developed in practice will carry into other areas of their lives. Diligence and discipline are good trainers for the leaders in the up-and-coming army of God.

VI. Grades

- A. Every Nine Weeks
- B. See sheets
- C. Lesson and instrument class evaluation

- D. Grade Book
- E. Frequent communication with parent (use discernment)

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

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

VIII. Competition - Attitudes and Preparation

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

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

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

D. Student Songs

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

E. Ensemble Music

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

X. Prayer

A. Undergird your program with prayer

B. Root System - "Strong in Storm"

1. Hands up - Praise
2. Roots down - Prayer

C. Worshippers are also Intercessors!!!!

XI. Before School or Church Program Starts

A. Scheduling - set dates, calendar (our disaster)

B. School Schedule

C. Order text books

D. Get Choir and Orchestra Music

E. Contact Music stores - folders, books, rental

F. Kindergarten screening

G. Music Questionaire

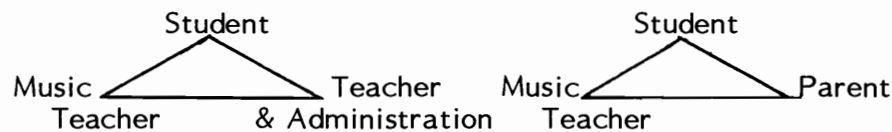
- H. Ask for volunteer helpers (mothers) for group rehearsals
- I. Establish discipline standards from start

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

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

XIII. Communication

- A. Weekly meetings - Church music and school music
School Administration and Music Administration



XIV. Main Objective - Train Worshippers

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

XV. Vision - Conservatory and Bible College

DEVELOPING AN ORCHESTRA IN YOUR LOCAL CHURCH

I. Vision

A. **Hab. 2:2-3** - "...And the Lord answered me, and said WRITE the vision, and make it plain upon tables, that He may run that readeth it. For the vision is yet for an appointed time, but at the end it shall speak, and not be: though it tarry, wait for it; because it will surely come, it will not tarry."

B. Prepare for the vision

1. Think BIG!
2. Have lots of faith!

C. Undergird With Prayer - good root system

II. Where Do I Begin?

A. Start with what's available

1. Make a complete list of musicians.
 - a. Training and skill level
 - b. Experience

B. Implant the Vision - In potential Levites

1. Must be worshippers
2. Must allow purging

Mal. 3:3 - "And He shall sit as a refiner and purifier of silver; and He shall purify the sons of Levi, and purge them as gold and silver that they may offer unto the Lord an offering in righteousness."

III. Playing By Ear/Reading Music

A. Both Areas CAN Be Developed

B. Cross Pollinate

C. Laying on of Hands

IV. Begin Training Program

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

B. **1 Chron. 25:6** - "All these were UNDER THE HANDS OF THEIR FATHERS for song in the house of the Lord, with cymbals, psalteries, and harps, for

the service of the house of God according to the KING'S ORDER to Asaph, Jeduthan, and Heman."

C. Private Lessons

1. Study with the best possible teacher available.
2. Spoil Egypt

D. Development Of Musical Literacy (theory)

1. **Deut. 31:19** - "Now therefore write ye this song for you, and teach it the children of Israel; put it in their mouths, that this song may be a witness for me against the children of Israel."
2. Scales and Chords
3. Transposition
4. Musical Dictation
 - a. Intervals
 - b. Rhythm
 - c. Melodic Lines
 - d. Chord Recognition
 - e. Note Names and Symbols

V. Practice

A. Individual

1. Keep a schedule (Practice cards)
2. Daily - develop good habits
3. Discipline
4. Be faithful
5. STRETCH yourself.

B. Group

1. Determine time and place
 - a. Keep clear communication
 - b. Written calendar of rehearsal
2. Ask for commitment
3. Worship and pray together
4. Practice!! (Scales, choruses, special music)
5. Set goals and deadlines
6. Seating assignment and attendance check
7. Volunteers for set-up
8. Music Night
 - a. Choir and Orchestra (corporate)
 - b. Sectionals (Vocal & Instrumental) 1 hr.
 - c. Final corporate practice
 - d. String/Brass Choir (45 min.)

VI. Development of Improvisational Technique

A. Scales and Chords - practice, practice, practice!

- B. Piano Chords - Instrument improvises melody
- C. Musical Memory & Imagination
- D. Play by Ear - learn by doing!

VII. Make Me An Instrument

- A. Sections (Ps. 150)
 - 1. Strings, woodwinds, brass and percussion (keyboard)
- B. Tone Quality (pure sound)
 - 1. **Zeph. 3:3** - "For then will I turn to the people a pure language, that they may call upon the name of the Lord, to serve Him with one consent."
 - 2. **I Cor 14:8** - "For if the trumpet give an uncertain sound, who shall prepare himself to the battle."
- C. Tempered, Tuned, Adjusted
 - 1. **Ps. 64:8** - "...we are the clay, and thou are our potter; and we all are the work of thy hand."
 - 2. Balance and Blend

VIII. Music

- A. Choruses
 - 1. Notate lead line for each instrument
 - 2. Delegate transposition and copying
- B. 500 Hymns for Instruments - Lillenas
- C. Polished Orchestrations
- D. Local Church Arrangements

IX. Instruments

- A. Rental, Used, Gift from God
- B. Storage Area

X. Music Stores

- A. Supplies (strings, reeds, etc.)
 - 1. Have delivered - bill through Church
 - 2. Folders and Stands

XI. Become "Symphonized"

- A. II Chron. 5:13-14 (read)
- B. Holy Spirit Conductor
 - 1. Yield to Him - fight rebellious or independent instrument
- C. Understand the Difference between melody and accompaniment
- D. Assign Chief Musicians - Section leaders, seating assignment

"EXCEL TO EDIFY -THE LORD AND ONE ANOTHER!"

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, psalties, 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.

PLAY WRITING / EDITING

Text: PLAY DIRECTING, Francis Hodge
THE EMPTY SPACE, Peter Brook

I. The Creative Artist

A. Subjectivity - Creativity

1. Discipline -- is understood
 - a. Pray continually
 - (1) ask the Lord for ideas
 - (a) needs of the body
prophecy/word of knowledge
 - (b) evangelistic needs
prophecy/word of knowledge
 - (c) wisdom and discernment
 - b. Observe continually
 - c. Read continually
 - d. Write continually
 - (1) Work habits
 - (a) pages per day
 - (b) hours per day
2. Creativity is not a choice, discipline is.
If you are having trouble creating, be analytical
 - a. Evaluate
 - (1) Cut
 - (2) Re-write
3. Being creative or talented does not mean being LAZY! Remember if God has called you to write, or direct, be diligent, and obedient. Use your gifts for him. Do not waste your gifts, use every moment, be a good steward with both time and talent.
4. Schedule read-through's which should include the following:
 - (1) Discussion
 - (2) Revisions
 - (3) Rewrites
- * Always be willing to cut and revise whether the script is your own or your friends.

II. The Analytical Artist - Objectivity

*Analyze the Script in terms of the following:

III. Perception / Play Analysis -- The Directors / Writers Homework

* Look at the script in terms of the following:

A. Dramatic Action

1. Titles of the units
 - a. Break down the script into units
 - b. Treat each unit as a separate play containing conflict/action, resolution.
 - c. Number the units in the script
 - d. Give a nominative phrase as a title for each unit.
2. Detailed breakdown of the action
 - a. Summarize the units
 - b. Express the action in each line by using the initial of each character followed by a present-tense verb
 - c. Example: N pleads, D cries etc.
3. Summary of the action
 - a. Summarize the action of each unit
 - b. Example: A pleads to C and C cries to A

B. Idea

1. Meaning of the Title
2. Philosophical statements in the play
 - a. Cite quotations
3. Implications of the action
4. For the scene in preparation, cite:
 - a. Purpose
 - b. Use

C. Dialogue

1. Choice of words
2. Choice of phrases and sentence structures
3. Choice of images
4. Choice of peculiar characteristics, e.g., dialect
5. The sound of the dialogue
6. Structure of lines and speeches

D. Given Circumstances

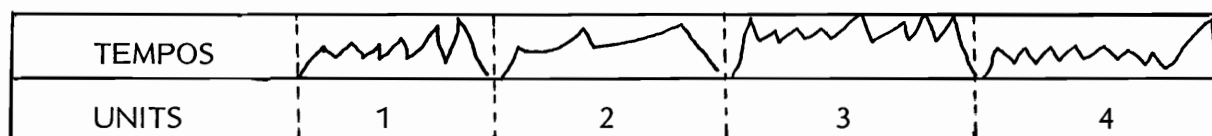
1. Environmental facts. Discuss under the following numbered headings.
 - a. Geographical location, including climate
 - b. Date: year, season, time of day
 - c. Environment
 - (1) Political
 - (2) Social
 - (3) Religious
 - (4) Economic
2. Previous Action
3. Polar Attitudes of Principle Characters
 - a. Beginning
 - b. Ending

E. Characters

1. Desire
2. Will
3. Moral Stance
4. Decorum
5. Summary list of objectives
 - a. Personality
 - b. Looks
6. Initial character-mood-intensity at the scene opening expressed as:
 - a. Heartbeat: rate
 - b. Muscle tension
 - c. Breathing, etc.

F. Tempos

1. After the number of each unit
 - a. Designate speed
 - (1) Fast
 - (2) Medium
 - (3) Slow
 - b. Make a horizontal graph such as:



G. Mood

1. Categorize each unit in terms of the following:
 - a. List of mood Objectives
 - b. A Mood Image

IV. Discussion of Styles

A. Presentational

1. Period Styles
 - a. Medieval
 - b. Renaissance
 - c. Seventeenth century
 - d. Restoration
2. Musicals

B. Transitional

- a. Early Modern
- b. Turn of the century

C. Intimate

V. Types of Modern Theatre

A. The Deadly Theatre

1. What we see most often
 - a. Bad / Criticized
 - (1) Commercial
 - (2) Cheap
 - (3) Fadish

B. The Holy Theatre

1. The invisible made visible
2. Thought provoking

C. The Rough Theatre

1. Popular
2. Tough
 - a. Salt
 - b. Sweat
 - c. Wagons, barns
 - d. Audience response etc.

D. The Immediate Theatre

1. The Magnifying glass
2. The Reducing Lens
3. The Real
4. The Imagined

VI. Be Willing to Listen

A. To Actors

1. Do not get too close; the creator must always remember to be the analyst
2. Do not let go too much. You must trust yourself and the Lord in you.
* In Otherwords BALANCE, let go when necessary.
3. If you ask for advice do not be hurt, or take constructive criticism too personally.
 - a. Evaluate
 - b. Synthesize
 - c. Recapitulate
 - d. Re-write / edit

V. Be willing to work with a Director and Actors

A. Experimental Theatre

1. Description
2. Objectives
3. Ideal results

- * Once your play opens do not interfere; take notes and make changes for next time. If you do interfere, you will cause resentment and strife and we want to strongly discourage that.

DIRECTING

Text: PLAY DIRECTING, Francis Hodge
PLAY DIRECTION, John E. Dietrich
THEATRICAL DIRECTION, David Welker
CREATIVE PLAY DIRECTION, Robert Cohen/John Harrop

I. Directors Job

A. Description

1. Communication--of the highest order
 - a. Have a working knowledge of all theatrical elements
 - b. Be a teacher, but not a dictator
2. Analysis--objective
 - a. Read the script
 - b. Use instinct to create detail after analysis is done
 - c. Never be "creative" at the expense of the script

II. Perception/Play Analysis--The Director's Homework

*Look at the script in terms of the following:

A. Dramatic Action

1. Titles of the units
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1. Choice of words
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4. Choice of peculiar characteristics, e.g., dialect
5. The sound of the dialogue
6. Structure of lines and speeches

D. Given Circumstances

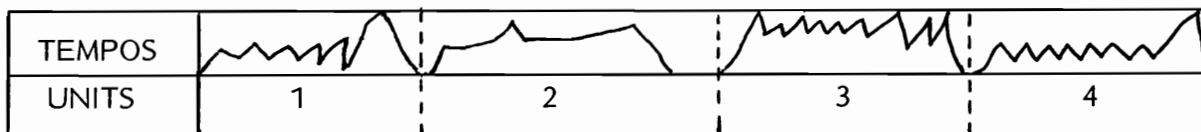
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E. Characters

1. Desire
2. Will
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5. Summary list of objectives
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6. Initial character-mood-intensity at the scene-opening expressed as:
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 - c. Breathing, etc.

F. Tempos

1. After the number of each unit
 - a. Designate speed
 - (1) Fast
 - (2) Medium
 - (3) Slow
 - b. Make a horizontal graph such as:



G. Mood

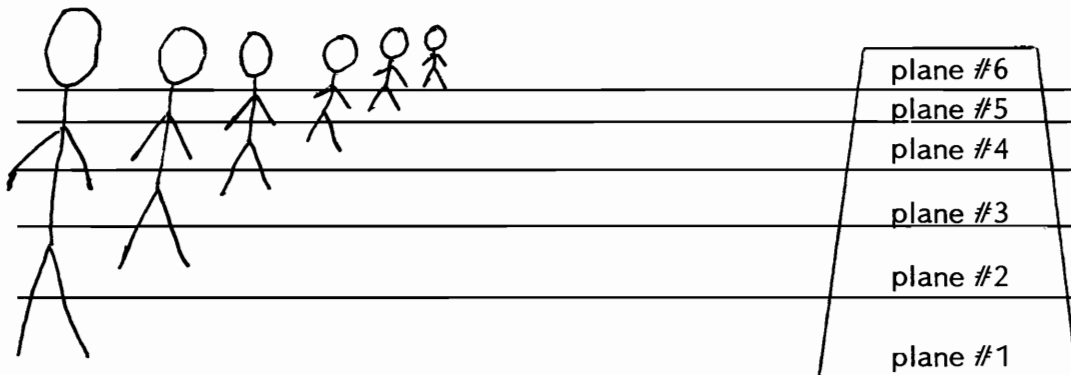
1. Categorize each unit in terms of the following:
 - a. List of mood objectives
 - b. A Mood Image

III. Composition -- The Physical Arrangement of the Actor

A. Picturization

1. Body Relationships
 - a. To space
 - b. To Audience
 - c. To each other
2. Facings
 - a. Full Front -- strongest
 - b. Full Back
 - c. 3/4 Front
 - d. Profile
 - e. 3/4 Back -- weakest
3. Stage areas -- 9 segment theory
 - a. D.C. / down-center
 - b. C. / center
 - c. U.C. / up-center
 - d. D.R. / down-right
 - e. C.R. / right
 - f. U.R. / up-right
 - g. D.L. / down-left
 - h. C.L. / left
 - i. U.L. / up-left
4. Planes

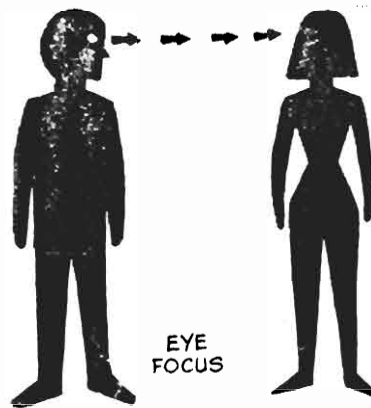
UR	UC	UL
SR	C	SL
DR	DC	DL



B. The Group--Creating Emphasis

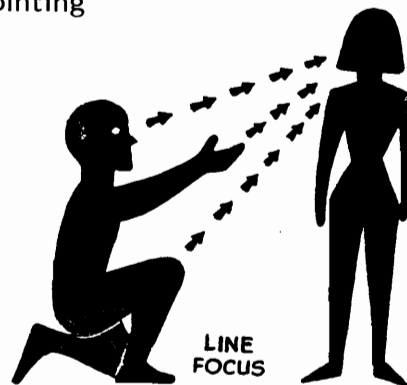
1. Focus

a. Eye--looking

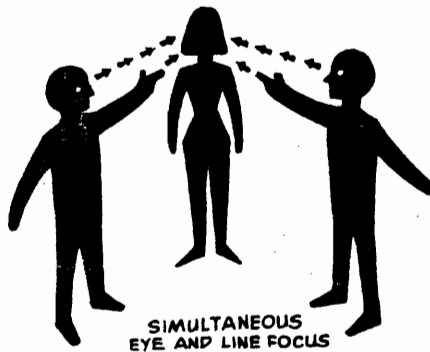


b. Line

- (1) Body Direction
- (2) Pointing



*both work on the principle of imaginary lines. Frequently one must use both eye and line focus to achieve proper emphasis.



2. Diagonals

a. The Diagonal is more emphatic than a horizontal line, moving both horizontally and vertically.

b. Relative value of diagonal focus

(1) Moving from UR

DL is the strongest because we read from left to right and our eye naturally travels that direction

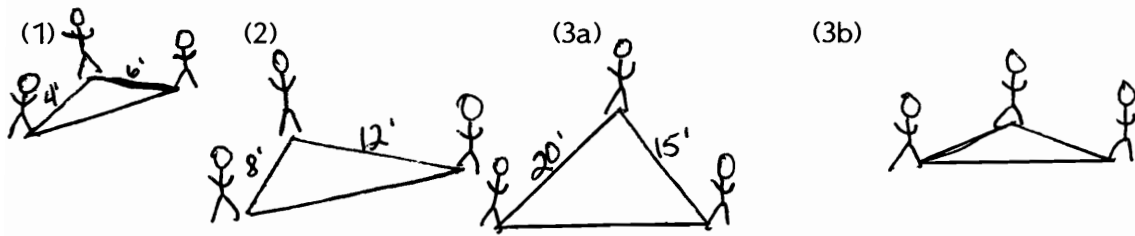
(2) UL

DR is the second strongest.

- (3) UL
DR is the next.
- (4) UR
DL is the weakest.

3. Triangles

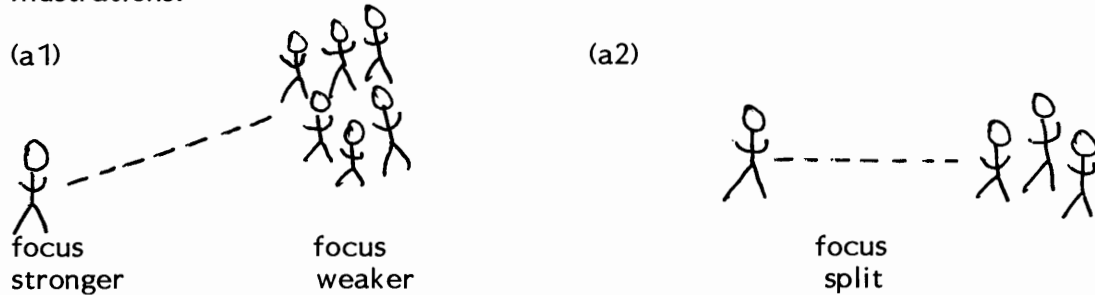
- a. Variety
- b. Emphasis/relationships
 - (1) Shortening
 - (2) Lengthening
 - (3) Changing the Area on the Stage
- * Example:



4. Spaces and Masses

- a. One against the group

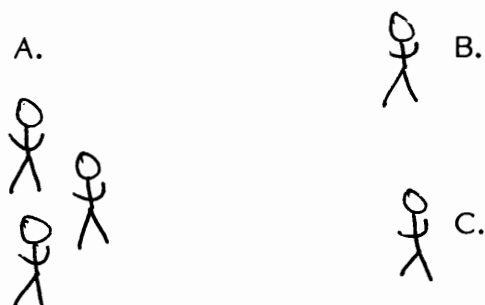
Illustrations:



b. Relative Focus

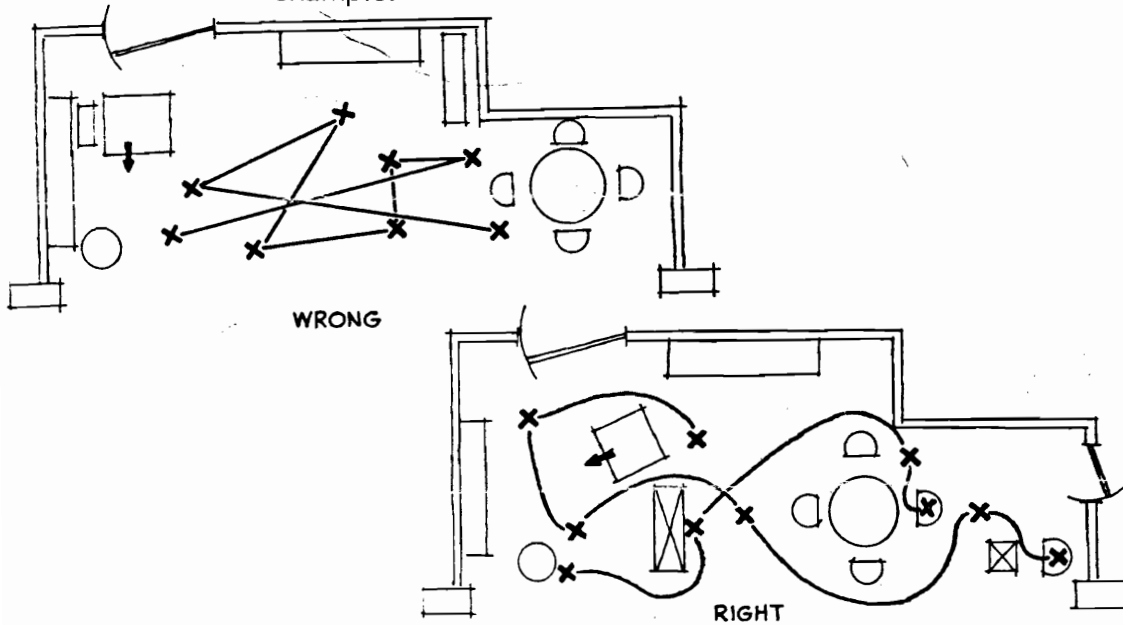
- (1) B&C face A, A=stronger
- (2) B&A face C, C=stronger
- (3) A&C face B, B=stronger

Illustrations:



*often times emphasis in staging is relative according to focus.

5. Compositions W/Furniture
 - a. Furniture must participate with actors
example:



IV. Directing the Actor

A. Communication

1. Be simple and precise allow the actor to grasp your ideas, do not be intellectual or illusive.
2. Communicate verbally rather than "showing"
3. Let each actor's individuality and creativity flow
4. Do not encourage mimics
5. Be considerate, precise, even tempered, patient, humble, yet authoritative

B. Blocking

1. Always pre-block
2. Let the actors "work out" the problem areas, give them a chance to discover what you want before you change it
3. Do not give characterization notes during blocking JUST BLOCK!
4. Make certain that actors notate blocking
5. Try not to interrupt actors "mid-stream" especially after the show is set, give notes in this order:
 - a. First after scenes
 - b. Second after acts
 - c. Finally after the entire run of the show
- * This should be a gradual progression depending upon how quickly the actors are grasping the information.

- C. Letting Go -- once the show opens the directors job is over. You must let the actors do their job, trusting them and of course the Lord in them, if you continue to direct you will create resentment and anger. Remember, once the play opens, the actors know their parts better than you do.

ACTING

Text: ACTING: THE FIRST SIX LESSONS, Richard Boleslavski
PROBLEMS IN ACTING, Katherine Kester
THE THEATRE EVENT, Timothy J. Wiles
AN ACTORS HANDBOOK, Constantine Stanlavski

I. Concentration

A. Definition

1. Focus
 - a. Inward
 - b. Outward
2. Commitment to Character
 - a. Mental
 - b. Physical
3. Simplicity

B. Development

1. Mental
 - a. Study: scripts, poetry, music, breathing
2. Physical
 - a. Study: Dance, voice, diction, acrobatics, fencing

C. Exercises for development

1. Mental
 - a. Monologues
 - b. Scenes
 - c. Recite monologue while others are trying to distract
2. Physical
 - a. Eye focus -- like a camera zooming in and out
 - b. Recite a monologue while focusing the eyes on various points
3. Improvisations--develop both areas
 - a. Group
 - b. Trios
 - c. Duets
 - d. Solo

II. Emotion Recall or Memory of Emotion

A. Definition

1. When one uses true feelings in the portrayal of a character
2. When one relies on past experiences to enhance the character

B. Development

1. Mental

1. Mental
 - a. Improve on a past experience
 - (1) Traumatic
 - (2) Comic
2. Physical
 - a. Without speaking relate the following:
 - (1) Anger
 - (2) Sorrow
 - (3) Fear
 - (4) Joy, etc.

III. Dramatic Action

A. Definition

1. Action/motion is the basis of the art of acting, whether verbal or physical
 - a. Physical actions include:
 - (1) Blocking
 - (2) Gestures and physicalisations as:
 - (a) a limp
 - (b) a turned up nose
 - (c) a fidget
 - (d) a lisp, etc.
 - (3) Facial expressions

B. Development

1. Exercises that require particular physical or facial habits/peculiarities:
 - a. Monologues
 - b. Scenes
 - c. Improvisations

IV. Characterization

A. Definition

1. When one gives life to the character in terms of:
 - a. Mental
 - b. Physical
 - c. Spiritual
- * In other words--creating the three dimensional living character from a two dimensional written form.
2. Precision and clarity are the keys to characterization. One must be exact, distinct, specific, in body, mind and spirit.
- * This concept is imperative for the performer and director to comprehend! If the actor is in any way unclear, the audience will be confused. Since the primary function of the actor is communication, this confusion should be avoided at all costs.

B. Development

1. Scene Work
 - a. Against type
 - b. Age
 - c. Juvenile

2. Observations
 - a. Public Place
 - b. Secluded
 - c. Self
 3. Imitate Observations
 4. Improvisations
- *Remember, in character work that most actors tend to over do it. Once explorations have been made it is vital that the director stresses the fact that "Less is More", the audience will have little to no empathy for a caricature, but great empathy for a fully developed three dimensional character.

V. Rhythm/Timing

- A. Rhythm -- the single most unifying factor in performance.
 1. External - the given
 - a. Pace of the play
 - b. Pace of each character
 - c. Pace of dialogue
 2. Internal - the felt
 - a. Each actors inner pulse that motivates the external
 - b. The feeling of the total play, slow medium or fast

* Inner rhythm denotes tones or mood.
- B. Timing - should not be confused with rhythm it is the manifestation or result of rhythm.
 1. External - the given
 - a. Delivery of lines
 - b. Pauses
 - c. Actions
 - d. Reactions
 2. Internal - the felt
 - a. Conscious decision of actor in terms of:
 - (1) Delivery of lines
 - (2) Pauses
 - (3) Actions
 - (4) Reactions
 3. The difference between the internal and the external is simply this:
 - a. Internal--the conscious choice
 - b. External--the manifestations of choices

* Note for the actor and director:
Often times rhythm should be played in opposition to what is felt for example:

 1. Tragedy--should be played at a rapid pace
 2. Comedy--should be played at a slower pace.

VI. Discussion of Styles

- A. Presentational

1. Period styles
 - a. Medieval
 - b. Renaissance
 - c. Seventeenth century
 - d. Restoration
 2. Musicals
- B. Transitional
- a. Early Modern
 - b. Turn of the century
- C. Intimate

CHOREOGRAPHY

NOTE: This is a class on choreography--the creating of dances--it is not a class on how to start a dance praise team.

I. Prayer

- A. See the Lord, He will give you visions and dreams about what to dance and actual steps.
- B. Keep in tune with your worship leader and pastor. Work with them. What is God saying to the body?
- C. The spirit of the prophet is subject to the prophet. (I Cor. 14:32) Be sensitive to the needs of the body. You may have a dance that "doesn't fit in," yet the Lord may bring it forth later, or maybe not at all. It is more important to "flow" with the pastor and worship leader, than to be "RIGHT".
- D. Dance must enhance and embellish worship and praise not cause confusion. God is not the "author of confusion." (I Cor. 14:33)
- E. Be at peace with your authority. God hates one who causes strife among the brethren. (Prov. 6:19) Make sure you have the blessing and spiritual covering from your pastor over everything that you do.

II. Music

Not all music is appropriate for dance--even less is appropriate for dance in the sanctuary to Glorify God and edify his people. Dance for entertainment (as in our Christian Theatre) is totally different than dance in the sanctuary. Do not confuse these two different types of dance. Remember, you are serving in the temple of the Living Lord.

- A. Three basic types of music are: melodic, rhythmic and dramatic; all of which are closely related to the human body.
 - 1. Melody--through its original source in the breath and voice. It is "the simple" line the "basic" unembellished line.
 - 2. Metric rhythm--through the change of weight of the feet and the pulse. The first embellishment to the melody is the "beat." You must understand basic music theory and how to count measures and phrases to be a choreographer. If you do not, then "study to show yourself approved" unto the Lord. It is VITAL, so that you can count the music correctly for your dances.
 - 3. Dramatic--the emotions of the song. The lowest "lows" to the highest "highs", this is what gives music and dance life, variety, and meaning. LISTEN, to your music. Capture the music in the dance.

III. Words

To the "Praise and Worship" dance, words are VITAL. Know what the song is saying.

- A. Narrative. This song tells a story; it needs little interpretation. I suggest that the beginning choreographer begin with narratives. It's much easier to choreograph a story than an abstract piece.
- B. Song and chanting--here the words are not so important, the mood or feeling of the song is important. I suggest you tackle this second. Maybe choreograph some praise and worship choruses from your church. Let the congregation and/or choir participate with you. Yes you can emphasize words, but most important emphasize the mood or feeling. Joy, battle, intimate worshipful love for the Lord, etc.
- C. Dialogue--Spoken words. Tackle this one last, it seems easy; but it's very difficult to flow with just words and no music. Say the words over and over. Listen for the "beat" in the words. I suggest you start with a simple "short" Psalm then work yourself up gradually to the more difficult ones.

IV. Theme

Theme is an important subject to the world because there are so many things from which to choose. As a believer, we are somewhat limited: 1) Does it Glorify God? 2) Does it edify the Body? If the answer is "yes" to both of these questions, then there are as many areas to dance about as there is to preach, to prophesy, or to sing about. Look to the word of God as your source! You can't go wrong, because God's Word in any form will not return void. (Isaiah 55:11)

V. Design

A. Symmetry--both sides are even

- 1. Can be with the individual body



- 2. With the group.



- 3. With two people.



- 4. With the space itself.



B. Asymmetry--not the same. A feeling of being uneven, unbalanced.

- 1. With an individual



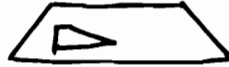
2. With a group



3. With two people



4. With the space itself



NOTE: Symmetry and asymmetry should both be used in your choreography to add variety and interest to your dances.

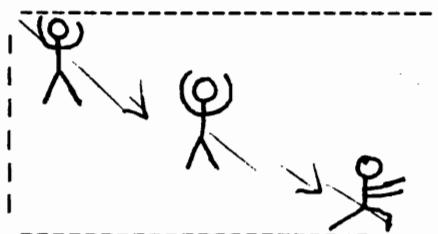
- C. The stage--the space. It is very important for you to understand the stage and all of it's areas. You need to know your limitations or boundaries and use them to their maximum potential.

Basic areas of the stage:

UR	UC	UL
SR	C	SL
DR	DC	DL

1. "C" is center, the strongest point on stage. All the focus is on center. Realize that this is relative to where and how others are placed.
2. "DC" is down center. It is a place where the actor can communicate more with the audience almost "coming out of the picture." (Some say that this is the strongest position.)
3. "UC" is up center. Others feel this is the strongest position and yet adds distance and enchantment to the character. The strongest entrance is from up center to down center.
4. "SR" is stage right. Stage right is the next strongest area because we read from left to right. Our eye seems to travel there next. If you want to point out one character/dancer more than the others put them stage right.
5. "DR" is down right. It has an even stronger connection with the audience.
6. "UR" is up right. A strong place, but the distance lends enchantment and intrigue.
7. "SL" is stage left. Stage left is a weak area. This is a good area to place your weaker dancers or someone who dies or is injured as part of the dance story.
8. "DL" is down left. This area is a little stronger than stage left.
9. "UL" is up left. This is the weakest position on stage.

NOTE: All of this is relative compared to where the other dancers are. Example:



The center is the focal point, but down left becomes very strong because is closer to the audience; and the diagonal travels down toward that direction, thus toward that dancer. This is just one example. As you choreograph, WATCH, and look to see where and how your eye travels. What do you see first, second or third? What do you want to be emphasized or de-emphasized?


V. Relative strength of body positions

- A. Full front is the strongest.
- B. Full back is the next--although some experts argue that full back is the strongest and full front is second.
- C. Quarter right is next--the body is on a diagonal facing down right.
- D. Right profile is next.
- E. Three-quarter right diagonally facing upstage is next.
- F. Quarter left is next.
- G. Left profile is next.
- H. Three-quarter left is the very weakest position.

VI. Relative values of direction of movement.

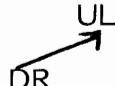
- A. Straight down forward is the strongest and most direct.
- B. A diagonal is next.

1. Moving from UR



DL is the strongest because we read from left to right and our eye naturally travels that direction.

2.



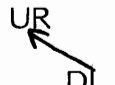
is the second strongest.

3.



is the next.

4.

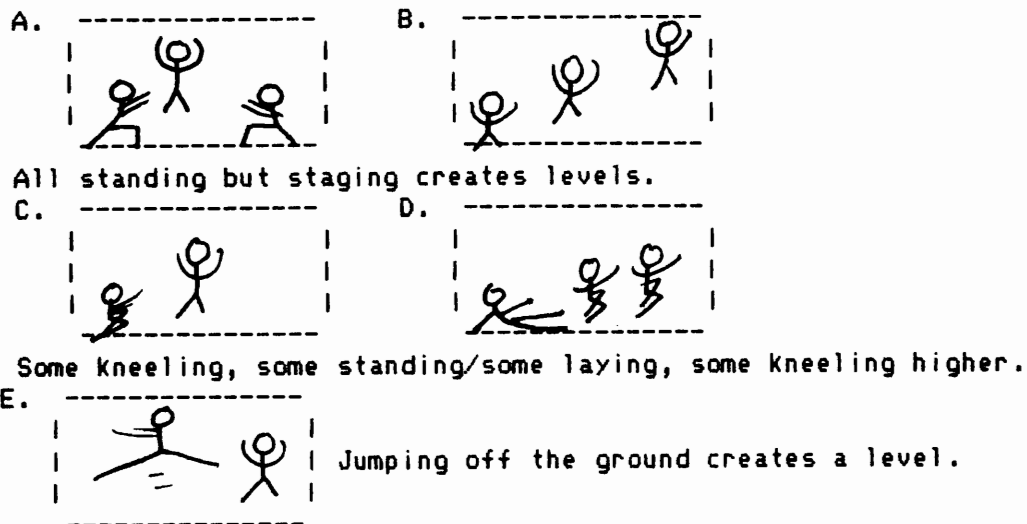


DL is the weakest.

- C. Side to side is next.

1. R → L is strongest
2. R ← L is weakest.

- D. Circular movements are the weakest. Circular movements are used in comedic plays because they're not as sharp or as direct. In dance they are used to convey a gentle or joyful type of dance depending on the pace and mood of the music. Diagonals are used in tragedy or drama because of their sharp direct quality. Use this to point out a dramatic or important section or event of the dance.
- E. Levels: 'The same rule of up stage to center to down stage which works horizontally on the stage surface, works vertically as well. Use levels with or without set pieces to create emphasis and variety to your dance.
Example of levels:



VI. Motivation--a reason for doing what you do.

- A. Be sure that each step is necessary or relative to the dance. If it doesn't fit or work, change it and find something better. Also if you don't know why you've put a certain movement or gesture in the dance, the audience certainly won't. Be sure it is clear in your mind. Then, be sure it is clear to the dancers. Then and only then will it be clear to the audience.
- B. Gesture--be creative with gestures. Think of new ways to do things. For example:
1. Shake hands.
 2. Show love, embrace. Don't be typical, in one dance I had dancers touch palms and dance with a wreath of flowers to show marriage



3. Show sorrow. Don't cry. One time I put my hands over my face and spiraled to the floor. It got the point across in a new way.
4. Show joy.
5. Relate--refer to self.
6. Relate--refer to God.
7. Show battle--war.
8. I could go on forever, but the point is to think of new ways to be creative.

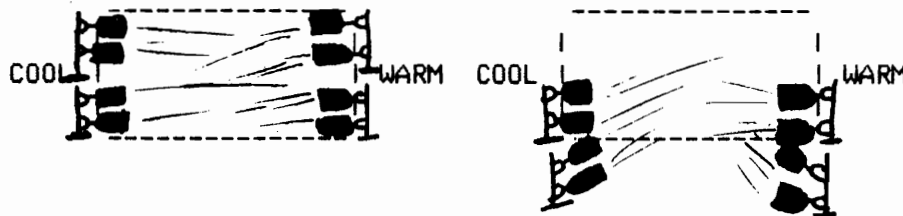
NOTE: Do not do what I call pointing things. Example: Point/refer to heart when the words in the music say "heart." Don't use cliches or melodramatic gestures. Don't overstate. Understatement works much better in theatre and dance. Once in a dance about the death and resurrection of Christ, we had white ribbons in our hands to represent the grave clothes. We laid them on a table. Then in the song when the words said "Morning has broken the cords away" we ripped them off the table and danced with them. It was simple but very effective. The audience knew exactly what was taking place.

VII. Set--Props--Costumes--Lighting

- A. Set--simplicity is the key. These dances are usually done in the sanctuary so set pieces or stage props should be portable and simple. Use ramps or step units very sparingly and only if necessary. Do not clutter your space with unnecessary "stuff." Ramps and step units can be used to add variety and intensity levels.
- B. Props--also should be simple but can add a lot. For example: A shield and a sword for a battle song; scarves or ribbons can add beauty and grace to a song; candles or light can be used to create a heavenly feeling. Props can also distract and clutter a song--again, use discretion. Stop and think, do I need this? Is it necessary? Or does it distract?
- C. Costumes are basically in the same rule of thumb. Be very careful for the sanctuary. I would suggest white or some shade of blue because they represent purity and innocence in the minds of most people. For the entire team, I think it is best for all to match. I think a group of pastel colors or multi-colors tend to clutter and distract. The eye has too much to look at. If you are doing a duet or trio as a special, then it is okay to have multi-colors. Think of what colors would go well with the colors of the sanctuary. You don't want to clash. Please talk to the pastor and clear the costumes of the dancers with him. Then if anyone in the congregation complains, you have the protection of the pastor.
- D. Lighting--is very complicated and needs to be studied by the choreographer. I think lighting is the most important aspect of the stage area in dance. Lights can either enhance and beautify the dance or RUIN it. If you know nothing about lights get a book on the subject and study. If there is someone in your church who is knowledgeable in this area, work with them very closely. Listen to their ideas, let them be creative. Be sure, however, to sit and watch with them. Make sure they are doing what is best for the dance! In one dance we did, the audience actually cheered and praised the Lord with a shout due to a light and mood change. It was about Christ on the cross; the beginning was sad so the lights were blue and very dim. When the chorus of the song

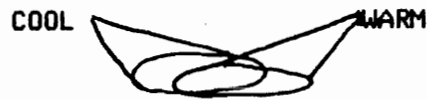
hit about God's forgiveness, the lights went up to full, bright, white lights. Lights really can help create the mood and/or mood changes of the song. My favorite lighting for dance is side lighting. Fresnels, are the type of stage lights that are used most commonly for this. They have a "C" clamp on the back so they can be attached to a light tree. A light tree is a vertical metal pole with a heavy, flat metal base.

They are placed on each side of,



or slightly to the front of the stage.

The lenses of the fresnels can be covered with transparent colored plastic sheets called gels. All the warm colors (red, amber, yellow, etc.) should come from one side. All cool colors (blue, lavender, green, etc.) should come from the other side. This is very important.



Be sure the important areas are well lit and that there are no "dark" (places with no light) on stage unless you specifically want to represent hell, darkness or evil. If your church has conventional stage lighting on horizontal poles above the stage, work with the lighting technician in your church. Be sure they focus the lights correctly.

Conclusion:

Study, plan, pray, practice, then trust the Lord for his anointing. Do not expect it in the midst of chaos. Our God is a God of order in his creativity. Be orderly, committed, and on time all the time. Operate above reproach and with honor. Read Proverbs 31 and apply it to the dance and your life. Go to see all the dance you can. Watch and take classes from others. Always be willing to learn. Read Doris Humphrey's book The Art of Making Dancers and any other books on choreography. Read books on directing and stage lighting. You need to understand all these aspects to be a choreographer.

HISTORY OF DAVIDIC WORSHIP REVIVALS

I. God is Restoring the Tabernacle of David

Amos 9:11; Acts 15:16

II. Whenever there was a Restoration of God's Word and ways under a godly king, the order of worship established by David was always restored.

A. Origin of the Tabernacle of David - I Chron. 15, 16

B. Solomon's Temple - II Chron. 5:11-14; II Chron. 7:6

C. King Jehoshaphat - II Chron. 20

D. King Hezekiah - II Chron. 29 (100 years later)

E. King Josiah - II Chron. 35 (100 years later)

F. Restoration of Judah from Babylon (100 years later) - Ezra 2,3; Neh. 12; Psalm 126

III. The New Testament Church

A. Singing and Worship - Eph. 5:18, 19; Col. 3:16

B. Dark Ages

C. Restoration of Singing and Music began about 1500 a.d. - this "Protestant" movement was ushered in by Lutherans and Presbyterians.

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

After the 1950's the "Latter Rain" movement brought in singing and praise. The "Charismatic" movement was characterized by worship, scripture songs and dance.

IV. Tabernacle of David Restored At Zion

V. Need to be "Born in Zion"

Psalm 87:5; Isaiah 66:7-10; Heb. 12:22; Col. 4:26; Rev. 14:1

VI. Conclusion

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

NOTES:

THE PASTOR

KEY TO RESTORATION OF BIBLICAL WORSHIP

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

THE DUE ORDER: I CHRONICLES 15:13

Old Testament:

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

New Testament:

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

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

I. Singers and Musicians were Appointed:

I Chron. 15:16

II Chron. 7:6

Psalms 68:24-26

II Chron. 20:21

II. Singers and Musicians were Separated

I Chron. 25:1

III. Singers and Musicians were Instructed

I Chron. 15:22,27

V. Singers and Musicians were in various ranks

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

Jer. 31:12

VI. Singers and Musicians were chosen by name

I Chron. 16:37-41, 43

VII. Singers and Musicians were skillful

I Chron. 15:22

II Chron. 32:12

Psalms 33:3

VIII. Singers and Musicians were employed in that work

I Chron. 9:22, 26-33

IX. Singers and Musicians had charge of the Service of Song

I Chron. 6:31, 32

X. Singers and Musicians waited on their office

II Chron. 7:6, 35:15

XI. Singers and Musicians received their portions

Neh. 11:22, 23

XII. Singers and Musicians functioned in their courses

I Chron. 25:1-31

SECULAR ART: REDEEMED TO DIVINE SERVICE

Is there a Scriptural reason why at Restoration Temple we hold such concerts as:

"A Night at the Classics",
"Swing and Soul",
"Grand Ole Country Western Night",
Theatre in the Round"?

"The concept of the Redemptive power of redeemed secular art is as 'avant garde' as it is exciting. For centuries Church Fathers have held that performance music should never become an ornament to worship; that the church is not a concert hall. But I believe the day is rapidly approaching when the Old Testament concept that the House of the Lord as the center of all aspects of life and expression will be functional in many of our churches in a contemporary application" (Steve Griffing).

I. Definitions

- A. ART: Employment of intelligent and skillful means to the accomplishment of some end;
-A system of rules (directive of such employment;)
-Skill, especially human skill as opposed to nature;
-Skillful execution as an object in itself.

1. The two major components of ART in the Christian understanding are INTELLIGENCE, SKILL, and ANOINTING.

a. INTELLIGENCE

- Ability to apply the mind effectively to any situation, study or problem;
-The power of quick understanding, of mental readiness.

"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 (Margin - "rational service of worship, -which can be rationally understood and explained by INTELLIGENCE") (Romans 12:1 - NAS)

b. SKILL

- Knowledge and the ability to apply it in practical ways and in art.

"Sing to him a new song; play skillfully, and shout for joy"
(Psalm 33:3 - NIV)

"And Chenaniah, chief of the Levites, was for song: he instructed about the song, because he was SKILLFUL" (I Chron. 15:22 - KJV).

c. ANOINTING

- The outpouring of the Holy Spirit, as in the pouring of oil.

The anointing is not a substitute for intelligence and skill, nor an "excuse" for lack of discipline. Rather, the Holy Spirit anoints our abilities for His glory.

"Thou anointest my head with oil; my cup runneth over."
"I am anointed with fresh oil." (Psalm 23:5, 92:10 KJV)

NOTE: The Christian artist relies upon and employs

INTELLIGENCE	(soul)
SKILL	(body)
ANointing	(spirit)

in the ministry of his craft.

(For further study see my book THE POWER OF HIS PRESENCE - THE RESTORATION OF THE TABERNACLE OF DAVID - Chapter 21, "All That Is Within Me").

B. ART FORMS

1. MUSICAL ARTS:
Instrumental and vocal solos, duos, and groups, choirs, bands and orchestras;
2. THEATRICAL ARTS:
"One - man" shows, mime, dramas, plays, skits, musical dramas;
3. DANCE ARTS:
Solos, groups, spontaneous and choreographed, processions, banners, marches.
4. VISUAL ARTS:
Painting, drawing, sculpturing architecture and design, movies, videos.
5. COMBINATIONS OF THE ABOVE.

II. SACRED, SECULAR, AND SATANIC ART

- A. SACRED - That which very obviously is "religious" or "Christian", in content, and by apparent intent, and which is often created under the direct influence of the Holy Spirit.
- B. SECULAR - That which may not have been wilfully created to glorify God, but can be selectively redeemed to do so.
- C. SATANIC - That which wilfully conveys a message which is opposed to God and His Word, and which is often created under the direct influence of the Devil or demons.

(Question: Can this art form be redeemed?)

III. Redeeming the Secular to Divine Service

- A. REDEMPTION
-To ransom from bondage;

- To show a better way of life by sacrificing oneself;
- Also "Redeeming the time" (Col. 4:5 - KJV)

"Make the most of every opportunity" (NIV)

"Buying up the opportunity" (RV)

B. HISTORICAL/BIBLICAL EXAMPLES OF REDEEMING THE SECULAR

1. MUSICAL INSTRUMENTS AND FORMS:

- MUSICAL INSTRUMENTS AND FORMS in Israel were greatly influenced by all the major ancient civilizations with which they had contact. The musical cultures of the following nations particularly influenced Israel:

Sumeria	Egypt
Babylonia	Assyria
Chaldea	Phoenicia
Phrygia	Lydia
Greece	Canaan

- Of all the musical instruments listed in the Bible, only the "shofar", a particular form of trumpet, seems to be uniquely Hebrew.
- In Ancient Israel the musical system was the Egyptian pentatonic system.
- Thus Samuel, David, and Solomon made musical instruments, the designs of which were imported from the heathen nations of the world, "redeemed" them, and used them to display God's glory.
- In Israel every time there was a return to Biblical principles under a godly king, there was a restoration of worship on these instruments which David made, for example:
 - King Hezekiah - II Chron. 29:27
 - King Josiah - II Chron. 35:15
 - Restoration of Judah from Babylon - Ezra 2 & 3, Nehemiah 12:24, Psalm 126.

2. THEATRICAL ARTS:

- Song of Solomon - possibly a "theatrical" presentation
- Biblical prophets often acted out their prophecies very dramatically.
- Historically, theatre was birthed in religious ritual.
- Medieval rebirth of drama in church (1300 - 1500 A.D.)
 - Miracle plays (evangelical)
 - Mystery plays (allegorical)
 - Morality plays (ethical)

3. DANCE ARTS:

- Many Biblical examples - Miriam (Exodus 15:20)
David (I Sam. 29:5)
Psalms (30:11, 149:3, 150)
Prophets (Jer. 31:13, Sg. of Sol. 6:13)
New Testament (Luke 6:23, John 4:14, Luke 15:25)
- Most movements in expressive worship in Israel redeemed from surrounding cultures (as musical instruments and forms, above).

4. VISUAL ARTS:

- David's house was built by carpenters, masons, and materials from Tyre (central Phoenecia) - II Sam. 5:11

- b. "King Solomon sent and fetched Hiram out of Tyre" to help build the temple (I Kings 7:13 ff). This is the same temple that God filled with His glory.

C. THE CHALLENGE

1. If the church is going to become a force in our community, and really have dominion over the earth, then the church will have to become a cultural center. (Synagogue music school and Benny Goodman).
2. The Restoration of the Tabernacle of David, Zion was the world center for architecture, government, wisdom, religion, culture and all forms of art.

D. THE RESULTS

1. Glorifying God through redeemed secular art.
2. Evangelistic impact: unbelievers are attracted to the beauty of artistic excellence. Excellence in all art forms can be striven for in the church without compromising our Christian testimony. The Mormon Church Tabernacle Choir and Orchestra know this. Their secular art is excellent. They broadcast nation wide every Friday night and have a large listening audience. Their program is internationally popular not because they are Mormon, because they rarely perform anything that projects a Mormon message. Rather, it is listened to for the excellence of their music.

IV. REDEEMING THE ARTS TODAY

A. MUSICAL ARTS:

B. THEATRICAL ARTS:

C. DANCE ARTS:

D. VISUAL ARTS:

V. THE RESTORATION OF GOD'S CREATIVE POWER

MINISTRY OF THE DANCE

I. The Dance From a Pastor's Viewpoint - Part I

- A. Many pastors, for some very valid reasons have little or no vision for the dance as part of the worship in their church.

In II Chronicles 20:27 we learn that Jehoshaphat was an example or a pastor in type. As head of the people, he encouraged and led them in their worship. It is not possible for God to bless church worship unless the head of the church, the pastor is willing to lead the church into this area of worship. There must be in the hearts of all God's people a submission to those in headship and a submission to His Lordship over His church.

NOTES:

MINISTRY OF THE DANCE

II. Dance as an Integral Part of Worship - Part II

A. Israel was a dancing nation - they danced at every season!

The church should be a dancing spiritual nation - with appropriate dancing for every season!

Dance is one of the highest forms of worship and demands the highest commitment to worship, dedication and love for the person of the Lord Jesus Christ. No one should participate in this form of worship who does not have a servant's heart and who is not willing to serve the Lord and His church in other more humble forms of ministry. It is another form of worship that can bring conviction of sin to sinners and bring them into the Kingdom of God!

NOTES:



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