



# Music Notes

VOL. 2 ISSUE 5

OCTOBER 1980

## NATIONAL MUSIC LEADERSHIP CONFERENCE... SYMPOSIUM '80

161 registered delegates from 18 states and Canada gathered August 5-8 at Living Faith Church in Santa Ana, California for the 4th annual NATIONAL MUSIC LEADERSHIP CONFERENCE ... SYMPOSIUM '80.

15 elective workshops, 6 general audience sessions and 3 new song sharing sessions were held during the day. The evening sessions were open to the public and each night featured an original musical production. The auditorium, balcony and side wings of the church were packed to capacity each evening. On opening night, August 5, the Chorus, Dancers and Orchestra of Claremont Christian Center (Pastor Tony Alward) presented ZION REJOICE! under the joint direction of Janet Alward and Dave Mullins. Who can forget the choreographed scene where Zion is led into Babylonian captivity - OUTSTANDING!

On Wednesday evening, August 7, Pastor Graham Truscott and the singers and players of Restoration Temple of San Diego presented HE'S ALIVE ACCORDING TO JOHN, a celebration of Christ's ministry on earth, His crucifixion and triumphant resurrection. The dramatic scenes of Christ's miracles are movingly depicted, stirring the hearts of every worshipper in the congregation. The entire production was written and directed by Gary Manata.

The famous LIVING SONG of Pasadena's Living Waters Temple (Pastor Willard and Ione Glaeser) brought home the beauty and truth of the Feast of Tabernacles in their production on Thursday evening, August 7. Under the very capable direction of Debbie Olson, this 70-member chorus, accompanied by the Living Waters Dance Company presented some of the most outstanding Davidic dance ever seen. The anointing of the Holy Spirit rested heavily upon the service which concluded with much rejoicing and the prophetic Word of the Lord coming to us. We shall long remember Pasadena's ALLELUIA TO THE LORD OUR GOD.

Chapman College Auditorium was the locale for the final night of SYMPOSIUM '80. Over 1,000 people gathered to see the full-theatre-stage production of I WILL BUILD MY CHURCH presented by the Temple Musicians of Shiloh Christian Fellowship in Oakland, California (Pastor Violet and David Kiteley). Sister Kiteley was on hand to introduce the presentation, and as she was brought to the stage by Larry Dempsey the applause was thunderous in appreciation and love for this beloved Servant of the Lord. Written and directed by Barry and Steve Griffing, I WILL BUILD MY CHURCH celebrates the glorious and victorious Church of God in the earth today. Several times during the production spontaneous worship burst forth and the shouting, clapping and praising God exploded as the anointing of the Holy Spirit moved into the House. The choreography and expressive movements lifted us all into higher

planes of worship. Shiloh is privileged to have several dancers who were saved out of the San Francisco Ballet, and what a new dimension they add to spiritual worship! We will never forget the "Joshua" number, nor the stirring overture... and God came down among us and sealed the festival of praise by singing prophetically in our midst. Words cannot describe the holiness of His Presence, the feeling of His Sacred and Holy power and He moved among us, touching us, giving His Life unto us. The people of God went home with a merry heart and a song on their lips!

Planning and coordinating an event like SYMPOSIUM '80 is no easy task. It would have been impossible without the aid of my brother in the work of the Gospel, Barry Griffing. His support is deeply appreciated. God seems to be knitting together the hearts of chief musicians everywhere. I believe this is one of the signs of Unity that is coming to the Body of Christ. Mike Herron, Dean Demos, Hazel Sasser, LaMar Boschman, Barry and Steve Griffing, Larry Turner, Warren Hastings, and Kirk Dearman...these musical prophets of the Lord are moving forth in the truths and blessings of Unity.

The teaching faculty of SYMPOSIUM '80 was outstanding. In addition to the above names, faculty members included composer Dan Barker, author of "Mary Had A Little Lamb" and "His Fleece Was White As Snow", seasonal musicals for Christmas and Easter; Rich Cook, music pastor at Anaheim's 10,000 member Melodyland Christian Center; Sammy Lee and the Sammy Lee Singers who so beautifully ministered in worship and song; Sam Miller and Jan Smith who ministered to us in the area of motivating teens in music; Pastor Don Shepherd of Heritage Christian Center in Sacramento, California, who imparted a wealth of knowledge in the area of television outreach; Dr. Sam Sasser of the People's Church of Ventura, California, who presented CharisMedia: Priesthood of The Believer, a 3-screen audio/visual presentation on worship and praise; Pastor George Rohrig of Living Faith Church who delivered the dynamic address; WHO SHALL ASCEND UNTO THE HILL OF THE LORD? Marjorie Barber of Findlay, Ohio, kept us spellbound for an hour as she delivered an address of The History of the Song of The Lord (watch for her forthcoming book on the subject). Churches represented at Symposium '80 included: Assemblies of God, Four Square, Charismatic, Baptist, Independent Pentecostal, Restoration/Revival, Christian Evangelical Assemblies, Pentecostal Church of God, and Open Bible Standard.

Also represented at SYMPOSIUM '80 was Manna Music, Cherub Records, and Manasseh Music.

SYMPOSIUM '81...our 5th National Music Leadership Conference will be held AUGUST 4-7, 1981 in DALLAS, TEXAS! Conference host will be WARREN HASTINGS, minister of music at the Shady Grove Church in Grand Prairie, Texas, a suburban community of Dallas. Warren may be contacted by calling (214) 259-2622 weekdays.



Let us begin praying and planning NOW for this great gathering unto Him. If you have friends in music ministry or pastors that you would like to receive information, please send their names and addresses to Warren Hastings at:

Shady Grove Church  
1829 Shady Grove Road  
Grand Prairie, TX 75050

We are believing God that DALLAS IN '81 will be our biggest, best, greatest, and most Christ-exalting conference ever!

I'll see you in DALLAS '81...and thank you all for your prayers of support for me during Symposium '80. We have such a wonderful network of fellowship nationwide and throughout Canada. A great Visitation of Unity is just ahead! Let us play and sing the Songs of Zion as we go ahead of the armies of God into this new dimension of Truth, leading the way as Judah, into the battle, confident that our Triumphant God will emerge the Victor!

Grace and Peace be unto you through our Lord Jesus Christ, our precious Saviour and Redeemer.

- Brother Larry Dempsey

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## ASK MARJORIE #2 *What Was The Purpose of Cantillation?*

First, what is 'cantillation'? Today, the term is used loosely to cover a wide variety of performance styles, but in the beginning it referred only to the musical rendering of the Scriptures. While some later Jewish teachers have tried to credit Moses with inventing the individual musical modes for each book of the Bible which is sung, most historians agree that Ezra deserves this honor.

The Bible records Ezra's public introduction of this method of singing Scripture after Nehemiah had restored the walls of Jerusalem. For hours the hungry-hearted people stood in the rain to have the Bible opened to them. Ezra stood on a wooden pulpit, but the crowd was so large that other men were appointed to relay his message.

And Ezra opened the book in the sight of all the people; (for he was above all the people;) and when he opened it, all the people stood up: And Ezra blessed the LORD, the great God. And all the people answered, Amen, Amen. with lifting up their hands: and they bowed their heads, and worshipped the LORD with their faces to the ground. Also Jeshua, and Bani, and Sherebiah, Jamin, Akkud, Sabbethai, Hodizah, Maaseiah, Kelita, Azariah, Jozabed, Hanan, Pelaiah, and the Levites, caused the people to understand the law: and the people stood in their place. So they read in the book in the law of God distinctly, and gave the sense, and caused them to understand the meaning. - Neh. 8:5-8.

Cantillation is directly related to Ezra's "giving the sense" by reading "distinctly". The Jews had been in Babylon for so long that their Hebrew language had become corrupt by being mixed with foreign sounds. In those days only the consonants were written with no indication of vowel sounds or punctuation. The only way these Aramaic-speaking returned exiles could tell what to accent and where to place punctuation was to group words by musical phrases. Ezra was able to show them what words, and even letters, belonged together by setting both the poetry and the prose of Scripture to music.

Poetry is often written in a singable form, but prose is variable in length, and unpredictable in accent and in phrasing. Even the Hebrew Psalms were not poetic in our sense of the word, but were more often based on paralleling of ideas instead of rhyme or meter. The task of finding a musical way to express such irregular wording as Scripture was a tremendous challenge!

God gave wisdom to Ezra, to the rabbis, and much later to some scholars known as the Masoretic scribes. The result was a musical recitative which was flexible enough to allow for most groupings of words and accents. For each type of Scripture they prepared a melody pattern which would reflect the proper mood. Accents were used to help people know where the stress should fall. A system of hand-signs was developed for the choir director to remind the singers of the direction of movement up or down, or whether to sustain the tone. This was called 'cheironomy'.

Each book of the Bible has a distinct personality, so to speak. This was taken into account when cantillation was prepared. Job was sung in a heavy, lament style. The Psalms were rendered differently depending upon their type and content. The Torah had its own characteristic mode, and so on. In time each book could be recognized by its melodic pattern, much like the later 'leitmotif' was used in European music to invoke association through melody. All but the historical books were set to music.

By the time of Jesus, cantillation was highly valued. In fact, all students were taught to read the Scriptures by this means and even the lessons in the synagog each service were sung. The rabbis made reading the Scriptures and singing inseparable. On rabbi commented:

...anyone who reads the Scriptures without a tune shows a disregard for their laws. - Meg. 32a

The rabbis required discipline in the singing of Scripture, for the music was not merely to help with the grammar but to reflect a reverent adoration of God. Only the set traditional tunes could be used, and it was absolutely forbidden to set Scripture to secular tunes. The cantillation of Scripture was intended to help leaders and people alike to separate the holy from the profane. Rabbi Levi has been quoted as saying:

Whosoever reads the Bible in its delightful tone and tune, of him is said, honey and milk are under his tongue.

Cantillation became the basis for the Jewish chant and later on was carried over into the early Christian church. It was used not only to bring forth Scripture portions, but similar modes were also developed for prayer and other important readings.

Since the Jewish leaders felt that God preferred original and extemporaneous prayers to fixed forms, they encouraged people to be creative in choice of words and in including musical variations within the basic framework of the patterns for specific types of prayer cantillation. This creativity was expressed both in style of interpretation and in adding melismatic phrases, particularly at the end of verses or refrains. This meant that in a limited form it was within everybody's reach to sing a new song unto the Lord.

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*Marjorie Barber is a true scribe in God's House and is making her ministry available to you through ZIONSONG. After receiving her postgraduate degree from the University of Michigan in psychology, she served in Bethesda Missionary Temple, Detroit, as an editor and writer. For the past year she has served on staff at Hope Temple, Findlay, OH, as teacher, researcher, and librarian. Her own personal library includes thousands of books and record albums of both secular and sacred source material.*

*While attending the National Music Leadership Conference in Oakland during the summer of 1978, the Lord challenged her to research the Song of the Lord. For over a year she commuted from Detroit to the University of Michigan library in Ann Arbor where she put in 30 hours a week into research. The result is a manuscript covering the history of the Song of the Lord from the days of King David through the present; complete with a glossary of Greek and Hebrew terms, the role of music in the history of revivals, insights into the therapeutic value of music and much much more. We're blessed to have Marjorie bring forth out of her treasury "things old and new".*

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## CATECHISM CORNER

Catechism was the major teaching method of Bible times whereby the teacher would rehearse questions and scriptural answers with the student. See Exodus 12:25-27 and Luke 2:46-47. In this column ZIONSONG will supply questions and Bible answers on topics relative to the ministry of music and worship. ZIONSONG invites you to send in your questions for research.

### WHAT ARE THE GREATEST HINDRANCES TO THE FLOWING OF THE SONG OF THE LORD IN A LOCAL CHURCH?

**Q** We occasionally experience the Song of the Lord in our worship services, but it's sporadic and usually comes from the same people. Is there more?

**A** Yes. Your church can experience a continual FLOW in the Song of the Lord with tremendous variety of expression, according to II Chronicles 29:27-28:

"And when the burnt offering began, the Song of the Lord began also with the trumpets, and with the instruments ... and all the congregation worshipped, and the singers sang, and the trumpeters sounded: and All THIS CONTINUED until the burnt offering was finished."

The Hebrew word translated 'continual' is 'yashab' which is more commonly translated 'to dwell, to lurk, to abide habitually, to inhabit, to remain, to settle down into'. This flow of instrumental, vocal, and congregational prophecy can be a habitual part of your weekly worship experience.

**Q** What, then are the main hindrances to the Song of the Lord flowing as described in II Chronicles 29:27-28?

**A** The number 1 hindrance is the failure of church leadership to ACTIVELY PROMOTE the restoration of this dynamic experience in their churches worship service. Notice in the Old Testament that it was the Kings, not the priests and Levites, who restored temple worship to its paramount role in Israel's national life...even though the ark of God's presence was under the custody of the priests and Levites:

\*I Chronicles 15 & 16: it was David (plus the captains and the elders) NOT ZADOK or Abiathar the priests, who prepared a tent for the Ark, a great celebration to bring up the ark, and Levites who would minister before the Ark continually.

\*II Chronicles 5 & 6: it was Solomon, not the priests and Levites who took responsibility to build the Temple and dedicate it to the worship of Jehovah.

\*II Chronicles 29:20, 27, 30: "Then Hezekiah the king rose early, and gathered the rulers of the city, and went up to the house of the Lord...and Hezekiah commanded to offer the burnt offering...and when they had made an end of offering, the king and all that were present with him bowed themselves and worshipped."

The pastors and elders must set an example for 1) pre-service worship, 2) offering the sacrifice of praise, and 3) responding physically to the spirit of God in the worship service... and then actively teach on the Song of the Lord, so that an atmosphere of faith and expectancy is in the services.

\*I Chronicles 15:1, 16:1: "David...prepared a place for the Ark of God, and pitched for it a tent...so they brought the ark of God, and set it in the midst of the tent that David had pitched for it: and they offered burnt sacrifices..."

The pastor and elders are commanded in God's word to prepare a physical facility suitable for the worshipful expression choral singing, a symphonic orchestra, and symbolic movement, choreography, or drama according to Psalm 68:24-26:

"They have seen Thy goings O God...my King in the sanctuary. The singers wait before, the players on instruments followed after; among them were the damsels playing with timbrels. Bless ye God in the congregations ... from the fountain of Israel." (see also Psalm 87)

In this famous Psalm, King David is equating the flow of God's presence in the performing arts with the fountain of Israel which brings national blessing and victory over surrounding enemies. So we can conclude that the place of worship was carefully designed so that these worshipful expressions could flow like a river.

**Q** What practical ways can the sanctuary be adapted by church leaders to be more conducive to this flow of the Song of the Lord?

**A** There are 3 main things church leadership should consider in planning for an adequate place of worship:

- 1) adequate stage space for choir, orchestra and multimedia special productions.
- 2) adequate line of sight for both platform ministry and congregation.
- 3) adequate sound reenforcement for both platform ministry and congregation.

**Q** How does one determine adequate square footage for the sanctuary stage?

**A** Follow these simple steps:

- 1) Determine maximum church growth in your present facility; how many worshippers could your sanctuary hold if full?
- 2) Multiply that number by 1/10. At least 10% of the worshippers should be in your choir, orchestra, etc. (at least for special productions)
- 3) Each orchestra member needs 1 square yard (9 square feet) and each singer needs 4 square feet. Ratio of singers to orchestra should be about 3:1.
- 4) Compute projected stage space needed in square feet. For example, a choir of 60 and orchestra of 20 would need a minimum of 420 sq. feet.

Compute dimensions. Depth is important for big multimedia productions and should not be less than 1/2 the stage length. In the above example:

$$420 \text{ sq. ft.} = \text{Length} \times \frac{1}{2} \text{ Length (or depth)}$$

$$420 \text{ sq. ft.} = \frac{1}{2} \text{ Length}^2$$

$$840 \text{ sq. ft.} = \text{Length}^2$$

$$29 \text{ feet} = \text{Maximum Length}$$

$$14.5 \text{ feet} = \text{Minimum Depth}$$

**Q** What about enhancing line-of-sight?

**A** Arrange seating area of elders, pastors, etc., so that; they can comfortably see and hear the worshippers, but, they are not interfering with the congregations view of the worshippers.

**Q** What about sound considerations?

**A** This is a subject worthy of an entire seminar. But, suffice it to say for now that:

- 1) a reputable sound engineer should be consulted to determine a. the audial characteristics of your sanctuary (hot spots, dead spots, decay-times, etc.) b. the right kind of sound reenforcement system to compliment the sanctuary's audial characteristics.
- 2) all sound reproduction personnel be "under the hands of" the appointed Chief Musician.
- 3) the Chief musician should be the one to requisition equipment according to the consultation of the sound engineer.



Q Our leadership actively promotes the Song of the Lord in our church, but we still have problems. What other hindrances are there?

A Let's tackle that one in our next issue!

## AFTERSHOCKS FROM SYMPOSIUM '80: *Worship, Healing and Harvesting*

On Thursday evening, August 7, at SYMPOSIUM '80 in Santa Ana, CA, there was a tremendous flow of worship, spiritual song, and prophecy. The climax of that evening came when Mike Herron, Music Minister at Bible Temple, Portland, OR, has a vision of revival-fire spreading across the United States and Canada as delegates returned to their assemblies ablaze with zealous worship. He then outlined an imaginary map of the United States on the platform of Living Faith Church and asked the delegates to gather in the vicinity of their state, where upon he and some of the other ministry prayed and laid hands on the 'torch-bearers'. ZIONSONG is happy to report that, just a month later, this prophecy is beginning to 'cook' in many regions:

\*Claremont Christian Center, Claremont, CA: Gary ("Here Comes Jesus") Roberts reports that several singers and instrumentalists who attended Symposium '80 felt led to wait on the Lord in worship Monday through Wednesday evenings and Saturday, eight to ten in preparation for an upcoming pre-convention with Jack Willis in mid-September. As the singers and players began to 'give Him honor, and glory, and power', Jesus came down in a special way to release His Song, especially among the instruments. More musicians and worshippers came out as the times of sustained powerful praise lasted up to two hours. The tide of God's Spirit was so high, the worshippers decided to continue their 'evening sacrifice' through Friday September 12 (that service finally ending at 1 am Saturday morning!)

Jesus did many beautiful things during this powerful Week of Worship. One night there was a 5-minute Song of the Lord on flute which produced a real sense of the Presence of Christ as Healer. There were 10 documented healings, ranging from back problems to allergies. A group of Baptist onlookers were filled with the Holy Ghost; others were 'slain in the Spirit' for a number of minutes. The most outstanding healing came when Pastor Tony Alward prayed for a woman who had leukemia and a cancerous growth on the back of her neck. Pastor Tony reports that he could feel heat coming from his hands as he prayed for the growth, which began to visibly shrink. The healed woman led her doctor to the Lord previously, and led a lab technician to the Lord after he had done several blood-tests which revealed that the woman had been healed of leukemia. The healed woman also laid hands on another woman in the hospital who had a cancerous growth and she was healed. The main theme of the Song of the Lord during this 'worship week' at Claremont was 'Publish God's Acts Among the Heathen'. As worshippers went into their respective places of employment, education, etc., sharing their experiences of this week, many visitors have come out for services at Claremont Christian Center.

\*Shiloh Fellowship, Little Rock, AR: On Saturday, August 29, music minister Robbie Carder gathered his music department in a shopping center parking lot and they began to worship the Lord openly before the people. During the service the following Sunday morning, prophecy burst forth that God would add to the worshippers of that assembly and use them to display His glory in public places. Since that time over 100 people have presented themselves as candidates for choir and orchestra.

\*Abundant Life Church, St. Louis, MO: Tracy Doss, music

director of Abundant Life Church, an assembly of 500 in St. Louis, reports that Symposium '80 has had a major impact on himself, his music department and the entire congregation. The night after he and his wife Debbie had heard the musical *I Will Build My Church* in the concluding service of Symposium '80, Tracy woke up in the early morning hours with a new song in his heart. At first, he thought it was one of the songs from *I Will Build My Church*, but when he realized it was a brand new 'Song of the Lord', he jumped out of bed and wrote out the lyrics and chords. A couple of hours later he received yet another new chorus from the Lord which he wrote out.

When Tracy and Debbie returned to Abundant Life, they reported to their pastor Ron Simmons on what they had experienced at Symposium '80. Pastor Simmons asked Tracy to share on the truth of the Sacrifice of Praise with the entire congregation, based on the teaching he had received at Santa Ana. The following Sunday morning, Tracy shared on the subject of the congregation bringing the Sacrifice of Praise into God's House, plus the 2 new choruses the Lord gave him. The results of his sharing were dramatic and immediate. Congregational worship is longer, more zealous and more participatory. Choir has increased and the orchestra has climbed from 5 to 15 committed worshippers. Songleaders, choir and orchestra members are already planning to attend Symposium '81 in Dallas. The choir and orchestra will minister *I Will Build My Church* as the Christmas cantata. Prayerful plans are being made to set aside dancers for worship. Church members are donating instruments to the department; one brother donated \$200 to buy new music stands. Truly God is restoring David's Tabernacle and the River of God's Song at the confluence of the Mississippi and the Missouri.

## THE SOUND SHOP

Does your choir or group have an album or cassette they would like to make available to the rest of the Body of Christ? Perhaps your church has a songbook or worship chorus cassette that would be a blessing to others. What about sheet music, teaching notes, music courses, or other music oriented personal services?

Please send us your ad, typed or printed legibly, limiting it to a maximum of six lines with 23 spaces in each line. Price: first 3 lines \$5. Each additional line \$1. Call or write us for information about larger ads. Deadline to turn ads in is the first week of every odd month.

SING PRAISES VOL. I - The songbook you've been waiting for! 75 songs of Zion put together in a beautiful wood grain vinyl sturdy 3" binder. Designed so you can add the choruses sent to you in future Zionsong issues. It can be yours for only \$12. Order now through Zionsong!

NOW AVAILABLE ON CASSETTE: "UNCHAINED" - by The Key of David. Features the trio-blend of Craig Gose, Steve and Pam Steinberg harmonizing on such songs as *The Horse & The Rider*, *Jesus Is the One*, *Lord You're the Song*, six songs in all, in stereo. Send \$6.<sup>50</sup> (includes postage & handling) to: KEY OF DAVID, 3295 School Street, Oakland, CA 94602

"Zion: this and that man were born in her"

Congratulations to Rick and Vicky Marchi, and Jim and Valery Liptak on the birth of their manchildren. To them we dedicate *I Chronicles* 25:6.

**FOR YOUR INFORMATION** ZIONSONG copyright fees: \$10 Copyright fee charged by Library of Congress and \$5 Clerical processing fee which totals to \$15 per song or package (Canada \$18). Send ZIONSONG your original music with a tape and/or written music. YOUR song may be in an upcoming issue!

ZIONSONG CLEARING HOUSE is not a publishing company but a non-profit association of Christian musicians in local churches interested in giving and receiving God-inspired music.