



# Music Notes

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## SEEING REGIONAL WORSHIP CONFERENCES AS PART OF YOUR MUSIC MINISTRY

If you are the chief musician of an assembly flowing in the Song of the Lord and other expressions of Davidic worship, you owe it to the Lord and to your community to conduct a regional worship conference. Becoming a worship conference host should be as much a part of your personal ministry as songwriting, worship leading, or choir directing. Furthermore, pastors and elders of churches enjoying the restoration of David's Tabernacle should encourage their chief musicians to put together a worship conference and make it a top priority on the church calendar.

### Worship Conference Roots

Scores of music ministers over the past few years have proven that such conferences can be a blessing to them, their church, and the Body of Christ in their community, including Dan Gardner, Clawson, MI; Hazel Sasser, Virginia Beach, VA; Jim Eschenbacher, Spokane, WA; LaMar Boschman, Little Rock, AK; and many others. Mike Herron, Music Minister at Bible Temple in Portland, OR, is a pioneer of such worship conferences. In August of 1977, he put together a music conference primarily for the Oregon-Washington area but also invited a number of chief musicians from California. Many significant developments came out of that conference in Portland four years ago. First of all, we began to recognize the effectiveness of the "teach-and-do" workshop method for initiating newcomers into the Song of the Lord. Second, we saw the need for a "clearinghouse" for sharing songs "born in Zion" with the entire Body of Christ (you could say that the vision of ZionSong was conceived at that conference). Third, we were amazed at 1) the similarity of the types of problems we experience in our growth as chief musicians and 2) how God has given us our fellow chief musicians as gifts to help our music ministry work better; we began to see the immense value of the "how-to" clinic at such a conference whereby we can benefit from the anointing, talent, training and experience of other chief musicians. Fourth, we covenanted to meet annually every August in a different region of the United States for a national worship conference (this is where the "Symposium" vision was conceived).

### How the National Conference Evolved

The following August 1978 saw over 120 worshippers gathering in Oakland, CA from every part of the United States and Canada. We began to effectively implement our discoveries from our Portland experience a year earlier by conducting powerful "teach-and-do" Song of the Lord workshops in which dozens were liberated in this Bible experience for the first time, by providing time for musicians to share new choruses and songs from their church, and by offering practical clinics in such areas as Choral Conducting, Local Church Video Programming, Producing an Album, Use of Expressive Movement in Worship, and much more. An exciting addition to the conference format was an evening multimedia presentation by the Shiloh Music Department which demonstrated the combined use of lighting, costuming, dance, and pagentry and music under the anointing.

Another outgrowth of the 1978 conference was the Lord inspiring Marjorie Barber to begin a scholarly work documenting the history of the Song of the Lord from both the Old Testament and New Testament eras.

Another significant worship conference was conducted in 1978 on the other side of the contry in Findlay, OH when Pastor Moses Vegh and Music Minister Dean Demos teamed up to host their first "Symposium". They pioneered the conference team-ministry concept (which has since become a mainstay of regional worship conferences) by bringing Mike Herron and Barry Griffing out from the West Coast to demonstrate and teach the prophetic song to scores of hungry worshippers from the Great Lakes region.

Findlay, OH, became the site of the 1979 national worship conference. Dean Demos borrowed the "Symposium" name from the previous year's music conference at Hope Temple and attached it to the national conference. The term has stuck ever since. In Symposium '79 the Lord took us into new frontiers in the Song of the Lord, especially in the area of having chief musicians prophetically conduct an orchestra with anointed hands. It was a whole new sound and dimension of God's Presence that probably could not have happened in any other way except at a worship conference attended by scores of anointed and skilled church instrumentalists.

It's interesting that each year's Symposium conference host was at one point a curious onlooker at a previous "Symposium"! Larry Dempsey, host for Symposium '80 in Southern California, came to the 1978 Symposium in Oakland for a look-see. Since then, he has become the dean of regional worship get-togethers, having coordinated nearly a dozen such events. His most recent event, *Conference On Charismatic Worship* held at Living Faith Church in Santa Ana, CA the third and fourth of April was attended by 200 delegates, 80% of which were charismatics or classical Pentecostals who had no previous exposure to the Song of the Lord and Davidic worship.

### Hunger for Restoration Worship

How did these 200 delegates get the word? "I let my fingers do the walking through the Yellow Pages," says Larry, "and gleaned the addresses of over 800 churches in the Southern California area. I then sent each one a conference brochure with a registration form. To my amazement, over a quarter of these made their conference reservation by mailing in their registration fee."

Why would scores of churches attend a conference at a church they've never heard of, just because they received a brochure? "There's a sovereign hunger among all churches today for two things, unity and worship," Larry reports. "When Pentecostals and charismatics see what such a conference could offer them, they intuitively sense that this is the next phase for them to go onto, after they've received the Holy Spirit and have learned to corporately worship the Lord. But more than anything else, I feel that the Lord blesses any faith venture which promotes unity in the Body and the worship of Jesus!"



## We Need to "Discern the Times"

Restoration churches need to shake themselves and "perceive that their merchandise is good". They need to discern "the times and the seasons" and reach out to other groups in the Body of Christ who are anxious to "buy the truth and sell it not". It's been said that the 50's was the Decade of the Power Gifts (faith, healing, miracles), the 60's the Decade of the Utterance Gifts (tongues, interpretation, prophecy); the 70's the Decade of the Revelation Gifts (word of wisdom and knowledge, discerning of spirits). The corporate worship experience of the 80's is beginning to feature a dynamic blending of all 3 categories of the charismatic gifts. Gone are the days when the song-service is a preliminary "warm-up" for the sermon. God is yoking His Word and His Worship together as complimentary prophetic expressions of His Voice (the voice of the bridegroom and bride...Jeremiah 33:11). Moreover, the Worship Experience of the 80's is becoming as much an "eye" experience as it is an "ear" experience (They have seen thy goings...in the sanctuary. Psalm 68:24), as more and more churches are making scriptural use of choreography, processions, banners, costuming, lighting, props, and other forms of pageantry. As such, this New Worship is a powerful evangelistic tool as it baptizes the senses into a Total Environment of God's Presence. Scriptures such as Genesis 49:10 and Acts 15:17 show us that corporate worship is the greatest "church growth" technique there is! The New Worship is especially appealing to the unchurched because it is so delightfully pluralistic and participatory; the Prophetic Pageantry seems to break down the classically religious barriers between platform and congregational worshippers, black and white worshippers, male and female worshippers, young and old worshippers. And yet, dignity, sanctity and order are maintained.

## Share It Or Lose It!

Yet another reason why restoration churches need to aggressively sponsor and host worship conferences is because of the Principle of Share It Or Lose It. In Matthew 25, the Lord took back the talent on the open-market. Proverbs 11:24 states that we can lose the very thing we value if we "withhold more than is meet". If worship is "the missing jewel of evangelical Christianity" as suggested by theologian A.W. Tozer, then restoration churches need to be warned not to hoard the jewelry-box, or our Lord could take our talent from us. In fact, we would do well to "trade with the same" (Matthew 25:16) within the Body of Christ. Maybe we can share a few "talents" of Worship in exchange for some more Intercessory Prayer, Church Administration, or Balanced Home Life! Historically, revival movements have lost truth not because of carelessness, but because of overzealous protectionism. A monopolistic attitude toward the restored truth invariably spells the Beginning of the End. Let us guard against erecting a wall of legalism or exclusivity around the truth of Davidic worship. On the contrary let us pray for more opportunities for our branches to go over their walls.

In summary, we at ZionSong believe that:

- \* every church which believes in the restoration of David's Tabernacle and the Song of the Lord should send a delegate to Symposium '81 hosted this year by Shady Grove Church, Dallas, TX,
- \* local church leadership should sponsor and/or host an annual interchurch worship conference for their community or region having the same basic elements as the national conference (teaching and demonstration of the Song of the Lord; teaching and demonstration of skills relating to corporate public worship; presentation of a multimedia musical, cantata, or pageant),
- \* restoration churches should actively share (or exchange) their worship-related ministries with other churches upon invitation (choir directors, teachers, singing groups, musicals, dance/drama troupes, etc.).

We at ZionSong want to provide you with whatever resources we can so you too can enter into this ministry of sponsoring a worship conference in your area. In future issues of Music Notes, look out for faith-building articles, interviews, and reports that will encourage you as you enter into Isaiah 40:9, "O Zion, that bringest good tidings, get

thee up into the high mountain...lift up thy voice with strength... be not afraid...say unto the cities of Judah, Behold Your God!"

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## ASK MARJORIE #5 Why Did God Give Music for the "Lament"?

When we lament, we feel and show deep sorrow, grief, and regret. This is such an intense emotional overloading that we need the help of music to lift our expression to God. This was discovered hundreds of years ago. The Old Testament contains many fine laments, and it is known that many other ancient nations had special music for mourning. Not only funeral dirges were set to distinctive sad music but national disasters were set into prayer songs using similar musical patterns.

Our Bible contains one entire book dedicated to the expression of lament, and called quite aptly "Lamentations". This consists of five elegies set to mournful music. These five "rolls" as the Jews speak of the poems, are sung as an important part of the mournful songs on the ninth of Ab, the day of mourning in commemoration of the destruction of the Temple.

### Catharsis the Desired Result

Four of these poems are "acrostic". This means that they are set up in a special order based on the alphabet. In chapter three, each Hebrew letter is used three times in a row, each beginning the next line. The purpose of the alphabetic introductions seems to be as a prod to complete expression of grief. Completeness was often spoken of as "from aleph to tau", or as we would say "from A to Z". God has purposed for the entire cycle of this expression, however, and music honoring the person or event is often a means of catharsis. Often the sense of loss is made more vivid by lyrics reminding everyone of the glories of the past in contrast to the dismal future - - the technique of "tragic reversal".

More songs in our Psalter belong to the category of individual lament than any other. This is to be expected since the Psalms - - or literally "harp song" - - were the spontaneous overflows of the heart Godward. It is normal for us to direct our cries to the God of our help. The circumstances in which these mournful but musical calls were born are as varied as human need. All our infirmities are represented here: sickness, enemies, fear, confusion, dryness, imminent death, exile and the like.

Since prayer is assisted by the Holy Spirit, we soon see evidence of His undergirding hope in these Psalms. The songs go on from the basic call or plea for help and description of the plight to solid expression of confidence in God's faithfulness and expectation both of the deliverance and His judgment upon our foes. At the heart of the lament, however mournful, is a trust in God! Some fine examples of the individual lament are Psalms: 3, 5, 6, 7, 13, 17, 22:1-21, 25, 27, 28, 31, 35, 38, 42, 43, 51, 54-59, 63, 64, 69-71, 86, 88, 109, 120, 130, 139-143.

### Laments As Corporate Worship

Communal laments are more formally structured than the individual laments. This is to make it easy for a large congregation to perform them together as a means of corporate prayer. Any kind of national emergency became the occasion for the performance - - and usually, the composition of new - - communal laments. A locust plague, an invading army, famine, or drought, or the destruction of Jerusalem, all commanded the nation's attention in seeking God, especially when people knew that national sin was behind the calamity - - the chastening hand of the covenant God!

Communal laments rest heavily upon the recall of covenant as the basis for calling upon God in faith. These songs usually celebrate God's help in the past and then express confidence in His undying covenant mercies which will move Him to continue to favor His people in this time of need. Good examples of the communal lament are seen in Psalms 44, 60, 74, 79, 80, 83, 106, 123, 126, & 143.



## Mercy and Truth

The lament which centered most upon a thorough turning from sin, including expressing genuine sorrow for what it cost God, are known as "penitential" psalms. In submission to God the sinner acknowledges the justice of God, but through accepting truth he is also free to ask for mercy. The early Church recognized seven penitential Psalms: 6, 32, 38, 51, 102, 130, & 143. Many times these were sung as litanies accompanying processions after all night vigils and preparing for the celebration of the Lord's Supper.

Lament is characterized not only by its sadness but by its intensity. This is no routine mumbling or mechanical devotion, but prayer in earnest because of the painful prodding of the pressures of life. It is not unusual for a lament to open with a question such as "why?" or "how long?". These are by no means theoretical musings. These are basic reactions of heart, screams transformed into acceptable dirge music, by saying in their intensity: "I don't understand..." or "I can't stand it any longer!" The music serves as a vehicle of catharsis, enabling the afflicted to unload negative feelings through a constructive outlet - and be heard.

## Distinctive Communication

Music itself is a language. Biblical music was always seen as transport for the inspired word. Oriental music is expressed through melody and rhythm. Distinctive types of messages must be communicated within this framework.

The lament is given a poetic rhythm or meter all its own. Most Psalms are 3+3, or balanced in stress between the two parts of the statement expressing parallel thoughts. The lament possesses the distinctive "kinah" meter which depicts sorrow through its "limp" or 3+2 imbalance, perhaps suggestive of sobbing.

The lament is further marked by its characteristic mode. Modes established patterns for the grouping of notes. Recognizable motifs came to be associated with specific modes. In the synagogue different modes were developed and associated with various portions of Scripture to be cantillated. Likewise in prayer modes certain patterns came to be associated with specific avenues of emotional release.

"Tefillah", or prayers, were developed in several easily distinguishable modes. The entire spectrum of human emotion was provided for in these prayer songs. On the one hand, joy and triumph were celebrated through the "Hallel" and in "Zemiroth" (or hymns). Petitions were extended to God in the "Techina" mode; confession was made in "Vidui". The "Seleicha" or intercession for pardon, and "Kina" (lament) were the most intense. They were heavy duty cables capable of handling the full load of human anger and grief, and transforming these into prayer songs.

## Spontaneity a Key Element

Finally, the lament is set apart from many other prayer songs by its unusual encouragement of impromptu modifications. In the Temple, and especially in the synagogue, and even in the early Church, individual spontaneity was highly valued as an evidence of sincere fervency in prayer and full outpouring of emotional reaction. To make room for this, singers were encouraged to extend the final tone of some phrases. Usually a final vowel was stretched to include wandering melody of its own, or "melisma".

Closely related to this lengthening of the ending syllable into melisma, was taking more time for each articulation - making every word deliberate and dramatic. At these times original music and stylistic variations were often the expression of sincerity and deep emotional involvement. This was particularly desirable when singing a funeral lament for a relative or close friend. One of the most beautiful examples of such a heartfelt lament was given to King David when mourning the loss of Saul and Jonathan.

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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, Ohio, 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, California 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 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 SONG OF THE LORD? PART 4

**Q** In past issues you've discussed a number of hindrances to the Song of the Lord and how to overcome them. By the end of the last issue we had worked our way up to the point in the song service in which the appointed singers and players are entering into free worship and ready to introduce the prophetic song. Could you discuss in this issue HOW THESE APPOINTED WORSHIPPERS CAN WIDEN THE CREATIVE SPECTRUM OF THE SONG OF THE LORD, especially during this time of the Anointed pause, or "selah"?

**A** For starters, the worshipleader, appointed singers and platform ministers should put their own prophetic flow on "pause" so that the appointed instrumentalists can begin the Song of the Lord. We discussed this point thoroughly last issue. Please recall that it's the Bible pattern to allow your instrumentalists to introduce a prophetic melody and mood:

*"And when the burnt offering began, the Song of the Lord began with the trumpets, and with the instruments ordained by David..." II Chron. 29:27.*

...not with singers!

**Q** What then, are some of the guidelines for the orchestra as they introduce the prophetic song during this Anointed Pause?

**A** The orchestra should avoid demonstrating Polyphonic Babylon and work toward developing an Accompanied Song.

**Q** Polyphonic Babylon?

**A** We refer to the tendency of orchestras (of churches with charismatic-worship) to introduce prophetic melodies, arpeggios, and cadenzas...all at the same time! The guitarist is playing his hottest "lead" licks, the drummer is laying down his most awesome fills and rolls, the pianist is treating the listener to a display of keyboard technique that would evoke envy from Franz Liszt, the organist is cooking on some "smokin'" black-gospel, while the other instrumentalists are doing "that which is right in their own eyes". And they're usually all playing fortissimo, especially the rhythm section. The result of this Simultaneity in the Virtuoso Style is Polyphonic Confusion and the Uncertain Sound.

**Q** What then is the Accompanied Song?

**A** Quite simply, an Accompanied Song happens when a single instrument (or single group of instruments) plays a melody and the rest of the instruments supply harmony and rhythm parts complimentary to the melody line (if they play at all). The support



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## HE GAVE ME

He gave me eyes  
to see his glory.

He gave me ears  
to hear his word.

He gave me a tongue  
to praise his being.

He gave me hands  
to do his work.

He gave me feet  
to walk in his righteousness.

He gave me a heart  
to share in his love.

He gave his son JESUS  
to give me life.

Praise GOD, He has given me all.

This poem was submitted to ZionSong with the intent of someone putting music to it. We, therefore, ask our readers to wait on God for music to this poem. If the Lord gives you something, please send it to ZionSong so we can share it with the Body of Christ.

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