

WORSHIP CONFERENCE

a contemporary look at traditional worship

HEBREWS 12:28-29

SPONSORED BY
SOUTHLAND CHRISTIAN MINISTRIES

HOSTED BY
COLONIAL HILLS BAPTIST CHURCH



A Note from Mike Herbster: (Conference Coordinator)

Thank you so much for coming to be a part of our first worship conference. Hebrews 12:28-29 stands as our theme verses for this conference: “Wherefore, we receiving a kingdom which cannot be moved, let us have grace, whereby we may serve God acceptably with reverence and Godly fear: for our God is a consuming fire.”

Our desire for this conference is to take a “contemporary look at traditional worship.” Our burden has grown out of a seeming decline in conservative Christian music. As this music has grown and become common-place, the historical and traditional stand for conservative Christian music has declined .

We desire to champion the cause of traditional conservative music. We would like you to walk away from this conference with a stronger foundation biblically, historically, and musically, which will enable you in your continuing service for God. There is a need to examine and evaluate what we are doing and why we are doing it! Our desire is to encourage and edify one another to equip our personal lives, homes, and ministries to promote, produce, and participate in God-honoring music.

Our hope is to conserve and preserve these principles for generations to come. In coming together, my prayer is for a unity of spirit as we strengthen and elevate proper worship. We are seeking to provide practical tools for implementation for this generation and the generation to come. We desire to provide a place where the truth can be presented so the Holy Spirit can move to help believers to make wise decisions in this much needed area. We will seek to communicate the principles of Scriptures wisely, sweetly, positively, and practically to aid in encouraging intentional and inspiring worship.

A very special thank you to Colonial Hills Baptist Church for hosting the conference. We are blessed to have had Pastor Chuck Phelps and Dan Eklins intricately and selflessly investing in the logistics of the conference. A very special thanks also to my son Micah Herbster for all the work on graphic design media and marketing for the conference. Our hearts are grateful for each of the speakers who have shared this vision and agreed to help teach us this week. Our prayer is one of sensitivity to the Spirit of God and a specific plea for God to help us have acceptable worship!

Together In His Service,

Michael Herbster
Southland Christian Ministries: Director
mherbster@southlandcamp.org
Cell: 816-520-3347
Office: 318-894-9154
www.southlandcamp.org



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General Conference Information:

General Announcements:

Wifi Password – amazinggrace

Please wear your name tags

Please visit all exhibitor booths

All are welcome at the choral reading sessions but only conference paid attendees receive the music packets. **Please show your name tag in order to receive your packet.** If you are able to share the demo packets with a spouse or family member please do to ensure we have plenty of demo packets for all registrants. (Special thanks to Mac Lynch)

Please silence phones for all sessions

Note book highlights:

Please take time to look at all the advertisements and pass info on to others

Workshop session locations are noted so please see the map of facility

Note the personal schedule page and personal action plan page

If you have any questions during the conference please contact conference coordinator

Mike Herbster:

Email: mherbster@southlandcamp.org

Cell: 816-520-3347 (Text is preferred; Please include your name)

Please take time to fill out the survey on the website: www.theworshipconference.org

Meal information:

Snacks will be provided at the church in Taylor Chapel and in The Gathering place

3 meals are provided at the church: (Monday dinner, Tuesday Lunch and Wednesday Dinner)

Monday dinner and Tuesday lunch Meals will be served from the Gathering Place. Diners are encouraged to carry their meal to any of the designated rooms on the 1st floor of the Heller building. **Please show name tag for your meal (Please stay in gathering place and heller conference rooms for the meals)**

Conference participants are welcome to enjoy Colonial's Wednesday night supper in the gathering place as well (Optional) The cost is \$4.00 per person. Please sign-up and pay online at www.colonialindy.org/Wednesday-night-dinners before noon on Tuesday

Tuesday dinner and Wednesday lunch will be on your own in town

Parking:

Please park on Colonial's South Lot (to the left as you face the main entrance) or across the street from the main entrance on the "Bus Barn Lot." Colonial Christian School is open during the conference and will need the entire North Lot for carline (Note: the North Lot is the lot near any of the education wing entrances).

Media:

Live Stream: <http://www.colonialindy.org/livestream.html> Please feel free to pass this along. All General sessions will be live streamed.

All sessions and workshops will be recorded and made available for download on the worship conference website; www.theworshipconference.org

Please like us on facebook and follow us on Instagram: **The Worship Conference**

Nursery

Nursery will only be provided for the Wednesday evening service

There is a mother/baby cry and nursing room available throughout the conference.

Please take all crying or distracting children out of the workshops or services. Please sit at the back if you have young children with you.

There will be no nursery for the other sessions.

Thank you so much for joining us these few days. What a rich blessing to be together, unified around the common vision of conservative worship. I pray that we all will grow in our love for God and respond in obedience to His word. I pray we will gain tools to better influence others in this crucial area. Together we can help fellow believers to gain a “contemporary look at traditional worship.” Proper worship is not dead and we need to join together in our ministries to initiate more of a passion for conservative worship individually and corporately.

Your constructive criticisms are more than welcomed as we seek to facilitate an event with very little logistical challenges. Please feel free to suggest potential speakers and workshop conferences for consideration as well.

We hope to see you next year, January 4-6, 2021. The conference will be hosted again by Colonial Hills Baptist church. Please invite as many as you can to join us to be edified, encouraged, and challenged in our walk with God.

www.theworshipconference.org

Michael Herbster

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A Pastor's Perspective:

There is a great deal of confusion in our Baptist circles about worship, music, culture, and worldliness. This confusion often reveals itself in worship services that feature various forms of the rock genre and other pop music genres that tend to entertain rather than edify. The music of a church has a direct influence on the atmosphere of the service and its potential identification with worldly elements of our pop culture. We must, therefore, form a biblical philosophy of worship and music which mutually edify both the presenter and the hearer. Our congregational music, which is the most important aspect of music in the church, must be rich in doctrinal truth, poetically acceptable, and aesthetically beautiful. This conference will help churches, pastors, and music directors toward these goals. I applaud their efforts.

Pastor Mike Harding

First Baptist Church - Troy, Michigan

Every person is a worshipper; the question is who, or what is being worshipped. The only acceptable and proper object of worship is Jehovah God. As Creator and Sustainer of all things, he alone is worthy. There are no other gods before him or in addition to him. Also, we must worship the right God in the right way and with the right heart affections. We must think of

him in ways that are biblical and appropriate. value him with the weight and honor the Scripture demands, and put into practice the activities of worship that are pleasing to him. Conferences such as this are important, in that they remind us of our need to "worship the Lord in the beauty of holiness" and that our worship of God must be done reverently, and with godly fear, for our God is a consuming fire."

Pastor Taigen Joos

Heritage Baptist Church- Dover, NH

10 years ago, I underwent a difficult search for a conservative music pastor that was theologically and musically compatible. Most good choices weren't available and none of the acceptable colleges were producing anyone of any kind at the time. I finally found a great man, maybe the only one available. I wonder if it has gotten much better since then. The new generations have been fed the lie that church music must be progressive and in tune with a modern audience. "Conservative worship will not speak to today's heart." I must admit to a degree that is true if we are retaining a stodgy view of music because that is all we know. We must encourage God's people that the heart can be led to pure worship of God with music that is conservatively interpreted, freshly produced, and excellently executed. This kind of conference can do just that.

Pastor Mike Jones

Grace Baptist Church- Panama City, Florida

I love godly music. I love to sing it when I am alone and I love to sing it in our worship services with God's people. I believe one of the greatest values of the Worship Conference 2020 is to introduce to our church leaders a fresh way to sing the old hymns and share with us new hymns and spiritual songs that honor God and lift our hearts in worship to Him. Every year Spirit-filled men and women use their gifts to edify our churches and give praise to God by writing new spiritual songs (Eph. 5:19). The Worship Conference 2020 is going to help us all with training, encouragement, and to share the kind of music options that will help us Christian leaders. –

Pastor Scott Wendal

Valley Forge Baptist Church- Valley Forge, Pennsylvania

I lost my church sitting in the pew,” has become an all too familiar observation of many saints longing for the days when, in the words of evangelist Dr. Ron Comfort, “Preaching was king and music was queen.” Many saints point to a subtle change in music as the commencement of their churches drift from conservative, Biblical roots.

Acknowledging the ever-present danger of drift, I am excited to see the commencement of Worship Conference 2020 and its commitment to educate, equip, and encourage musicians to aspire to worship music that identifies with God’s command for His people be holy, because He is holy (1 Peter 1:15-16). Knowing we are to be imitators of Christ and not imitators of the world (1 Peter 1:14; Romans 12:2), the principles taught in this conference will inspire all who minister in music to be men and women of conviction in principle and practice.

Pastor Travis D. Smith

Hillsdale Baptist Church- Tampa, Florida

For more than a generation believers have been embroiled in what has come to be known as, Worship Wars. The Devil has no doubt been delighted and congregations have been irreparably divided about the way we worship. The worship wars have caused some to codify their conscience choosing to go along in order to get along. Still others have become fatalistic believing the battle is lost. The website of the Worship 2020 Conference announces the purpose of the conference to be, A contemporary look at traditional worship. How refreshing! For those who believe the Bible has the answer of all things related to our faith and practice, the question of the way we worship demands our utmost consideration. The worship wars will only be resolved by an in depth look at what God's Word says followed by an obedient application of biblical principles in our time. It is critical that God's people worship well.

Pastor Chuck Phelps

Colonial Hills Baptist Church- Indianapolis, Indiana

Music is certainly a gift from God and a wonderful avenue to express praise and worth to our great God and Savior. Unfortunately, there is much confusion and contention in what kind of music is appropriate and when is it out of bounds. The Worship Conference 2020 seeks to address this topic with qualified instructors who will help the attendee to connect sound, Biblical principles to appropriate execution of worship. I encourage every pastor, music leader, youth pastor, and lay staff to attend this conference. Each person will increase their understanding, appreciation, and implementation of good godly music into their ministries. God has much to say about music, and it is wise for each born again Christian to seek to understand how to incorporate it into our lives and into church ministry today. It is critical that we expose the deceptions of our culture and the carelessness of the handling of this important subject. Each person will be greatly benefited by participating in this conference. Enhancing the opinion people have of our God is the command to all believers. (1 Cor. 10:31) If you are interested in how we can accomplish this command through good, godly music, please join me at this year’s Worship Conference.

Pastor Tim Berlin

Faith Baptist Church – Warren, Michigan

We live in a time in which the matter of worship style is left pretty much to the whims of individuals. Because of that, many churches, though they may not say so, decide what they will call “worship” and somehow expect our Lord to like and accept it. Psalm 96:9 speaks of worshipping the Lord “...in the beauty of holiness...” while Judges 21:25 speaks of “...every man did [is doing] that which was right in his own eyes...” Israel, in the context of the verse in Judges, was in disobedience and disarray. Psalm 96:9 is where we should be, allowing the holiness of our God to be the standard while Judges 21:25 is where many are in the matter of worship. It is fearful to imagine where our churches will be in the short few years ahead if this trend continues. May this conference give guidance and resolve in worshipping the Lord in a way honoring and pleasing to Him.

Pastor Jeff Bailie

Faith Baptist Church- Pensacola, Florida



We live in a day when many churches are slipping into the spirit of compromise by way of cultural relevance, convenience, sensationalism, and poor theology. This spirit is creeping into the minds and everyday lives of believers; pushing fundamental, bible-believing churches in directions we never thought we would go. Finding ourselves in a culture with such a low view of God, it is necessary that Bible-believing church leaders and laymen come together in a conference such as this to encourage and remind ourselves that true worship is a constant state of heart and mind toward knowing and pleasing God. This knowledge will drive our motives and actions both personally and corporately in our local church. We are offering a Biblical philosophy of worship and practical helps to carry it out that will strengthen you personally and equip your mind with principles of discernment to help steer you away from the spirit of compromise.

Pastor Rick Arrowood

Crosspointe Baptist Church- Indianapolis, Indiana

We live in a rapidly changing world where things are being turned upside down and reinterpreted according to the popular opinion of a spiritually weak culture. There is a growing need for a revival of strong, meaningful music that leads to God-honoring worship rather than amusement and entertainment. I believe this music conference will be refreshing to all who attend. It is a stand in the gap gathering of church music leaders, whose desire is to keep the highest music standard possible in the local church. We are in desperate need of music that is truly Christ-exalting, full of doctrinal teaching and spiritually contemplative. It should resonate with a joy and peace that only true worship can bring (Ephesians 5:19).

Pastor Bill Egerdahl

Grace Baptist Church- Columbia, South Carolina

Much Has been made of the topic of worship over the last 10 years. Certainly it is the most important aspect of the Christian life. The continued study and application of the topic of worship is regularly necessary in the believers life. As church leaders we know that worship is not contained merely to gathering together three or four times a week in our services. Worship in the Bible is a lifestyle For the believer. The ascent psalms in the Old Testament are proof of that. Just considering Psalm 15 one can see that the character of the worshiper is of upmost importance as they live their lives in preparation for corporate Worship. I pray this Worship Conference compels us to know that we learn the character of God as we live in the presence of God each day of the week. Only then will corporate worship mirror that holy and distinct character of God when our sheep gather together before the Lord.

Pastor Tim Potter

Grace Church of Mentor— Mentor, Ohio



Exhibitors and Advertisers

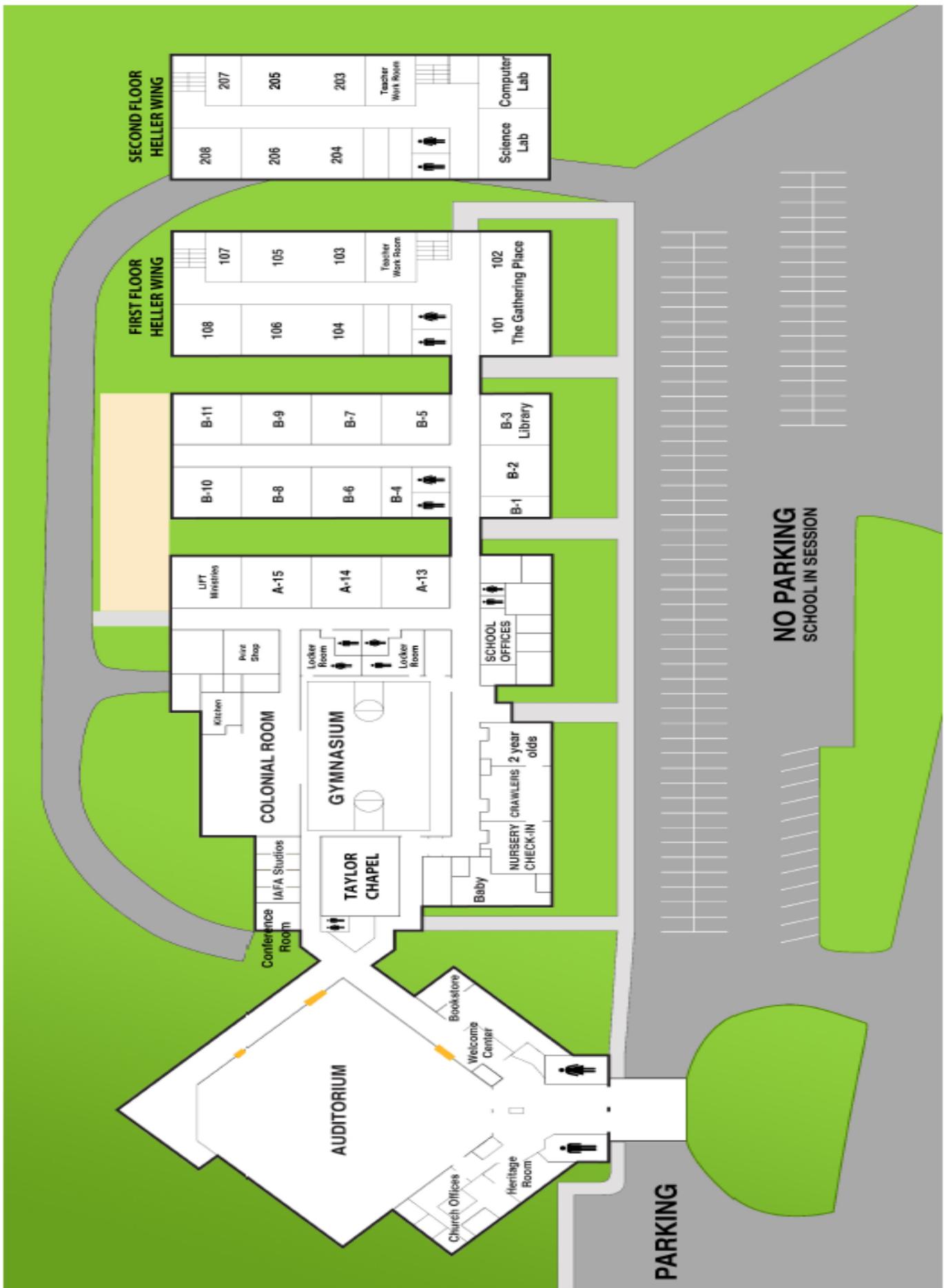
Exhibitors:

- ❖ Majesty Music/Patch the Pirate ~ Adam and Megan Morgan, Shelly Hamilton ~ *majestymusic.com*
- ❖ Southland and Southland Music Services ~ Mike and Amy Herbster ~ *southlandcamp.org*
- ❖ Maranatha Baptist University ~ Mark Herbster, David Ledgerwood ~ *mbu.edu*
- ❖ The Wilds Christian Camp ~ John Bott, Matt and Christy Taylor ~ *wilds.org*
- ❖ Gospel Fellowship Association ~ Brad McKenzie ~ *gfamissions.org*
- ❖ Forever be Sure ~ Heather Schopf ~ *foreverbesure.com*
- ❖ Architectone ~ Jack Berry ~ *architektone.com*
- ❖ American Council of Christian Churches ~ Dan Greenfield ~ *acc4truth.org*
- ❖ Sound Foundations ~ Anna Ferraro ~ *familyconferences.org/soundfoundations*
- ❖ Appalachian Bible College ~ Jeremy Yowell ~ *abc.edu*
- ❖ Mieczkowskis ~ Mieczkowshi Family ~ *ocmsstringcamp.org, sfzstringcamp.org*
- ❖ Noteworthy Music ~ Scott and Jill Johnson ~ *noteworthyministries.org*
- ❖ Seth and Moriah Custer Music ~ Seth and Moriah Custer ~ *custermusic.com*
- ❖ GWSW Fine Arts Camps ~ Garen Wolf
- ❖ International Baptist College ~ Michael Bryson ~ *ibcs.edu*
- ❖ Bob Jones University ~ Dr. Seth Custer, Dr. Greg Steikes ~ *bju.edu*
- ❖ Ambassador Baptist College ~ Doyle Robertson ~ *ambassadors.edu*

Advertisers:

- ❖ Southland Christian Camp
- ❖ Bridge to Campus
- ❖ Southland Music Services
- ❖ Noteworthy Music
- ❖ Wilds Christian Camp
- ❖ GFA (Gospel Fellowship Association)
- ❖ Majesty Music
- ❖ Maranatha Baptist Seminary
- ❖ Maranatha Baptist University
- ❖ International Baptist College
- ❖ Faith Baptist Bible College
- ❖ Appalachian Baptist Bible College/ Alpine Christian Camp
- ❖ American Counsel of Christian Churches
- ❖ Architect One
- ❖ Murdock Music
- ❖ Mieczkowski Music
- ❖ Jantz Music
- ❖ Camp Impact
- ❖ Al Smith Ministries





Conference Schedule

Monday Jan. 6

- 12:00-2:00 Exhibitors set up
- 1:00- 4:00 Registration
- 2:00- 4:00 Exhibitors Open
- 4:00- 5:00 Main session #1 (Pastor Chuck Phelps)
- 5:15-6:30 Dinner at the church
- 6:00- 7:00 Exhibitors open
- 7:00- 8:30 Main session #2 (Dr. Greg Steikes)
- 8:30- 9:30 Choral Reading Session #1

Exhibitors open following dismissal

Tuesday Jan. 7

- 8:00-8:30 Exhibitors Open
- 8:30-9:30 Main session #3 (Dr. Seth Custer)
- 9:45-10:45 Break outs #1:
- 11:00-12:00 Main Session #4: (Mark Herbster)
- 12:15-1:15 (Lunch at Church)
- 1:30- 2:45 Choral reading session #2
- 3:00- 4:00 Break outs #2:
- 4:15-5:00 Panel discussion (Mike Herbster Moderator)

Exhibitors open following dismissal

- 5:00-7:00 Dinner break: (Eat out in Town)
- 7:00- 8:45 Main session #5: (Tim Fisher)

Exhibitors open following dismissal

Wednesday Jan 8:

- 8:00-8:30 Exhibitors Open
- 8:30- 9:30 Main Session #6: (Mark Herbster)
- 9:45-10:45 Breakout sessions #3
- 11:00-12:00 Main Session #7 (Adam Morgan)
- 12:15- 1:30 (Lunch out in town)
- 1:45-3:00 Choral Reading session
- 3:15- 4:15 Break outs #4:
- 4:30-5:15 Panel Discussion (Mike Herbster moderator)

Exhibitors open following dismissal

- 5:30- 7:00 Dinner at Church
- 7:00- 9:00 Hymn sing/ Main session #8: (Dr. Greg Steikes)

Exhibitors open following dismissal

Note: Exhibitors will be open also between all sessions



Breakout session #1

- ❖ Communication and Music: Why musical sound matters-
Dr. Doug Bachorik- Taylor Chapel ~ *pg. 23-25*
- ❖ Nuts and Bolts of an Effective Music Program -
David Smith – Heller 103-105 ~ *pg. 26-30*
- ❖ Developing Music Guidelines for your local church-
Greg Murray – Heller 104-106 ~ *pg. 36*
- ❖ The Question of Hymnology -
Phil Gingery –Heller 107 ~ *pg. 32-34*
- ❖ Unifying the Congregation Through Music - affirming God’s truths together-
John Weigle- Heller 108 ~ *pg. 31*
- ❖ The Role of the church Pianist: Hymnplaying and accompanying the service with purpose-
Amy Herbster - Gathering Place ~ *pg. 35*
- ❖ Vocal Technique Workshop: Singing Basics-
Megan Morgan and Jason Hamilton - B-2 ~ *pg. 37-38*
- ❖ A Definition and History of The Contemporary Worship Movement-
Dr. Greg Steikes – Auditorium ~ *pg. 39-40*

Breakout session #2

- ❖ Exciting Congregational Singing -
Frank Garlock - Taylor Chapel ~ *pg. 56-58*
- ❖ Rehearsing for Discipleship: Practical suggestions to achieve important goals-
Dr. Doug Bachorik – Heller 103-105 ~ *pg. 42-43*
- ❖ Come Children Join to Sing -
Scott Johnson - Heller 104-106 ~ *pg. 48*
- ❖ Educational: Home School Research Study- Inside the Musical World of Homeschoolers-
Dr. Ledgerwood- Heller 107 ~ *pg. 44-46*
- ❖ Why I Don’t listen to CCM:
Shelly Hamilton - Heller 108 ~ *pg. 51-55*
- ❖ Purposes and Strategies for incorporating strings in worship -
Anna and Melody Mieczkowski - Gathering Place ~ *pg. 50*
- ❖ Aspiring Song writers workshop:
Dr. Michael Bryson- B-2 ~ *pg. 47*
- ❖ Lost in Translation: Generational Issues-
Adam Morgan - Auditorium ~ *pg. 49*

Breakout session #3

- ❖ Shaping the Pattern for Worship in the Church-
Dr. Greg Steikes – Taylor Chapel ~ *pg. 83-86*
- ❖ Sing to the Lord a New Song, But Where to Find One? Resources for finding and using newly-written, traditional hymns and songs in congregational worship. Home-Grown Hymns How to cultivate and inspire hymn writers and composers in your own church-
Dr. Michael Bryson - Heller 103-105 ~ *pg. 62-63*
- ❖ The Question of a Hymnbook and Questions to Ask about Hymns-
Phil Gingery- Heller 104-106 ~ *pg. 81-82*
- ❖ Starting Young Instrumentalists-
Scott Johnson - Heller 107 ~ *pg. 80*
- ❖ Breaking the Routine - get your service order planning out of the ruts-
John Weigle – Heller 108 ~ *pg. 79*
- ❖ The ABCs of Choral Conducting-
David Smith - The Gathering place ~ *pg. 64-65*
- ❖ Choral Arranging -
Shelly Hamilton - B-2 ~ *pg. 66-*
- ❖ Teaching Discernment to the Next Generation-
Dr. Seth Custer - Auditorium ~ *pg. 61*

Breakout session #4

- ❖ Exciting Congregational Playing-
Shelly Hamilton - Taylor Chapel ~ *pg. 108-110*
- ❖ Shepherding the musical heart of a child-
Amy Herbster - Heller 103-105 ~ *pg. 87*
- ❖ Getting the most out of your choir-
Greg Murray - Heller 104-106 ~ *pg. 88-90*
- ❖ Isaac Watts Remembered:
Dr. Ledgerwood - Heller 107 ~ *pg. 91-103*
- ❖ Constructing and crafting Lyrics: The Science of Hymn Writing-
Andy Gleiser – Heller 108 ~ *pg. 106*
- ❖ Are We Doing What We Think We Are? Examining the effects of music styles used in #congregational singing (a report on recent case studies in traditional and contemporary worship settings)-
Dr. Doug Bachorik – The Gathering place ~ *pg. 104-105*
- ❖ The Nature of Hymns:
Phil Gingery - B-2 ~ *pg. 111-113*
- ❖ Revisiting Congregational singing:
Tim Fisher - Auditorium ~ *pg. 107*



Workshop Titles and Speakers

Keynote Speakers

Dr. Greg Steikes

Bob Jones University

Greg Steikes currently serves on the seminary faculty at Bob Jones University in Greenville, SC, and pastors Gateway Baptist Church in Travelers Rest. He and his wife, Rena have served the Lord in fulltime ministry for close to 30 years, including pastoring, teaching in Christian high schools and colleges, and conducting children's and youth ministries. Greg has completed a master's degree in communication at Bob Jones University, a MDiv at Central Baptist Theological Seminary, a ThM at Erskine Seminary, and a PhD in New Testament at Southeastern Seminary. Greg oversees the Worship concentration in the MDiv program at BJU and has been invited to address areas of music and worship in different venues over the years.



Mark Herbster

Maranatha Baptist University

Mark Herbster serves as the Dean of College of Bible and Seminary at Maranatha Baptist University in Watertown, WI. In the eighteen years prior to his move to MBU, Mark served the local church in full-time itinerant evangelism. Mark earned a B.A. in Bible from Bob Jones University and an M. Div. from Heart of America Theological Seminary. He is currently finishing his D. Min. at Central Baptist Seminary. Mark has gained valuable experience serving in the local church, traveling in itinerate ministry, and serving at The Wilds Christian Camp for many years. Under Mark's leadership, Herbster Evangelistic Ministries has produced thirteen recordings that have blessed people worldwide.



Dr. Seth Custer

Bob Jones University

Seth Custer (b. 1980) is an active composer, performer, clinician, and adjudicator, and his music is heard across the United States. An Associate Professor, he is head of the Department of Music Theory, Composition, and Technology at Bob Jones University in Greenville, SC, where he has taught since 2009. Seth and his wife, Moriah have a strong desire to promote conservative sacred music, and frequently travel the country presenting concerts in churches and schools. They are members of Faith Baptist Church in Taylors, SC, where they assist in the music program.



Tim Fisher

Faith Baptist Church

Tim Fisher currently oversees the music ministry at Faith Baptist Church in Taylors, SC. He holds a B.A. and an M.A. in Church Music from Bob Jones University. Before moving to Faith, Tim served the Lord as the owner and operator of Sacred Music Services (SMS), which he started in 1987. Tim has been involved in recording production for twenty years primarily as a freelance orchestrator. He has worked with The Wilds, Majesty Music, Lorenz Publishing, Herbst Evangelistic Association and a number of smaller organizations on about 275 recordings. Tim also taught voice, conducting, theory, and other college-level music courses at Bob Jones University for nine years.



Dr. Chuck Phelps

Colonial Hills Baptist Church

Dr. Chuck Phelps is Sr. Pastor of Colonial Hills Baptist Church. He has served as a youth pastor in Minnesota and Colorado, as a senior pastor in New Hampshire, and as a college president in Wisconsin. Pastor Phelps has been involved in full-time ministry since 1982. Since earning his doctoral degree in 1990, he has actively engaged in teaching a future generation on the college and seminary level. He has worked in numerous schools in the United States and on over 20 foreign fields as diverse as Belarus, India, Cambodia, Zambia, and Mexico. Pastor Phelps serves on the boards of Baptist World Mission, Foundations Baptist Fellowship International, and Gospel Fellowship Association.



Adam Morgan

Majesty Music

Adam Morgan is an attorney, composer, and the president of Majesty Music in Greenville, SC. In 2014, he and his wife, Megan, began writing and producing the Patch the Pirate adventure series, and together they have composed over 80 songs. Adam received a B.A. in Humanities from Bob Jones University and a Juris Doctor from USC School of Law. He currently serves as an elected member to the South Carolina House of Representatives.



Workshop Speakers



Andy Gleiser | Evangelist

Masters of Ministry, Northland International University

BA Pastoral Studies, Bob Jones University

Author of *Constrained by Christ*, *Embrace the Cross*, *It's Still the Cross*, and more.

www.andygleiser.com



Scott Johnson | Music Teacher

BA Church Music, Bob Jones University

Music Teacher (Live & Skype Lessons)

www.noteworthyministries.org



Dr. David Ledgerwood | Maranatha Baptist University

DMA Music Education, Boston University

MA Music Theory and Composition, Indiana University of Pennsylvania

MA Sacred Music from Pensacola Christian College

BS Music Education, Indiana University of Pennsylvania

www.mbu.edu



Shelly Hamilton | Majesty Music

Pianist, composer, arranger, and recording producer

Authored and compiled the three-volume *Hymnproviser Piano Series*

www.majestymusic.com



Dr. Michael Bryson | International Baptist College

DMA Composition, University of Houston's Moores School of Music

MA Church Music, Bob Jones University

BA Piano, California State University

www.michaelsbryson.com



Mac & Beth Lynch | Catawba Springs Christian Church
Director of Music at the Wilds Christian Camp for 30 years
Author, composer, producer of dozens of songs and recordings
Author of When God is Near, I Will Follow, and Don't Be Afraid
www.catawba.org



Dave Smith | Grace Baptist Church
Conductor, composer and clinician.
Son of Al Smith
Executive Director of Al Smith Ministries
www.gbcwc.org



Amy Herbster | Southland Music Services
BS Music Education, Bob Jones University
Hymn-playing instructor
Producer of Star of Wonder and Grace to Glory piano recordings
www.southlandcamp.org



John Weigle | Faith Baptist Church
Has served for 20 years both on pastoral staff and as an itinerant evangelism
Specializes in church and christian school music
www.faithbaptistwarren.org



Megan Morgan (Hamilton) | Majesty Music
Specializes in writing, arranger, and composer
Author of The Greatest Story Ever Told, Behold the Lamb, and Stay the Course
www.majestymusic.com



Greg Murray | Murray Music Ministries
BS in Music Education
MA in Church Music
Has served 19 years as a music evangelist
www.murraymusicministries.com



Phil Gingery | Bible Baptist Church

30 years Assistant Pastor and Minister of Music Bible Baptist Church West Chester, PA
Doctor of Music and Doctor of Pastoral Theology, Bob Jones University
Master of Music, voice performance, Bob Jones University
Master of Ministry, BJU
B. A. voice performance, BJU
www.bbwcws.com



Douglas Bachorik | Bob Jones Memorial Bible College

Director of music studies
Missionary to the Philippines
Specializes in Theology of music and conducting



Melody & Anna Mieczkowski | Mieczkowski Family Music

Specialize in string performance
www.mieczkowskifamily.com

My Personal Schedule

Session Day and Time	Session Title	Speaker	Room
Tuesday, Jan 8th 9:45-10:45			
3:00-4:00			
Wednesday, Jan. 9th 9:45-10:45			
3:15-4:15			

Conference Notes

Worship that Pleases God

Hebrews 12:18–29

Greg Stiekes, PhD

The Letter to the Hebrews functions as the premier New Testament commentary on the subject of worship, and the climax of the letter, Heb 12:18–29, ends with a concern that believers worship God in a way that pleases him (12:28). According to this directive, we know that there must be a way to worship God that he desires better than others, and we who were created for worship should pursue that method eagerly. How, then, does this passage define the kind of worship that pleases God? Worship that pleases God is marked by at least three essential qualities:

1. **Worship that pleases God is predicated upon new spiritual realities (18–24).**

The author of Hebrews contrasts worship under the Mosaic Covenant with worship under the New Covenant by means of two mountains, Sinai and Zion. Although there is a strong measure of continuity between Old and New Testament worship, here he uses these two mountains to highlight the remarkable new spiritual realities that we must be aware of when we approach God in worship.

a. The Old Worship at Mount Sinai (18–22)

The verb translated “come unto” means to draw near in reverence or worship. The author begins this section by summarizing what we have *not* drawn near unto in NT worship.

(1) We have not come unto something the physical or temporal (18–19).

(2) We have not come unto something fearful (20–21).

(3) We have not come unto something aloof or inaccessible (19, 20).

b. The New Worship at Mount Zion (22–24)

In contrast to the distant worship at Sinai, believers now worship in full awareness that they have “come unto” seven new spiritual realities:

(1) We have come unto the heavenly Jerusalem (22a).

(2) We have come unto a festive host of angels (22b).

(3) We have come unto the church of the firstborn who are registered in heaven (23a).

(4) We have come unto the Judge, the God of all (23b).

(5) We have come unto the spirits of justified ones perfected (23c).

(6) We have come unto the New Covenant Mediator, Jesus (24a).

(7) We have come unto the sprinkled blood that speaks better than Abel’s (24b).



COMMUNICATION AND MUSIC IN THE BIBLE

Introduction

I. Definitions

A. Medium - “a means by which something is communicated or expressed”

B. Communication - “the imparting or exchanging of information by speaking, writing, or using some other medium” [Oxford]

Music (or musical sound) - “an art form whose medium is sound and silence. Its common elements are pitch (which governs melody and harmony), rhythm (and its associated concepts of tempo, meter, and articulation), dynamics, and the sonic qualities of timbre and texture” [Wikipedia]

II. Communication without words

A. Through a _____ medium

1. God through _____ - Romans 1.18-23 (echoing Psa. 19.1-4)

a. Truths conveyed

1. God _____
2. He has the _____ to do anything He wishes
3. He has always had that _____ and always will
4. He is a transcendent, divine or spirit being

b. Truths received

1. those who receive it *hold* [suppress] the truth
2. *the...things...are clearly seen*
3. *being understood*
4. *when they knew God*
5. they are without excuse (accountable for the information communicated)

c. Medium of communication (by [‘in’ or ‘through’] *the things that are made*)

1. _____
2. _____
3. _____

d. Extent of communication

1. _____
2. Cross-cultural
3. Cross-chronological
4. Emphasized in Psa. 19
 - a) The background of the ‘audience’ does not matter - everyone understands what is being communicated
 - b) The medium of communication does not include words, yet communication is clear and universal.

2. Other examples of communication through visual media, without words or speech

a. From God’s creation: Acts 14.17, 17.22-28, Job 12.7-10, Psa. 8.1-4, Job 22.12-13, 40.15f, Psa. 104, Isa. 40.21-28

b. From man’s creation: Eze. 43.10-11

III. Communication with spoken words

A. General - Heb. 1.1-2

1. Words have _____
2. Context _____ or limits the meaning



IV. Communication without words

A. Through an _____ medium

1. Communication through _____ - many references to the effect of sound, especially the sound of the human voice, exclusive of words spoken or sung: Lev. 9.24, I Kings 8.28, Isa. 13.4 & 6
2. Communication through _____ sound, without words - the difference between language and music: there are many different languages; there is only one musical 'language' with a huge vocabulary, a universe of contexts, syntaxes, and grammars.
 - a) Assigned _____ (individual or culturally bound): Exodus 19.13, Leviticus 23.24, Numbers 10.2-10, I Samuel 13.3
 - b) _____ expression (culturally connected, fundamentally universal level)
 1. I Chronicles 25.1 (proclaiming truth through instrumental music)
 2. Job 21.12 (joy received from musical sound)
 3. Psa. 33.2 (giving God praise through instrumental music)
 4. Isa. 23.16 (musical sound that is sweet/enticing)
 5. Isa. 24.8 (mirth, rejoicing, joy – all expressed through instrumental music)
 6. I Cor. 14.7-8, 10-11, 15 (showing the similarities between speech and singing)
3. Communication 'reach'
 - a) Individualistic
 - b) Cultural/societal
 - c) Universal
 1. Human traits shared by all -
 2. Physiological nature of music -
 3. No Babel-music _____: When God 'struck' mankind with a multiplicity of languages, there is no evidence in the Scriptures that He did the same with music; it appears that as the clans divided and moved from Babel they left with the same kinds of music in their minds, hands, and ears. Many things would contribute to the many styles of music that have come into existence, but the universality of various aspects of music creation and practice would all support an original musical 'language'
 4. Examples –

V. Summary, based upon I Cor. 14

A. Communication

1. Communication without words or speech is possible.
2. Speech and music operate in similar fashion, but do not function in exactly the same way.
3. Musical sound is volitional in nature
 - a) The creator of a musical expression controls the use of the various elements of music
 - b) The performer or active participant controls the manner of presentation or performance of the musical sound
4. Musical sound carries meaning
 - a) There can be confusion or disagreement about what a particular musical sound is communicating
 - b) All kinds of music carry meaning
 - c) Knowledge and experience in a particular type of music enhances accurate reception
5. Music can carry meaning successfully to a specific receiver, but there can be unintended or ambiguous meaning

B. Communication through music in a local church: since music is a mode of communication, several issues must be considered.

1. What kinds of existing music styles are 'clearly understood by all the members of a specific local church?'
2. What meanings seem to be intrinsic to each style?
3. Does anything in the intrinsic meaning of a style make it potentially suitable for worship or edification?
4. Does anything in the integral meaning of a style make it potentially unsuitable for worship or edification?
5. Is a specific music style under consideration capable of carrying the needed meanings to accomplish 'teaching and admonishing'?



6. Do the creators and ‘performers’ in a local church understand how to manipulate the various elements of music to accompany and communicate truth (‘the word of Christ’)?

C. Help for discerning the ‘spirits’: I John 4:1 and I Thessalonians 5:21-22

1. What do the originators of the style say about it?
2. What do a broad range of experts/trained musicians say about it?
3. What kind of effect does it have in your culture or society?
4. What do truly spiritual/biblical leaders say about it?
5. What kind of effect does it have on you?
6. What do you sense from the Holy Spirit in your conscience?
7. How does the music make you want to move?

VI. Communication via mixed media

A. Words with visual media

B. Words with music

1. Two simultaneous means of communication
 - a) Words with specific meanings
 - b) Music engendering many responses, especially emotional
2. Music gives context to or narrows the range of meanings of the lyrics

C. The impact of music on theology

1. True content/doctrine in lyrics can be strengthened and further established in the minds of listeners when the musical style and the specific musical setting of the text is compatible with the lyrics, or stirs up emotions appropriate to the truths presented; or -
2. True content/doctrine in the lyrics can be weakened, misinterpreted or radically perverted in the minds of listeners when the musical style used or the specific music setting of the lyrics is incompatible with the lyrics or stirs up emotions in appropriate for the truths presented

VII. Conclusion: Do we know what we are ‘saying’ through the musical sounds we are using in our churches right now? What about in the future? We can either strengthen our doctrine and edify each other, or we can weaken the body of Christ and feed the ‘old man’ we are supposed to keep dead and down.

VIII. The responsibility of the local church

A. Since the local church is the centerpoint of corporate worship and instruction, and since the use of music is a scripturally mandated aspect of those functions, the following issues should be seriously considered:

B. A local church must develop what it needs to accomplish its mission.

1. What the Lord has given to a local church, in terms of its musical resources, should be used to the fullest.
2. What the Lord has given to a local church, in terms of its musical resources, should be developed.
3. What the Lord has given to a local church is sufficient to accomplish its mission.
4. What the Lord has given to a local church is His Word, His Spirit, and people.

C. The more removed from a local church the development and decisions about music are, the less suited the results will be for the accomplishment of a local church’s mission.

D. Publishers and institutions of higher learning must only be viewed and treated as an aid to a local church. The local church must not delegate or abrogate its responsibility in the area of music decision-making.

E. Local churches must take back the responsibility for the development of appropriate, effective music styles, songs, and performance practices.

F. Since I Corinthians makes clear the priority of mutual edification, choices about music must be made, in part, based upon what will edify that local body.

G. Edification is the improvement of the body, individually and as whole, and improvement implies the presence of something wrong and the need to make such better. Through music used in a local assembly, believers should be prodding believers to greater Christ-likeness.

H. When these kinds of things are happening, the lost that attend the public gatherings of a local church will recognize the significant difference between the false gods of their own lives and the true God worshipped in the assembly.

1. The use of music for inappropriate reasons (self-aggrandizement, entertainment or aesthetic pleasure, popularity, attraction of the lost, etc.) will not encourage the proper response in unbelievers.



Worship Conference 2020

The Nuts and Bolts of Building a Music Department

David Smith- Grace Baptist Church Colombia, SC

A great place to start is with your congregation. Get them singing the hymns together and encourage everyone to sing along. Give opportunities to sing parts, unison, ladies only unison, ladies parts, men parts and unison, etc. This will get them excited about singing and those who have a desire to do more will be ready for the choir to start.

Teach the congregation the importance of a choir and why you would like to start one. If an adult choir is not an option start with a children's choir and that in time can develop adults to sing in an adult choir. On a side note, a graded choir and orchestra program is the way to truly develop a wonderful adult music program. It takes time and preparation but will pay big dividends in the future.

The following list is a good tool to help you start and get the ball rolling in a good direction.

1. You need to *recruit, recruit, recruit!* Talk to people one on one and encourage them to join the choir and have them help recruit others.
2. Get organized with some easier music and maybe just hymns out of the hymnal that you will sing in parts. Have everything ready for that first rehearsal.
3. Each group will be different in size and abilities. You will need to determine ability quickly to avoid running good singers away and discouraging week singers.
4. Make the most of the time in the rehearsal. Time is precious. Be prepared so you can accomplish the most with the time given. Sing lots and talk little!
5. Prepare yourself, prepare your heart and prepare your attitude. Don't let yourself become discouraged because the choir is weak, or small or inexperienced.
6. Try to have a copy of music for each choir member. They can mark marks and right comments to help them remember what you are asking of them.
7. Prepare the room that you will use. Temperature, room neat and clean, chairs neatly placed, etc...
8. Have assigned seats or at least assigned sections for each part.
9. Have your rehearsal time organized. Stick to your schedule to make the most of the time.
10. Think ahead and plan ahead. I like to practice familiar songs 2-3 weeks ahead and new songs 6 weeks ahead.

The Rehearsal:

1. Start on time! Don't wait for everyone to arrive before you start. They will get the idea that they can be five or ten minutes late because that's when you are starting.
2. Have someone take attendance or use sign-in sheets. This helps keep everyone accountable and will alert you if someone has missed several rehearsals.
3. Start with prayer and a brief devotion or scripture. I have a scripture verse on my keynotes each week.
4. Warm ups are good but I encourage my choir to warm up on the way to rehearsal. This saves 5 minutes each week. $52 \times 5 = 4.33$ hours for more practice time!
5. Be upbeat and keep the rehearsal moving forward. Humor is also a good way tool to keep everyone relaxed and alert.
6. Spend time each week listening to new music and add as many new songs each year as possible. This will keep the music fresh and help develop a good library. (More to come on this later)
7. When introducing a new song try to play a demo for them. Banging out parts is not very effective and is a time waster. Even novice singers can read music and follow the recording.
8. When the end of the rehearsal comes end it on a positive note. Be Positive!

After the rehearsal is done check the room, store the music and check the attendance.

Building a Choral Library

One of the hardest but most rewarding endeavor I face is finding good conservative choral music. I try to spend an hour each day listening to music and reading through the words. I also spend many hours praying for the Lord's direction and guidance in this area.

1. Read the Words. Are they Biblically based?
2. Is the music conservative in structure and acceptable in form to what your pastor has told you he wants?
3. Is the pianist able to play the arrangement. Does it have orchestration? How hard is it?
4. Evaluate the arrangement and grade it on difficulty and playability.
5. Have balance in your library. We use songs from many different publishers. Jwpepper.com is a great resource for finding and listening to music.
6. Another great resource for finding music are cd's put out by Christian colleges. It will take some effort and time, but it is worth it in the end. You will have to endure many unusable songs along the way but the "diamonds in the rough" are there!
7. Building the music library for your orchestra is accomplished this way as well. I try to have 8 out of every 10 new songs have orchestration. I also try to have them play offertory several times each year as well.

Rules and expectations

Grace Baptist Church *Music Department* **Major Expectations**

Model Church Membership:

1. Every member is expected to attend Bible Study regularly. We believe that Bible Study is essential to maintaining a healthy fellowship with Christ and fellow believers. Without a consistent relationship to members within their respective Sunday School classes, choir members have no means of effectively ministering to them in the congregation.
2. Maintaining a "Christ-like" testimony in the community is necessary to ministering to our church and community. Therefore, we must be sure that our lives reflect the preaching and teaching of our church.

Model Membership:

1. Communication is a key aspect of assuring good performances and rehearsals. Remember that if something is affecting you, it could be affecting someone else as well. The proper means of addressing these situations is with the director away from the rehearsal. We want our members to enjoy practice, yet we also want to accomplish our objectives.
Any ideas that may improve either our performances or rehearsals will be taken into consideration.
2. In order that we maintain a high-performance level, all members are expected to be diligent in learning their music while assisting others within their section. Attendance at rehearsals is important for all members, even if they are strong musicians. Many members who lack the ability to read music may require help from our stronger musicians.

Music Ministry Stewardship:

1. Ownership is an essential quality to proper work ethics. This is not the church's ministry or the department's ministry; instead it is *your* ministry. Therefore it is your responsibility to see that we are a healthy, growing choir and orchestra.
2. Every member is expected to have a "whatever it takes" mentality towards our ministry. This accompanied by a "Golden Rule" attitude and spirit will help us achieve our goals that the Lord has set before us.



Attendance Policy:

1. Although 100 % attendance is desired, we understand that this is, at times, virtually impossible; however, we do require that every member of the Grace Baptist Church Music Department retain at least a 70% attendance ratio for choir rehearsal and Sunday morning and Sunday night worship services.
2. Upon absence from a rehearsal, every absentee may receive a contact from the Minister of Music the following week unless prior notification has been given to the Minister of Music. If you know you will be unable to attend a future service or practice please let the proper people know.
3. Only people with work conflicts and/or *prolonged* illnesses will be excused from rehearsals, provided prior notice is given and the choir member is showing extra effort to learn his/her music.
4. Teens desiring to be a part of the choir or to be used for offertories or as an accompanist must be a faithful member of the choir. The eligible age to sing in the adult choir is 14, but this is at the discretion of the Minister of Music.

New Members:

1. Anyone desiring to join is asked to meet with the Minister of Music for acquaintance and for placement within a section. Those wishing to join the orchestra are asked to meet with the orchestra director as well as the Minister of Music.
2. After meeting with the Minister of Music, the new member will be introduced to the choir and orchestra and as signed a box number.

Ensembles:

1. Anyone desiring a position with an Ensemble must contact the Minister of Music and set an audition time.
2. Every Ensemble member must be an *active* member in the music department (i.e. choir member, accompanist, orchestra, or director).
3. Every Ensemble member is asked to retain the same attendance ratio within the Ensemble as stated in the *Attendance Policy*.

Appearance:

Look your best. Think polished. You are presenting a message to the congregation by the way you look. Your poise and carriage are an important part of looking polished. Clothes should be clean and neatly pressed. Shoes should be of dress type and polished.

Men - Jacket and tie.

Ladies - "nice" (not casual) skirts /dresses should cover the knee; necklines should be modest. Please refrain from "tight fitting" clothes. Sleeveless outfits should be avoided.

Soloist Guidelines

1. All soloists are required to be active with the music department. (See Ensemble #2)
2. All soloists must be in the 9th grade or older to perform during regular church services. This includes offertories (piano or instrumental). Qualified high school students may accompany congregational singing on the Kawai instrument. Permission to serve in this area is granted only by the music director.
3. Anyone desiring to perform solos for worship services and/or special events must audition before the Minister of Music.
4. Selections must be approved by the Minister of Music.
5. All soloists are to rehearse their piece a minimum of two weeks before their scheduled date. It is to everyone's benefit to be practicing and preparing songs continually.
6. Please let the Minister of Music know of any dates you will be out of town as far in advance as possible.
7. If illness arises, please notify Minister of Music as soon as possible. Only the Minister of Music is to substitute soloists.
8. Please refer to the choir guidelines pertaining to appearance. Appearance for the soloist is of even greater importance. Please do not wear flip flops!



Policy on Copying Music

We have a CCLI license for use with congregational music only. We do not have any permission to copy choir, ensemble, quartet, trio, duet or solo music. The producers of this music have gone to great expense to produce their music. We must not steal from them what is due to them. The laws about copying copyrighted music are clear.

We must also fill out a form each time we use a song that is copyrighted. On the copy or PowerPoint we are to list our CCLI number.

Let this verse be our standard when it comes to this area: 1 Corinthians 10:31

“Whether therefore ye eat, or drink, or whatsoever ye do, do all to the glory of God”

Music Lessons and Recital Policy

These are the guidelines for using *Grace Baptist Ministries* facilities for music lessons and recitals.

1. Teachers must be approved through the child safety program and follow the programs guidelines.
2. Teachers must be an active member of the church music department.
3. Teachers must follow ministry dress and music standards.
4. The use of the facilities, for lessons, is to be limited to church and school members and must fit within the normal hours of operation.
5. All teachers must submit a list of their students that are taught on church grounds to the music director.
6. All recitals must be approved by the music director in writing and fit within the calendar on both the church and school.
7. The church and school calendar comes first and may cause a scheduled recital to have to be re-scheduled.
8. All non-church and school recitals will be in the Waits or Hansen buildings.
9. Recitals with less than twenty students will be in the Waits and recitals with more than 20 students will be in the Hansen. The main auditorium is only for sanctioned church and school events.
10. Teachers are responsible for setup and cleanup of their lessons as well as their recital.
11. Unlocking of the facilities for your recital must be coordinated with the music director.
12. A recital form must be filled out and approved by the music director and school administrator before any recital can be scheduled.



Music Department

Grace Baptist Church

West Columbia, South Carolina

From the desk of Dr. David B. Smith

Sunday, May 5, 2019

Have not I commanded thee? Be strong and of a good courage; be not afraid, neither be thou dismayed: for the LORD thy God is with thee whithersoever thou goest. Joshua 1:9

John lived all his life in the Florida Keys, and is on his deathbed, and knows the end is near. His nurse, his wife, his daughter and two sons are with him. He asks for two witnesses to be present and a camcorder be in place to record his last wishes, and when all is ready he begins to speak: "My son, Andy, I want you to take the Ocean Reef houses."

"My daughter, Sybil, you take the apartments between mile markers 100 and Tavernier." "My son, Jamie, I want you to take the offices over in the Marathon Government Center." "Sarah, my dear wife, please take all the residential buildings on the bayside on Blackwater Sound."

The nurse and witnesses are blown away as they did not realize his extensive holdings and, as John slips away, the nurse says, "Mrs. Pender, your husband must have been such a hard-working man to have accumulated all this property. "Wait for it.... The wife replies, "He had a paper route."

Dr. Smith can be reached at:
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Mr. Chris Martin at:
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Today's Rehearsal Schedule

1. You are Always Good*5/5pm
 2. He Is The Christ*5/12am
 3. Only God*5/19am
 4. This Is My Word*5/19pm
 5. America, Roll On*5/26am**
 6. Just Imagine*5/26pm**
 7. In God We Trust, In God Alone*6/30am**
- *Orchestra **New

REHEARSAL TIMES

5:00 pm – Choir & Orchestra: Main Auditorium

Special Music	AM	PM
May 08		Renee F.
May 12	Joy & Ginger	No PM
May 15		Hay Fam.
May 19	Elly Smith	Matt & JoAnna
May 22		Josh C.
May 26	Quartet	Ladies of Grace
May 29		Vicki & Kathy
June 2	David & Ginger	Ford Family
June 5		Anne Smith
Offertory Schedule		
May 08		Anna Baxley
May 12	Debbie & Denna	No PM
May 15		Diana W.
May 19	Anne Smith	Renee Fleming
May 22		Mathew C.
May 26	Alexis Hay	John Traegler
May 29		Ginger S.
June 2	Elly Smith	Kirstin P.
June 5		Mandy Cropsey

Birthdays: Chris Martin 5/21; Kathy Shumpert 5/27; Jeanie Grover 5/31

I set up a Remind account for choir & Orchestra.
To join text @choirorc
to 81010 Or go to remind.com/join/choirorc

The Question of Hymnology

Phil Gingery- Bible Baptist Church West Chester, PA

Make a joyful noise unto the LORD, all ye lands. Serve the Lord with gladness. Come before His presence with singing.
[Psalm 100:1, 2]

Introduction

The church has a treasure of centuries of testimony, doctrinal consideration, and challenge in the stream of hymns flowing from its history. Modern Christians can benefit from the wisdom of previous generations if they pay attention to their historic resources. Edmund Lorenz states, “There seems to be no good reason why it [hymn study] should not have a place in the minister’s interest and thought second to that of his sermon.” (*Church Music*, 1923, p. 29) Dr. Lorenz noticed the pronounced decline in the concern for quality regarding congregational worship experience during his generation and called for pastors to wake up to their responsibility to lead God’s flock in this foundational activity. Calvin Stappert quotes historian D. H. Williams’s admonition that neglecting the past is trying “to stand tall without the deep roots of history,” and concludes that “Christians need to listen again to earlier voices; listening to them can enrich, broaden, and correct our thinking.” (*A New Song for an Old World*, 2007, p. 4) This discussion attempts to awaken believers to the scope of the treasury of our hymn heritage.

The Question of Hymnology

Who

In the Old Testament—Psalm 150

In the New Testament—Ephesians 5:18-19; Colossians 3:16

All creatures of our God and King

Lift up your voice and with us sing, Alleluia (Francis of Assisi, trans. William Draper)

Young men and maidens,

Ye old men and children,

Praise the Triune God! (Elizabeth Charles)

What

Biblical Vocabulary

Old Testament

Zemir—“Song of praise”—Job 35:10, Psalm 119:54

Zimrath—“Song of praise”—Exodus 15:2

Massa—“What was lifted up”—1 Chronicles 15:22, 27

Neginah—“Song accompanied with instruments”—Isaiah 38:20

Shir—“Song”—most numerous—Judges 5:12; 1 Chronicles 6:31; Ps. 28:7

Shirah—“Song”—Exodus 15:1; Deuteronomy 31:19 ff

New Testament

Psalms—what you expect—Ephesians 5:19; Colossians 3:16

Hymnos—“Hymn”, “Psalm” or “Song of praise”—c/f Matthew 26:30

Ode—“Song”—c/f Revelation 5:9; 14:3

Augustine’s Commentary (AD 350-430; *Ennarationnes in psalmos*)

“A hymn is a song containing praise of God . . . [It] contains the three elements.”

Musical offering

Exalted worship

Focus on God alone

Praise, my Soul, the King of Heaven

To His feet thy tribute bring. (Henry F. Lyte, from Psalm 103)

When

Morning—Psalm 59:16

Evening—Zophar’s song in the night—Job 35:10

All times—Psalm 34:1

Holy! Holy! Holy! Lord God Almighty,

Early in the morning our song shall rise to Thee (Reginald Heber)

Praise Him! Praise Him!

Ever in joyful song! (Fanny Crosby)



Where

Pew—External—Hebrews 2:12; Romans 15:6; Psalm 67:3

Congregationally

Pulpit

Private—Internal—Psalm 77:6

Personal edification

Knowledge in selection

Pantry—Family—Deuteronomy 31:19

To disciple the next generation—proclaim the truth

To model appropriate behavior—unashamed association and worship

Pain—Bedside or Graveside

Providence—Earth

Pure Delight—Heaven

Alike at work or prayer

To Jesus I repair,

May Jesus Christ be praised. (anonymous)

Why

To obey our Creator

To learn of our Creator's

Word

Worship

Works

Ways

Warnings

To exercise our newly created spirit

In thanksgiving

In freedom from guilt and shame

To teach and admonish

Spirit filled

Word filled

Why do I sing about Jesus,

Why is He precious to me?

He is my Lord and my savior;

Dying He set me free. (Albert Ketchum)

How

Philosophically

Compatibly—Spirit and Truth—John 4:24

Balanced—Spirit and Understanding—1 Corinthians 14:15

Responsively—patterned by the Psalms—Psalm 33:3, 4; Psalm 100

And when I think that God, His Son not sparing,

Sent Him to die; I scarce can take it in . . .

Then sings my soul, My Savior God, to Thee. (Carl Boberg, trans. Stuart Hine)

Practically

Biblically

- Hermeneutics
- Distinctives
- Practical Theology

Historically

- Church
 - Leaders and Movements
 - Controversies
- General
 - Political
 - Technological
 - Social/Economical
 - Musical

Culturally

- Dynamics
- Ethnicity and Demographics

Pedagogically

- Creativity
- Didactics

Musically

- Theory
 - Texture
 - Forms
 - Harmonic

- Instrumental

Literately

- Vocabulary
- Syntax
- Rhyme schemes and metrical patterns

Missionally

- World view
- Ministry emphasis



The Role of the Church Pianist

Amy Herbster

Support system for all musicians: enable to function, keeps something upright

1. Set up a Philosophical Structure: what do I want to achieve?
2. Set up an Operational Structure: how do I want to achieve this?
3. Set up a Communication Structure: how am I going to achieve this and with whom?
4. Set up an Expectation Structure: how am I going to make sure the goal is achieved?

Developing Music Guidelines For Your Local Church

Greg Murray

The Foundation: Why We Do What We Do

- To praise and glorify God (Eph. 5:19, I Cor. 10:31)
- To edify believers (Col. 3:16-17)
- To be a witness to the lost (Psalm 40:3, Acts 16:25)
- To prepare hearts for the preaching of God's Word

General Music Guidelines

1 Corinthians 10:31 "Whether therefore ye eat, or drink, or whatsoever ye do, do all to the glory of God."

1 Corinthians 14:40 "Let all things be done decently and in order."

- You are serving under God and the pastor. The pastor is ultimately over the music program.
- How do you deal with problems regarding jealousy, testimony issues, bitterness, sowing discord, not being prepared, not being on time, etc.?
- Personal testimony should be considered when choosing musicians and those musicians should be mindful of their testimony.
- Realize you are working with volunteers who are not perfect! We should be using the church to build the people, not people to build the church.
- Put an emphasis on being prepared, punctual, and doing your best.
- God is concerned with what we do, how we do it, and why we do it.
- Directors should be organized and communicate effectively with the pastor, musicians (vocalists, instrumentalists, accompanists), and sound technicians.
- Sound checks should be done before services.
- What hymnal should your church purchase?
- Will you sing congregational songs that aren't in the hymnal?
- Are "restyling" contemporary songs and using them in your services wise?

Special Music Guidelines

- Be ready spiritually and musically to minister in song.
- Who picks the special music?
- Special music selections should be given to the music director two weeks in advance.
- Music should be given to the accompanist two weeks in advance.
- What is your policy on who can accompany special music?
- Are soundtracks permitted?
- A dress code for special music musicians and choir members should be clearly defined and enforced.
- Can non choir members participate in vocal special music?
- How do you deal with visitors who want to sing or play in a service?

Sound Booth Guidelines

- Your main sound technicians should be qualified to operate your current system and know what they're doing.
- You as the music director/pastor should have a working knowledge of the sound and lighting system.
- Only a select few should be able to touch anything in the sound booth and access should be restricted.
- You should have a number of alternate sound technicians who can fill in at a moments notice. Look to train young people who are serious about serving and are responsible to be there early, etc...
- The sound booth shouldn't be a place for teens to go to get away from the service.
- Sound checks should happen before services so that things can run as smoothly as possible.
- Look to take advantage of technology. (iPad, Bluetooth,)
- Be flexible and understanding when things go wrong.



Singing Basics

Megan Morgan and Jason Hamilton

I. Breathing

- A. Clifton Ware says that “the sensation of correct mouth inhalation is a ‘ _____ ’ high in the back of the throat.”
- B. Support – the healthy _____ you feel between inhaling and exhaling.
- C. You never lose the feeling of _____.
- D. “Older singers must therefore rely on greater use of _____ - _____ expansion to compensate for both loss of vital capacity and laryngeal changes” (Ware).

II. Phonation

- A. “Airflow through the narrowed _____ causes the _____ to beat (oscillate, vibrate) together very rapidly” (Ware).

B. Two bad kinds of phonation

i. Hypofunction

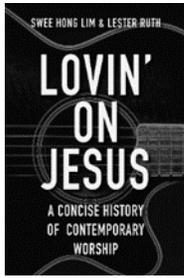
1. The cause – the vocal folds are not closing completely, thus producing a “ _____ ” sound.
2. Contributing factors according to McKinney
 - A) Poor _____
 - B) Shallow _____
 - C) Lack of _____ phase
 - D) Wrong _____ models
3. Corrective procedures according to McKinney
 - A) _____
 - B) Imitating an _____ singer
 - C) Establishing good _____ and _____ habits
 - D) Don’t ever replicate a past result. Replicate the process in how you got to that result (Joyce Didonato paraphrase).

ii. Hyperfunction

1. “Results in a pressed, tight, tense, hard, edgy, or _____ sound” (McKinney).
2. Cause – excessive _____ in the vocal folds themselves
3. “The most common symptom of vocal misuse or dysfunction is _____” (McKinney).
4. Contributing factors according to McKinney
 - A) Singing in a wrong voice _____
 - B) _____ far above or below optimum pitch
 - C) Singing or speaking in a _____ environment
 - D) Wrong concept of breath _____
 - E) Postural tension and _____
5. Corrective procedures according to McKinney
 - A) Establishing good _____ and _____
 - B) Anything that will help eliminate _____ (McClosky)
 - C) _____!

A Definition and History of The Contemporary Worship Movement

Greg Stiekes, PhD



Studying the history of the Contemporary Worship Movement is an insightful way for conservatives to evaluate their approach to worship. In fact, if you have never studied this subject, it may surprise you in what ways contemporary worship has impacted your own current worship practices. But one of the difficulties involved in having a conversation about contemporary worship is defining what “contemporary” actually means. Another difficulty is discerning the movement’s precise history and trajectory so that it may be evaluated with biblical discernment. That is why the work of Swee Hong Lim and Lester Ruth is so helpful, particularly their

publication, *Lovin’ On Jesus: A Concise History of Contemporary Worship* (Nashville: Abingdon Press, 2017). In this workshop, we will explore their definition of “contemporary,” which is based on the actual motivations of the Contemporary Worship Movement. We will also explore briefly the key elements of contemporary worship, including the rise and development of CCM.

1. The Nine Qualities of Contemporary Worship (Lim and Ruth, pages 2–3)

❖ **Fundamental presumptions**

Using contemporary, nonarchaic English

A dedication to relevance regarding contemporary concerns and issues in the lives of worshippers

A commitment to adapt worship to match contemporary people, sometimes to the level of strategic targeting

❖ **Musical**

Using musical styles from current types of popular music

Extended times of uninterrupted congregational singing

A centrality of the musicians in the liturgical space and in the leadership of the service

❖ **Behavioral**

Greater levels of physical expressiveness

A predilection for informality

❖ **Key dependency**

A reliance upon electronic technology



2. Key Areas of Worship Impacted by the Contemporary Worship Movement

Time in Contemporary Worship

The Space of Contemporary Worship

The Music of Contemporary Worship

Prayer and Contemporary Worship

The Bible and Preaching in Contemporary Worship

The Tests of True Worship

Mark Herbster- Maranatha Baptist University

John 4:21-24

I. True Worship is _____ on a _____, not a _____ or a _____.

A. Focusing on _____ of place fogs the _____ of the person.

B. Following a _____ plan forgets the _____ of the person.

II. True Worship is _____ by _____, not _____ or _____.

A. Knowledge of _____ brings insight to worship.

B. Knowledge of _____ brings insight to worship.

III. True Worship is _____ by _____ and _____, not by _____ and _____.

A. God's _____ must be worshipped honestly.

B. God's _____ must be worshipped honestly.



Rehearsing for Discipleship: Practical suggestions to achieve important goals

I. Introduction - Col. 3:16: goals and hindrances

If what the choir sings is not real to them, how can it be real to the congregation?

II. Organization: scheduling

i. Selecting repertoire

1. Music focus

- A. _____
- B. _____
- C. _____

2. Theology focus

- A. Variety of _____ teaching (*sing the whole counsel of God*)
- B. Linkage to _____
- C. Create a _____

3. Emotion/response focus - make sure everything does not have the same feel or sound. *Don't limit your choices just to what you 'like' or are comfortable with*

ii. Scheduling repertoire – see chart

III. Confidence: Score study - 6 preparatory steps before the first rehearsal

i. Step 1: HEAR THE SCORE

- 1. Play through combined voice parts
- 2. Play through the accompaniment
- 3. Sing each voice part

ii. Step 2: SEE THE COMPOSER'S INFORMATION (Mark explicit information)

1. Meter, tempo (including changes), dynamics, important cues and cut-offs

Color coding:

red - meter and important cues

green – tempo

blue - dynamics and other non-tempo expression

2. Breaths - precise moment of breaths; to breathe or not to breathe

Color coding - regular pencil

iii. Step 3: SEE THE SKELETON/STRUCTURE

- 1. Use text as a guide
- 2. Look for key changes
- 3. Look for changes in accompaniment patterns
- 4. Look for changes in instrumentation/orchestration
- 5. Look for significant texture change
- 6. Look for different or chromatic harmonies

iv. Step 4: SEE - FOR REHEARSAL PLANS

- 1. Note places that will help in rehearsal
 - A. Parallel passages
 - B. Similar passages
- 2. Note the challenging places
 - A. Chord following rest
 - B. Sung transitions
 - C. Unusual harmonies
 - D. Unusual rhythms

v. Step 5: SEE DEEPER

1. Implied musical phrasing from the musical material

A. Dynamics

- unison/parts
- tessitura
- place within a phrase
- place within a piece
- text (word/syllable stress)

B. Intensity

- dynamics
- texture
- tessitura
- text

vi. Step 6: SEE - FOR EXPRESSING MEANING

mony

1. Phrasing – begin to sense the place of give-and-take in emphasis, tempo, and articulation - let the harmony guide you

2. Additional Breathing

- A. Need
- B. Expression
- C. Ending consonants
- D. Staggered breathing

3. Diction

- A. Importance of clear diction for understanding
- B. R, S, T, P, Th (D)
- C. Vowel unity for beauty and intonation

IV. Rehearsal technique - draw on the text for musical interpretation and phrasing, and application to life

- i. Discuss dynamics and phrasing as a means to communicate
- ii. Emphasize/fix dynamics in relation to lyrics
- iii. Move the discussion from music to meaning and personal application

V. Conclusion - the most effective choir does two things:

- i. Sing with their _____
- ii. Sing with their _____

Your organization and confidence can open the door to disciple your choir in rehearsal as they disciple the congregation in the service.

Inside the Musical World of Homeschoolers in Southern Wisconsin: A Collective Case Study.

Dr. David Ledgerwood

1. Background:

American model: Complete classes. In the course of classes find a topic to research.

English model: Determine a topic to study before even beginning the program.

Ideal: Research something significant and personally meaningful.

Personal: I decided to research music and homeschooling.

Why:

I had been a witness to and participant in the homeschool movement.

My wife and I homeschooled our eight children until college for 24 years.

My institution actively recruits homeschoolers.

Homeschool musicians are becoming increasingly prominent.

2. Questions

Research should be driven by questions.

3. My questions

Why would people choose homeschooling?

Why would homeschoolers choose to teach music, even though not required by Wisconsin law?

What kinds of educational resources did they use?

What about their “musical preference?”

4. My goals

Academia: Window into homeschooling

Homeschoolers: Expose them to disciplined families

5. Methodology

Qualitative research often involves narrative and is frequently written in first person. After reading lots of qualitative research, I was drawn to that kind of research.

Collective Case Study. Investigate three homeschooling families but present the data collectively.

6. Lens

Research is strongest when evaluated through a specific lens.

I settled upon a social researcher named Pierre Bourdieu.

I believed his sociological theories most compatible with Christianity.

7. Participants

Three Christian families.

Father	Mother	Children
Asian Scientist Pastor Advanced degrees	Asian Math/IT Degree Homemaker Extensive musical background in piano, clarinet, harp	6 children Extensive musical experience in the local youth symphony and church orchestra.
White Insurance Professional. BS Degree. Amateur musician.	White Licensed RN Homemaker Amateur musician	3 children Strong local church musical involvement. Active participation in a world-renowned children's choir. Participation in a home school drama program.
White Blue collar (some college). Limited musical background.	White Licensed Secondary Teacher. Limited musical background.	5 children Strong local church musical involvement. Participation in a Christian college's fine arts programs.

8. Methodology

Interview each set of parents three times, each school age child 3 times.

In-home observation of school day: 4 times

Transcribe all interviews-send to participants for verification.

Dump all text into a qualitative program.

Look for themes in the narrative.

9. Disclaimer

Small samples cannot be generalized.

Research is biased. Even the questions you ask reveal bias.

It is better to state your position and allow the reader to decide whether or not you have handled it correctly.

10. Findings

General:

Nine of ten children interviewed reported liking music.

Children were expected to learn music regardless of talent, propensity or ultimate career aspirations.

All children played or desired to play two instruments, several played three.

Why Music?

Music is integral to Christian worship.

Children need to learn music to aid in corporate worship.

Music is a discipline. Children need to learn music to aid in character formation.

Musical skill adds to personal "cultural capital"—making someone more valuable in the eyes of others.

Musical experience is an emotional benefit during the day.

What kind of music?

All three families stayed away from secular popular music and entertainment.

Two of the families eschewed CCM while the third family embraced it, albeit with some parental reservation.



Unexpected findings:

- Musical experience can help a child with a learning disability learn to focus.
- Sibling involvement affects desire for musical instruction.

Suggestions for future research:

- Homeschool graduates who choose classroom teaching as a profession.
- Not-so-positive homeschool stories.
- Homeschool transition to college.
- Sibling dynamics in musical learning.

Implications for the church:

- The church as large is missing the opportunity to encourage musical instruction.
- Musical instruction requires a sustained, long-term investment.
- Churches suffer from ill-trained, or unspiritual musicians.

Appendix

Ethical Issues (from my dissertation)

It is important to share my personal history to inform the reader of potential bias or skewing of the analysis. This study was not a narrative inquiry per se, but my experiences and perspectives are used as a way to interpret and triangulate the data. Sharing my history also provides the reader with insight into my personal interest in the topic of homeschooling.

I grew up in Western Pennsylvania, the oldest of five children, born to parents who never completed college. My father managed and then owned an automobile-related business, and my mother, a registered nurse, was the youngest daughter of immigrants from Eastern Europe. Our home was a religious one, and I attended Catholic school through the eighth grade, and also attended a Catholic university. I was not able to complete college due to a low draft lottery number and chose to enlist in the Air Force, obtaining a position as pianist/percussionist for a jazz/rock/marching/concert band stationed in Tacoma, Washington.

During this time, I experienced a faith crisis and was “converted” in the Puritan sense of the term. My wife and I were married shortly thereafter, and we determined to frame our decisions as a family around Biblical precepts and values. I wrestled with the notion of leaving music and entering the ministry, much to the chagrin of my colleagues in the Air Force band. However, we chose to follow the advice of my parents, who suggested that I first complete my unfinished music degree before deciding upon ministerial training. I completed my undergraduate degree in Music Education near my home in Western Pennsylvania. After graduation, I accepted a teaching position at our church’s Christian Day School, where I taught a variety of subjects for six years. Concurrently, I completed two graduate degrees, one in Sacred Music, and another in Music Theory and Composition. In 1986 I accepted a position at Maranatha Bible College in Wisconsin, (later Maranatha Baptist University), where I have been teaching ever since.

My wife and I are the parents of eight grown children. All of the children played string instruments. We formed two string quartets and then travelled throughout the country giving concerts. In conjunction with another family, we produced two recordings, consisting mostly of my own arrangements. Four of my children obtained undergraduate degrees in music performance: cello, piano, harp, and violin. Two completed graduate degrees in music performance, one at the University of Texas-Austin and the other at the University of Minnesota. At the time of this writing, the third is in his second year of an MM program in Violin at the University of Minnesota. With the exception of our oldest, all of the children were homeschooled until college. Our daughter began homeschooling in the third grade. My wife, a Phi Beta Kappa graduate of Indiana University, taught them all. Our motivations for homeschooling in the beginning were primarily religious and familial, but over time, we felt there were educational advantages that we could reinforce, mostly in the area of literacy. The older children were insecure when they first attended college, but shortly realized their ability to “hold their own” and compete with their peers. Four of the children are now employed as public school teachers, one holds the position of Chief Operating Officer for a tech start-up, one is employed at the corporate headquarters for a national firm, one owns a home remodeling business, and one is in graduate school.

DEDICATION

This work is dedicated to all parents who have sacrificed in order to provide for their children.

To my parents, Bob and Clare Ledgerwood, who modeled qualities of faithfulness to each other and to their five children, who taught us the value of work, and instilled in all of us the conviction that learning was to be life-long.

To my wife, Kim, who continues to embody a combination of keen intellect, distilling insight, and personal consecration, while choosing to sacrifice on behalf of our family.

To my musical mentors, Sister Mary Helen, David Tambouri, V. Lee Harrity, Joseph Wilcox Jenkins, Nicolo Sartori, Frank Garlock, and Monty Budahl, who went beyond the teaching of content, and imparted character.

To my musical colleagues at Maranatha, David and Ruth Brown, Rick Townsend, Michelle Clater, Carol Ruffin, Janet Tschida, Katie Potter, and Lewis Rosove, who continue to provide our department with a wealth of experience and wisdom, while maintaining a wonderful camaraderie.

To the God of Heaven, who in His sovereign mercy, provided salvation to an undeserving rebel.



Come, Children, Join to Sing -Scott Johnson

Worship Conference 2020

Workshop Purpose: To provide practical exercises for teaching children and adolescents how to sing for participation in the church and to the glory of God.

Why Teach Children to Sing?

1. Children are the next generation of our local churches. Teaching them to sing enables them to praise God to the very best of their ability.

Deuteronomy 6:4-7a Hear, O Israel; The LORD our God is one LORD: And thou shalt love the LORD thy God with all thine heart, and with all thy soul and with all thy might. And these words, which I command thee this day, shall be in thine heart. And thou shalt teach them diligently unto thy children . . .

2. Some children, teens, and adults cannot sing on pitch. The best time to correct this issue is when they're young. Singing is a learned activity.

A Psychomotor Approach - using both mental and physical exercises to combine for an incredible result: singing. Teaching Kids to Sing, Ken Phillips, Schirmer Books

5 Areas of Vocal Development - Breathing, Phonation, Resonance, Diction, Expression

Breathing

Posture Stretching, Torso Twist, Yes & No, Periscope, Posture Chant, Toe Jam, Sternum Stretch, Balanced Stance - Foul Shot, Baseball, Penalty kick, Goalie, Diving, Balance Beam

Process Balloon, Sipping/Straw, Ab Workout, Deep Yawn, The Eagle, Hook, Counting 1 2, Ticking Time Bomb, Tennessee hound dog,

Breath Management Pinwheel, Ab Pulse, Slow Leak, Motorcycle, My Country Tis of Thee

Phonation

Lower Voice Large Dog, Tiger, Bear, Cow, Parrot, Dead Battery, Indian Drum, Sheep

High Voice Hello, How are You, Little Dog, Cuckoo Bird, Owl, Cat, Puppy, Mickey, So Mi, Coyote, Goat

Middle Voice Midsize Dog, Crow, Donkey, Horse, Sneeze, Scientist, Skydiver, Spiral Wheelie

Resonance

M-yah Down 5, Humming Down 5, 1st Finger OH, Blah Blue Blah Blue, Buzzing V up and down 5, Solfege Tonal Patterns, Jaw Prop, Vowel Colors: Oh-Gold, Aw- Aqua, Eh- Beige, E- Green, Ooh- Blue

Diction

Karate Chop: Not, Kick, Pop, Judge; B,D,G,J; Big Dogs Jump and Dig the Ground; M&M's

P,T,K,J; Put That Cat Out of That Chair; Final Consonant cutoff: pea" c" e

F,S,Th,Sh; Thanks for Friends and Food to Share; "PoP"; Dust Pan

Tongue forward, strongest muscle in body for size, ooh oh aw eh ee; Diphthongs: White, Grey, Brown

V,Z,Th,ZH; The Pleasure of Thy Company is Requested

Expression

Phrasing: My Country Tis of Thee, Silent Night

1&2&3&4& - Dynamics and Tempo: Adagio, Andante, Moderato, Allegro, Accelerando & Ritardando

1&u6&u2&u5 1 2 3 4 5 4 3 2 1 (on "Loo"), La Be Da Me Ni Po Tu La, Catch Breath 1&2&3&4&



Purpose and Strategies for incorporating strings in worship

Theme:

Why and how to involve string players (especially young people) in musical worship and to raise up the next generation of musicians with an understanding of worship in many different settings.

1. Purpose - why?

- ❖ Scripture
- ❖ Personal worship
- ❖ Family worship
- ❖ Corporate worship
- ❖ Music ministry
- ❖ Discipleship

2. Strategies - how?

- ❖ Personal worship
- ❖ Family worship
- ❖ Corporate worship
- ❖ Music ministry
- ❖ Discipleship

3. Resources

WHY I DON'T LISTEN TO CCM

Shelly Hamilton

"Whether therefore ye eat, or drink, or whatsoever ye do, do all to the glory of God." 1 Corinthians 10:31

WHAT DOES THE BIBLE SAY ABOUT MUSIC?

"The Bible has not written to us a catalog of prohibitions, but, even though sometimes it can be very specific, it often guides our behavior based on larger principles, world views, and theology as a whole. For God to cover every sin of every culture specifically would require a book the size of the state of Texas. Notice that the Bible says nothing specifically about current sins such as plagiarism, or hijacking, or internet porn, or gambling. These are condemned, rather, under wider principles required of us, such as honesty and not stealing, love rather than hate, chastity rather than lust, stewardship and industriousness rather than greed."

John Makujina; *Building a Christian Philosophy of Music*

"Proving what is acceptable unto the Lord. And have no fellowship with the unfruitful works of darkness, but rather reprove them." Ephesians 5:10-11

Reprove means _____ or _____.

Reprove means to demonstrate by _____ or _____.

Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things. Philippians 4:8

Music: a sound perceived as _____.

Muse: to be _____ in thought.

What is CCM? "A genre of music that combines Nashville-based _____, _____, and _____ music.

"As often happens when discussing church music in the pages of *Christianity Today*, the articles display a bias for traditional music. This is unfortunate, because we at *CT* happen to also like contemporary worship music. We strove to find an article or conduct an interview that would give more space to exploring the gift of contemporary music, but came up empty. I'll be frank: When it comes to contemporary Christian music, I have yet to find authors who are able to probe its uniqueness with the same depth and insight as those who relish traditional music. What I usually find is articles that say, 'But people like it!'" Mark Moring; *Christianity Today*, Senior Associate Editor

March, 2011

IS MUSIC NEUTRAL?

Neutral

- _____
- Not supporting either of two _____ sides
- Having no strongly marked _____

Amoral

- Lacking a moral sense; lacking principles with respect to _____ or _____.

“There really is no such thing as a Christian B-flat. Music in itself is an amoral vehicle.”

Frank Breedem; Gospel Music Association, President

“I believe music, in itself, is a neutral force.”

Keith Green; CCM Artist

“We’re like Billy Graham with guitars, basically.... Rock and roll is neutral. It depends on the spirit.”

Michael Bloodgood; CCM Artist

Let’s look at all the arts.

A paintbrush, a paint color, or a canvas can’t be right or wrong. So there can’t be a painting that is moral or immoral. Right?

A pencil, paper, and letters of the alphabet can’t be right or wrong. So there can’t be literature that is moral or immoral. Right?

A musical note, instrument, or pitch can’t be right or wrong. So there can’t be a music that is moral or immoral. Right?

“It is indisputable that music is one of the most powerful media humans have at their disposal. Music is made and used by human beings, and human beings are never morally neutral creatures.”

Jeremy Begbie; Professor at Cambridge; *Resounding Truth*; 2007

Moral

- Being concerned with or adhering to the code that is considered to be _____ or _____.

“Like language, music can be conceived as a communicative medium.... Music and language [are] analogous systems of communication.”

Musical Communication; Twenty-two music scholars; 2005



“Music is communication.... Music is a form of non-verbal communication.... Communication takes place without words!”

Fishman and Katsh; *The Music Within You*; 1985

“Sound has gained the upper hand.... Sound communicates more than words.”

Fritz Winckel; *Music, Sound and Sensation*; 1967

“In order to take the spiritual temperature of an individual or a society, one must mark the music.”

Plato; *Athen-Griechenland*; 400 B. C.

“Music is a curiously subtle art with innumerable, varying emotional connotations. It is made up of many ingredients and according to the proportions of those components; it can be soothing or invigorating, ennobling or vulgarizing, philosophical or orgiastic. It has powers for evil as well as for good.”

Dr. Howard Hanson; Former Director of Eastman School of Music; *The American Journal of Psychiatry*

Orgiastic

- Resembling an _____
- An orgy is a wild party involving excessive _____
and unrestrained _____.

There are five senses or methods of perception or sense:

taste, sight, touch, smell, and hearing

Sensual means “*Of or arousing gratification of the senses and physical, especially sexual, pleasure*”

“To maintain that technology [which includes music and entertainment] is neutral...is...stupidity plain and simple.”

Neil Postman; Professor of Communication at NYU;

Amusing Ourselves to Death

“If people knew what today’s pop music was saying, not what the words are saying, but what the music itself is saying, they would ban it, smash all records, and arrest anyone who tried to play it.” *Cheetah* (rock magazine); Quoted on the *Barbara Walters Special*; March 29, 1994

Pure means “*Wholesome and untainted by immorality, especially that of a sexual nature*”

“Rock is at its core raw carnality. Rock is completely self-absorbed and self-focused.”

Rock ‘n’ Roll Professor; *University of Southern California*

as quoted on CNN; May 6, 1995

“The sex is definitely in the music, and sex is in all aspects in the [rock] music.”

Luke Campbell; 2 Live Crew; Active Rap Performer

“Rock ‘n’ roll is 99% sex.”

John Oates; Hall and Oates; Active Rock Musician

“Rock can’t be made respectable... The music will simply subvert the words.... Rock will always gravitate in the direction of violence and uncommitted [lust].”

William Kilpatrick; Professor at Boston College;

Why Johnny Can’t Tell Right from Wrong; 1993

“*But as he which hath called you is holy, so be ye holy in all manner of conversation [lifestyle]; because it is written, Be ye holy; for I am holy.*” 1 Peter 1:15-16

“But rock music has one appeal only, a barbaric appeal to sexual desire—not love...but sexual desire undeveloped and untutored.... Young people know that rock has the beat of sexual intercourse. Rock is all there is. The words make little difference. They may be explicitly sexual, or even religious. It all is eroticism.”

Allan Bloom; Professor at University of Chicago; *The Closing of the American Mind*; 1987

Erotic means “*of, relating to, or tending to arouse sexual desire or excitement*”

“*Set your affection on things above, not on things on the earth. For ye are dead, and your life is hid with Christ in God.... Mortify therefore your members which are upon the earth.*” Colossians 3:2-3,5

“Perhaps it is sexy...but what music with a big beat isn’t?”

Jimi Hendrix; Known as greatest guitarist in history

Quoted by David Henderson; *Scuse Me While I Kiss the Sky: The Life of Jimi Hendrix*; 1982

“There is a great deal of powerful, albeit subliminal, sexual stimulation implicit in both the rhythm and lyrics of rock music.”

Dr. David Elkind; American Child Psychologist; *The Hurried Child*; 2001

“That’s what rock is all about—sex with a 100 megaton bomb, the beat!”

Gene Simmons; *Cofounder of Kiss, Bassist*; 1987

“*But, beloved, remember ye the words which were spoken before of the apostles of our Lord Jesus Christ; How that they told you there should be mockers in the last time, who should walk after their own ungodly lusts. These be they who separate themselves, sensual, having not the Spirit. But ye, beloved, building up yourselves on your most holy faith, praying in the Holy Ghost, Keep yourselves in the love of God, looking for the mercy of our Lord Jesus Christ unto eternal life.*”

Jude 17-21



“It is the sound of the voice, not the words sung, which suggests what a singer really means.”

Simon Frith; Sociologist and Specialist in Pop Music Culture;
Former Rock Critic; *Music for Pleasure*

“*Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.*”
Ephesians 5:19

“*Avoid the appearance of evil.*” 1 Thessalonians 5:22

“I couldn’t have told you what the word ‘irony’ meant, but I knew I’d been cheated by Christian rock. This was crack, and I’d been sniffing glue.”

Meghan O’Gieblyn; “*Sniffing Glue*”

“I just wanted to express my thanks for your well written dissertation addressing the hypocrisy and nonsense surrounding the Christian ‘rock’ genre that they tried to pan off on us growing up. While I too no longer call myself a Christian, as a musician I still play the old hymns. They hold up a lot better than all that other nonsense. There is something to be said for standing by convictions that hold oneself to a standard of righteousness.”

Anonymous

“Fantastic article that seriously could have been written by me. . . . Now, like you, I’m non-religious.”

Dan

“How...does anybody believe that putting [Jesus’] teaching in a package that is cool and hip could possibly be intellectually honest? And as a generation who did that in the name of ‘evangelism’ is found out, the spiritual harvest is being won...and it’s not the Christians who are winning it.” Chuck

“I really enjoyed this. Weirdly like reading my own memoirs. Funny thing: the Christian acts’ imitation of secular artists (e.g.: DC Talk’s oft expressed admiration of U2’s music) motivated me to give them a listen and discover they were actually better. So those early naysayers were correct in warning of the slippery slope of so called ‘Christian rock.’ And I’m just happy and grateful I went down that slope.” Seth

“*Walk in the Spirit, and ye shall not fulfill the lust of the flesh. For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other: so that ye cannot do the things that ye would.*” Galatians 5:16-17

CONCLUSION

Strong evidence, biblical and otherwise, supports the position that music is not neutral. Therefore, I believe that music by its intrinsic nature is either good or bad for the Christian. Since God tells me to prove what is acceptable to Him, I must make choices regarding the music I use.

Strong evidence from the world supports that the rock beat is sensual. Most CCM includes the rock beat. Therefore, since God tells me to be holy, as He is—I must reject CCM.

Strong evidence from the world supports that the pop singing style is sensual. CCM artists admit to using this style. Since God tells me to crucify the flesh with its affections and lusts, I must reject CCM.



EXCITING CONGREGATIONAL SINGING

Dr. Frank Garlock

PSALM 35:18- "I WILL GIVE THEE THANKS IN THE GREAT CONGREGATION:

I WILL PRAISE THEE AMONG MUCH PEOPLE."

>"One thing is clear—a hymn must be suitable for congregational singing. ...

Does it read well? And Does it sing well?... Yet if it does both and lacks *life*,

It profits nothing." F. J. Gillman in *The Evolution of the English Hymn-1927*

> Luther gave to the German people in their own tongue the Bible and the Hymn Book "so that God might speak *directly* to them in His Word, and that they might *directly* answer Him in their songs." *Julian's Dictionary of Hymnology*- p.414

PURPOSES OF A SONG SERVICE:

1. TO UNIFY THE CONGREGATION

"The trumpeters and singers were as one, to make one sound." 2 Chron. 5:13

"That's the point of a [choir or congregation,] doing the same thing together at the same time." p. 15. in The Robert Shaw

Reader

"It behooves us to remember that the greatest [conductors] are those who best know what they are doing."

"There are no bad [choirs or congregations], only bad conductors." p. 21 –Shaw

The mediocre conductor tells.

The good conductor explains.

The superior conductor demonstrates.

The great conductor inspires.

2. TO PRAISE THE LORD

"Singers were as one...in praising and thanking the LORD...they lifted up their voice...and praised the LORD." 2 Chron. 5:13

"Paul and Silas prayed and sang praises unto God." Acts 16:25

"[Be] always mindful of the incomparably greater part which the simple hymn and hymn tune have played in the history of the race... Whate'er the end, this thought will joy afford, My lips have sung the praises of my Lord." Gillman

3. TO PRAY TOGETHER

"The Lord's Prayer"- Matthew 6:9-13

"Mary's Song"- Luke 46-55

"Speaking to yourselves in psalms and hymns and spiritual songs, sing and making melody in your heart to the Lord." Ephesians 5:19

"Even so, come, Lord Jesus." Revelation 22:21

[Jesus did not say that worship would be easy.] "Nor did He say, 'all your heart, most of your soul, and--let's see--about half of your mind.' The truth is that worship should be a heart-wrenching, soul-searing, mind-stretching and generally exhausting experience." Shaw, p. 376

4. TO TEACH SPIRITUAL TRUTH

"Teaching and admonishing one another in psalms and hymns and spiritual songs"

Colossians 3:16

>"The basic premise of music is communication: communication which can leap across centuries and oceans; and communication of values... expressible best by music or possibly even only by music." Shaw, p. 38

>"The potentialities of the hymn as a means of propagating Christian [truth] calls for careful consideration on the part of the leaders of religious thought... Next to the Bible, the common hymn book... has perhaps done more than any other factor to restore the soul, to enlighten the eyes, and to sustain the faith and love of Christian men and women throughout the world... The heart of the Christian Church is revealed in its hymns." Gillman

>"It is well known that the character of its songs, almost equal with the character of its preaching, controls the theology of a church." The Old Trinity Hymnal



5. TO BRING ABOUT REVIVAL

Psalm 85 is titled "To the chief Musician.," and verses 6&7 say: "Wilt thou not revive us again: that thy people may rejoice in thee? Show us thy mercy, O LORD, and grant us thy salvation."

"Has our church-going become a mere form, our ritual a mere pageant, our worship-song a mere emotional pleasure?... Emotion which does not become active does more harm than good. Church music and congregational singing act as powerful external stimuli upon our emotions; but if these emotions do not find an outlet in behavior, a weakening of the moral nature inevitably follows. The value of religious emotion must be measured in terms of conduct." Gillman

NECESSARY KEY ELEMENTS:

1. ENERGY- COLOSSIANS 3:23

"Before you can inspire with emotion, you must be swamped with it yourself.

Before you can move their tears, your own must flow.

To convince them, you must yourself believe." Winston Churchill

2. EYE CONTACT- PSALM 32:8- "I will guide thee with mine eye."

This involves MEMORIZATION:

"And at midnight, Paul and Silas...sang praises" Acts 16:25

"Now therefore write ye this song for you, and teach it to the children of Israel: put it in their mouths that it may be a witness for me...Moses therefore wrote this song the same day, and taught it to the children of Israel." Deuteronomy 31:19 & 22

"I will sing unto the LORD as long as I live: I will sing praise to my God while I have my being. My meditation of Him shall be sweet." Psalm 104:33-34

3. EXCELLENCE- HEBREWS 5:14

"Strong meat belongeth to them that are of full age, even those who by reason of use have their senses exercised to discern both good and evil."

>"One always has to remember these days where the garbage pail is, because it's so easy to make sounds, and to put sounds together into something that appears to be music, but it's just as hard as it always was to make good music."

Robert Moog, inventor of the Moog Synthesizer

>"[Excellence is obtained] by those who have voluntarily undertaken the relentless and unremitting rigors of their disciplines,.. The understandings of the spirit are not easily come by... There's no freeway to Truth. There's no easy-on, easy-off approach to Beauty." Robert Shaw- p. 364

"We have to agree that only the best is good enough. One does not sharpen his sensibilities to excellence by stuffing his ears with mediocrity, however sanctimonious. One does not gain strength for the terrifying stresses of virtue by gorging his muscles on fraud and hanky-pank. A God of Truth, Goodness and Mercy is not honored by laying last night's Top-Forty or Disco Derivatives on His altar." Pp. 373-374

"Happy indeed is the hymn-writer if the loftiness of his theme can be matched by the beauty of his language." [and the skill of the composer-FG]

4. EAGERNESS- ECCLESIASTES 9:10

"Whatsoever thy hand findeth to do, do it with all thy might."

"Shaw was a demanding taskmaster, but he also made a point of acknowledging diligence and expressing his gratitude in return." Robert Blocker- p. 28 of Shaw
Not what I would choose, Lord, but what You will use.

5. EXAMPLE- 1 TIMOTHY 4:12

"Be thou an example of the believers."

>"Conductors are in the gesturing business!" Dr. Jerry Blackstone, head of the Masters and Doctoral Choral Conducting Program at the Univ. of Michigan

"GESTURE"- "The act of moving the limbs or body as an expression of thought or to emphasize speech...An act or expression as a sign...of intention or attitude."

(The American Heritage Dictionary)

>"You're playing the notes but not the music." Pablo Casals to a young cellist



>We need to transfer what we believe to the next generation through congregational singing that is alive and authentic because the leader exemplifies the message by demonstrating the meaning of the songs through his bearing, his gestures, his enthusiasm, his facial expressions, his love for song leading, and his skill as a conductor. – FG

HALLEY'S BIBLE HANDBOOK
(eighteenth edition-1948- pp. 742-743)

Congregational Singing, next to Bible Teaching, is the best feature of a religious service, and one of the most effective ways to preach the Gospel. People love it. Moses sang, and led the people in singing. Deborah and Barak sang. David sang with all his heart, wrote the Psalms to be sung, and organized a chorus to make Zion's hills reverberate with praise to God. Paul and Silas sang. The angels sing. In heaven everybody will sing.

Power of Popular Singing. It was the public singing of Luther's hymns that bore his preaching over central Europe, and shook the world into the Reformation. It was singing that made the great Welsh revival. The best way now to rejuvenate dead churches would be to Sing them into life.

Choirs. What a good choir can mean to a service is beyond computation... But, even at best, it is better that the people sing than that they listen to singing. WHY NOT TURN THE WHOLE CONGREGATION INTO A CHOIR? Under proper leadership, the hymns of a vast congregation could be made to rise like the swell of an ocean's roar, and cause angels in heaven to lean over and listen.

Song Leaders. I would rather be able to teach people to Sing, and to lead congregations in singing the dear old hymns of the church, than to do anything else in the world; and, if I were young again, I would go the limit in preparing myself for that profession. It ought to be a "must" for every seminary student... every church ought to have a trained Song Leader.

Classes. There ought to be various meetings and classes held for the one purpose of training people to Sing; meetings that, one way or another, would reach every person connected with the church... TEACH THE PEOPLE TO MEMORIZE HYMNS... The most direct way to a grand Revival would be by the hymn-sing route.

YOUR HEALTH FOR CONGREGATION
When Congregations Sing, Many Hearts Beat As One
July 10, 2013
ANNA HOENSCH and application by FRANK GARLOCK

Using pulse monitors attached to the singers' ears, the researchers measured the changes in the congregation members' heart rates as they navigated the intricate harmonies of a Swedish hymn. When the congregation began to sing, their heart rates slowed down.

"When you sing the phrases, it is a form of guided breathing," says musicologist Bjorn Vickhoff of the Sahlgrenska Academy who led the project. "You exhale on the phrases and breathe in between the phrases. When you exhale, the heart slows down."

But what really struck him was that it took almost no time at all for the singers' heart rates to become synchronized. The readout from the pulse monitors starts as a jumble of jagged lines, but quickly becomes a series of uniform peaks. The heart rates fall into a shared rhythm guided by the song's tempo.

"The members of the congregation are synchronizing externally with the melody and the rhythm, and now we see it has an internal counterpart," Vickhoff says.

Give Me Liberty or Give Me Debt!

Tim Fisher, Faith Baptist Church

I. Introduction

II. Christian Liberty

A. Paul's Teachings

- I Corinthians 6 (*All things are lawful?*)
- I Corinthians 9 (*All things to all men?*)
- Galatians 5 (*I must insist on my liberty?*)

B. Paul's Conclusions

C. Christian Liberty defined (or redefined?)

**The God-given _____ to lovingly _____ whatever it takes
to accomplish _____ in our own life
or in the lives of those around us
for the glory of God.**

III. Legalism

A. Historical understanding

B. Current application

I have convictions that are more conservative than yours = I AM _____

C. Where are we today?

IV. Thoughts about Liberty in the light of contemporary views on Legalism

Give me Liberty _____ give me Debt?

Give me Liberty _____ give me Debt?

Luther's Essay on Christian Liberty (1520)

1. A Christian man is the most free lord of all, and subject to none.
2. A Christian man is the most dutiful servant of all, and subject to everyone.



A Conservative Response to Truth, Goodness and Beauty

Mark Herbster- Maranatha Baptist University

“ A Christian conservative believes that real absolutes of truth, goodness, and beauty do exist in the nature of God, and that he should strive to know such absolutes, first in the propositions of Scripture, then in how the forms in which those propositions are presented shape the imagination and affections, and finally through other natural sources of knowledge and beauty throughout creation.” *Dr. Scott Aniol*

Five characteristics of the Triad.

1. Truth, goodness and beauty are absolute realities.
2. Truth, goodness and beauty are pointers to God.
3. Truth, goodness and beauty are embodied in Jesus Christ.
4. Truth, goodness and beauty are unified in expression.
5. Truth, goodness and beauty are uniquely and supernaturally human.

Theme: Christians must be responders to truth, goodness and beauty in these four ways.

I. A Conservative Christian apprehends and affirms the existence of transcendent, absolute truth, goodness and beauty.

II. A Conservative Christian views and values the churches evaluation and exercise of transcendent, absolute truth, goodness and beauty.

III. A Conservative Christian protects and propagates the essence/essentials of transcendent, absolute truth, goodness and beauty.

IV. A Conservative Christian recognizes and resists the enemies of transcendent, absolute truth, goodness and beauty.

“We have shrunk these large concepts; they have been pulled down from the supernatural realm. Where we once followed their demands, they now follow ours!” *Andrew Fellows*

Sing to the Lord a New Song, But Where to Find One?

Resources for finding and using newly-written, traditional hymns and songs in congregational worship.

Dr. Michael S. Bryson
Worship Conference 2020

Introduction

We often hear the lament “No one is writing hymns these days.” But it may surprise you to know that the past fifty years has witnessed a surge of hymn composition (both of texts and tunes), so much so that some hymnologist describe it as a “hymn explosion.” Most of these new hymns resonate more with mainline Protestant or Catholic denominations than with independent, Bible-believing congregations. But there is an ample supply of new hymns that your church family would find useful. This workshop will expose you to some resources for finding fresh hymns to incorporate in your worship services.

Common Roadblocks to Using New Hymnody

What do you think are common roadblocks to using new hymnody in our worship services today?

1. Finding fresh congregational songs takes too much time and effort, and it’s not that important.
2. New hymns might have unfamiliar sounds and language that is different from our beloved canon of hymns.
3. We don’t know where to look for sources of new hymnody.

Some Sources for New Hymnody

1. Recently Published Hymnals

A. *Worship and Rejoice*. Hope Publishing Company, Carol Stream, IL, 2001. www.hopepublishing.com

i. Description: This extensive collection of 749 titles contains a broad scope of traditional hymns, new hymns, and choruses.

ii. Sample new hymns

“Sing Praise to the Father”

“Christ Is the World’s Light”

“God of the Ages, History’s Maker”

“Come, Let Us Praise the Lord”

“When Aimless Violence Takes Those We Love”

B. *Celebrating Grace*. Celebrating Grace, Inc., Macon, GA, 2010. www.celebrating-grace.com

i. Description: An extensive collection that contains many new hymns. The new hymns are consistent with a broadly conservative evangelical approach.

ii. Sample new hymns

“Lord, I Lay My Life Before You”

“The Lord of Life, a Vine Is He”

“I Want to Walk as a Child of the Light”

2. Online Resources

A. Hymnary.org – www.hymnary.org

Description: A comprehensive index of hymns and hymnals. Incredible search options. You can even compare versions of a text from different hymnals.



- B. Hope Publishing Online Hymns - <https://www.hopepublishing.com/hymnody-online/>
Description: From classic favorites to works by today's most esteemed authors and composers, you can find hymns to suit any service, season, or occasion. Useful search functions. A CCLI license covers use of these hymns in your worship services.
 - C. Church Works Media - <https://www.churchworksmedia.com/all-songs/>
Description: Doctrinally rich, accessible, Christ-centered hymns, Psalms, and songs, all free and reproducible.
 - D. Bryson Music – www.michaelsbryson.com
Description: Accessible hymns, choruses, and spiritual songs. Free to use with Permission of Use.
3. Home-Grown Hymns
- A. Consider cultivating hymn writers in your own church congregation. Invest in training resources, classes, or workshops for burgeoning writers and composers.
 - B. Encourage the creation of new texts and tunes. Commission a hymn from a composer or writer. Hold a hymn-writing contest to motivate your people to try and write a hymn.

Strategies for Successfully Incorporating New Hymns

1. Create a context or meaning for the new text or tune. Congregations need to understand how and why this new text relates to their lives and worship. For instance, consider linking a new hymn to the preaching of a new message series.
2. Repetition is the key to learning. We love what we know. Establishing a new hymn into your congregation's repertoire takes careful and deliberate planning. Sing the song regularly for a season, especially at the beginning. At each service you sing it, present some new aspect of the hymn or perform in different formats (i.e., solo or choir special) to develop multiple layers of appreciation and understanding for your congregation.

Personal Application

What prevents you from finding and incorporating new hymnody?

What one idea from today's workshop could you try?

Please feel free to contact me if I can help you on the journey to enrich your congregation's worship.
michaelsbryson@gmail.com

Worship Conference 2020

ABCS of Choral Conducting and Congregational Singing

David Smith- Grace Baptist Columbia, SC

The responsibilities of the platform

- A. Be ready spiritually!
 - 1. Time in prayer
 - 2. Time in the Word
 - 3. Some Quiet time if possible

- B. Be ready physically!
 - 1. Shoes polished!
 - 2. Shirt and suit neat!
 - 3. XYZ!

Suggestions for Song leading

1. Have the order of service printed for everyone on the platform and others that need it. This should be planned and printed several days early not the morning of!
2. Just lead singing. Don't preach or talk – just lead except for an occasional hymn story.
3. Learn to take the blame for false starts, even if it is not your fault.
4. You set the tempo and create the atmosphere. Keep it lively!
5. Make sure the people can understand you when you announce the numbers of the song.
6. If you are not leading the song, but on the platform, SING!
7. Watch your time. We need more preaching than singing! Cut verses if needed.
8. Have an extra few songs ready to allow for baptism or the Lords table preparation.
9. Know the songs you are leading and keep your nose out of the book!
10. Keep record of the songs you sing. The hymn book has more than 40 songs.
11. Avoid teaching new hymns in the morning service if possible.
12. Try to vary your order of service from time to time. Make sure to ask the pastor!
13. Don't stop learning. Go to clinics and conferences.

Suggestions for Choral conducting

A couple of great books to add to your library are “The Dynamic Choral Conductor” by Royal Stanton and “A Philosophy of Church Music” by Robert Berglund

To conduct is to communicate. There are two ways of communicating during choral conducting; 1. Verbal and 2. Non-verbal.

“A principle justification for the role of the conductor is that he communicates a steady flow of musical ideas, cues, nuances, moods, and interpretive concepts for singers.” Royal Stanton

Verbal defined:

There are five levels of conducting discussed in Stanton's book:

1. Starting Level – Capturing the attention of the singers
2. Teaching Level – Technical instruction and drill



3. Learned Note Level – Coordination, use of materials learned
4. Creative Level – Expression, insight, inventiveness
5. Artistic Level – Achievement of ultimate musical values; interpretation

Non – Verbal defined:

1. Look them in the eye.
2. Talk to singers, not at them.
3. Use the hands meaningfully.
4. Lift head from score.
5. Develop a posture of command.
6. Acknowledge applause graciously.
7. Control or eliminate mannerisms.
8. Use facial expressions effectively.
9. Demand the unexpected.
10. Control self-consciousness.
11. Use efficient, meaningful beat patterns. (Work on a few)
12. Devices to improve beat patterns.
 - Place finger tip of middle finger of conducting hand against a wall. Make your patterns without letting the finger move from that spot.
 - Hold a baton or pencil in a normal hand position. Conduct a pattern and stay in a six inch pattern.

Work on conducting patterns and leading

The Choral Arranger

Shelly Hamilton
Part I – Getting Started

Purpose:

- To enhance the message of the song
 - The lyrics are primary
 - The music is secondary, serving to portray the lyrics
- To move the listener's heart
 - Music is the language of the emotions
- To motivate the listener to action
 - Witnessing, loving God, loving others, service, etc.

Plan:

- Study well-written musical ideas
- Infiltrate the melody into your mind
- Determine the mood
- Create the introduction
- Create the conclusion
- Make an outline of keys
- Make an outline of part-writing

Patience:

- Anything worthwhile takes time and hard work
- Strive for excellence
- Get necessary training
- Don't expect to be a great choral arranger overnight
- Create for your own ministry – let God bring the increase

Wexford Carol

Solo with Choir Background

Traditional Irish Carol

Arr. by Shelly Hamilton

& Megan H. Morgan

Relaxed ♩ = 68

F

Piano *mp*

B \flat /C

4

Solo *mp*

Good peo - ple... all, this Christ-mas time, con -

4

S Δ *p*

Ooo—

Tenor only *P*

8^{va}—

Copen

Arr. copyright © 2019 by Majesty Music, Inc. in *I Heard the Bells*.

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7
 sid - er well_ and bear in mind what our good_ God for

7
Add Bass *Ooo*

Fno3
p

10
 us has done in send - ing His_ be - lov - ed Son_

10
Fsus
mp

13

13

Fm7 Eb Db

16 *mp*

Near Beth - le - hem did

16 *mp*

Near Beth - le - hem did

B^bm/C G^m F G^m

mp

19 *mp*

shep-herds keep their flocks of lambs — and feed-ing sheep to

19

shep-herds keep their flocks and feed-ing sheep

mp

Am7 F/A B^b E^b

22

whom God's an - gels did ap-pear which put the shep - herds

22 *mp*

to whom God's an - gels did ap-pear which put the

mp

F Gm Am7 Dm F/E^b E^b

25 *mf*

in great fear. _____ "Pre - pare and go" _____ the

25

shep - herds in great fear.

Fno3 *Cm7/G* *B^b-2* *E^b/F*

mp

28

an - gels said "to _____ Beth - le - hem, _____ be not a - fraid! For

28

Fm/B^b *Fm* *Cm* *B^b/C*

31

there you'll find, this hap-py morn— a prince-ly Babe, — sweet

31 *mf*

"For there you'll find, this hap-py morn— a prince-ly *mf*

F Gm Am7 Dm F sus/E \flat

34 *mf*

Je - sus, born." ————— With *mf*

34 *mf*

Babe, — Je - sus, born." With *mf*

F/A B \flat E \flat B \flat Cno3/B \flat

37

thank-ful _ heart and joy - ful mind the shep-herds went _ the

37

thank-ful _ heart and joy - ful mind the shep-herds went _ the

F Gm F/A Dm7 B \flat

mf

40

Babe to find, and as God's an - gel had fore - told they

40

Babe to find, and as God's an - gel had fore - told they

E \flat Cm C F Gm F/A $\text{\textsubscript{3}}$ Dm7

43 *mp*

did our Sav - ior Christ be - hold. _____ With -

43

did our Sav - ior Christ be - hold. _____

Dm/Bb *Fsus/C* *F* *Eb*

46

in a man - ger He was laid and by His side the

46 *p*

Ooo—

Eb/F *Fm/Bb* *Fm*

mp

49 *mf*
vir - gin maid at - tend - ing on the Lord of Life Who

49 *mp* *mf*
at - tend - ing on the Lord of Life Who

mp *mf*

Cm B \flat /C F Gm Am7 Dm7

52 *fp*
came on earth to end all strife.

52 *fp*
came on earth to end all strife.

fp

B \flat F sus/C B \flat sus E \flat +2 B \flat

56 *mf*
 "Pre - pare and go" — the

56

E^b+2 *Fno3* *E^b/F*
mp

59 *mf*
 an - gels said "to — Beth - le - hem, — be not a - fraid! For

59

Fm/B^b *Fm* *Cm* *B^b/C*
p.

62

there you'll find, this hap-py morn— a prince-ly Babe,— sweet

62 *mf*

"For there you'll find this hap-py morn— a prince-ly *mf*

F Gm Am7 Dm B \flat B \flat /C

mf

65 *poco rit.* *mf*

Je - sus, born." "A

65 *poco rit.* *mf*

Babe,— Je - sus born." "A

poco rit. *mf*

F/A B \flat F 8va E \flat no3

pp poco rit.

68 *f*
prince - ly Babe, — sweet Je - sus, born."

68 *f*
prince - ly Babe, — sweet Je - sus, born."

f

(8^{va}) Dm/B^b B^b/C B^bsus/C F Gm
mf *f*

71

71

F
8^{va}

Why Learn an Instrument? Scott Johnson

Worship Conference 2020

Should every child start and learn an instrument?

Christian parents have a teaching mandate.

Ephesians 6:4 And, ye fathers, provoke not your children to wrath: but bring them up in the nurture and admonition of the Lord.

Example from the Old Testament

Deuteronomy 6:4-9 Hear, O Israel: The LORD our God is one LORD: And thou shalt love the LORD thy God with all thine heart, and with all thy soul, and with all thy might. And these words, which I command thee this day, shall be in thine heart: And thou shalt teach them diligently unto thy children, and shalt talk of them when thou sittest in thine house, and when thou walkest by the way, and when thou liest down, and when thou risest up. And thou shalt bind them for a sign upon thine hand, and they shall be as frontlets between thine eyes. And thou shalt write them upon the posts of thy house, and on thy gates.

The whole of man - what we **think**, what we **do**, and what we **feel**.

God addresses their thinking in their minds: God is one and He is Yahweh.

God addresses their feeling with their emotions: they are to love that God.

God address their will and heart: they must obey that God.

The rest of Scripture deals the same way with man — his mind, emotions, and will are to fall under the rule of God. All three work together for a person to glorify God.

Example from the New Testament

Luke 2:52 And Jesus increased in wisdom and stature, and in favor with God and man.

Wisdom references academic knowledge and His ability to make good decisions.

Stature references physical maturity.

Favor with God references spiritual maturity.

Favor with Man deals with social and emotional maturity.

Learning an instrument is not only a great help to basic educational goals, but it also helps children reach full physical, emotional, and spiritual maturity.

Learning an instrument will aid **Physical** maturity.

Development of Reading skills, Listening skills, Motor skills, Hand-eye coordination, Lung capacity

Learning an instrument will aid **Academic** maturity.

Mozart Effect, Brain surgery, Rational & Abstract (Right & Left Brain),

Discipline, Concentration, Patience, and Hard Work

Learning an instrument will aid **Social** maturity.

Bands & Orchestras. Teamwork, Humility, the Ability to Interact Well with others. Introvert/Extrovert

Learning an instrument will aid **Moral** maturity.

Things Learned in Song are Remembered Long, Experience of a Band Mom, The Music Man

Learning an instrument will aid **Emotional** maturity.

Athletics, Affections above actions, Language of Music, Songs with Words, Emotional Maturity

Learning an instrument will aid **Spiritual** maturity.

Local church worship; Testimony in Song; Scripture passages emphasize that music is the greatest way to shape and express our affections for God. Exodus 15:1, Judges 5, Psalm 51, Psalm 108, Psalm 147, Psalm 150, Ephesians 5:19, Acts 16:25 (Paul and Silas), James 5:13, Revelation 5:11-13



The Question of a Hymnbook and Questions to Ask about Hymns

Phil Gingery – Bible Baptist Church West Chester, PA

Bring with thee . . . the books, but especially the parchments. 2 Timothy 4:13

Introduction

Despite the incursions of the digital age and the escalating frenzy of pop culture for constant and graphic electronic sensory stimulation, one can argue for the value of hand-held collections of hymns [BOOKS]. Acknowledging the value of advancing technology does not inherently devalue the benefits of existing resources. The novelty of “new” risks unintended consequence—the carelessness of the contemporary without careful mature consideration. This discussion is likely to betray an unusual bias of the antiquarian, but it will lay out reasoned defense for the obstinate insistence of using a hymnal in church.

Why Have a Hymnbook?

- Hymnals promote unity
- Hymnals preserve value
- Hymnals protect balance
- Hymnals are portable
- Hymnals prevail against electronic apoplexy
 - Connection of thoughts
 - Connections of words to music
 - Connection of bodies to eyes to mind

How Does One Choose a Hymnbook?

Content

- Doctrinal emphasis
 - Check Preface and Table of Contents
 - Topical Index
 - Scripture readings and headings

Style

- Objective traditional hymns
- Subjective Gospel songs
- Modern popular genres
- Cultural Inflexion

Book Features

- Number of selections
- Page presentation
- Indexes
 - Scripture readings
 - Subjects of readings
 - Scripture references
 - Alphabetical listing of tunes
 - Numeric listing of tunes
 - Authors, composers, sources
 - Hymn topics
 - General listing
- Evenness and professionalism in editing
- Color options
- Quality of binding



Support Features

- Orchestrations
- Handbooks
- On-line features
- Spiral bindings

Cost

Questions to Ask When Using a Hymn

Who is speaking and to whom?

What is going on: pleading, praying, remembering, calling?

What happens first, second, third?

What is the goal or resolution for singing this song?

What do the words mean? Why did the author choose a word?

Shaping the Pattern for Worship in the Church

Greg Stiekes, PhD

Your church may follow a preformed liturgy for its services, or it may have its own unique tradition. Or, perhaps your worship service is newly constructed every week. How are we to determine the appropriate pattern for public worship? Does the Bible offer us any clear direction for this question? In this workshop, I propose that one way to shape the pattern for worship in the church is to reflect upon the story that we tell whenever we enter into worship.

1. Worship and Story

2. Worship and Story Under the Old Covenant

In the worship prescribed by God in the Old Testament every part of the service was telling a story about their relationship with God.

- a. Example of the Passover in the OT (Exod 12:1–14)

- b. Example of the Passover in the Gospels (Luke 22:1–20)

3. Worship and Story Under the New Covenant.

Like so much of God's revelation under the New Covenant, the Lord does not prescribe a set pattern of worship for each church. However, we do observe many examples of the fact that worship elements still tell a story. Here are some examples:

- a. The Lord's Table (1 Cor 11:17–32)
- b. The Lord's Day (Acts 20:7; Rev 1:10)
- c. The Lord's Word (Heb 1:1–2; 1 Tim 4:13)
- c. The Lord's People (e.g. 1 Cor 11:2–16)

4. Worship and Story in the Early Church.

- a. Worship Before Constantine
Reflected in the NT hymns, confessions, benedictions.
The *Didache*, c. 100
Justin Martyr, *First Apology*, c. 150
Hippolytus of Rome, *Apostolic Tradition*, c. 215

- b. Worship After Constantine

Typical Byzantine Service:

- Greeting by the Celebrant (bishop, presbyter)
- Readings from OT, Acts, or Epistles (interspersed with psalmody)
- Reading from the Gospel (by a deacon)
- Preaching (by presbyters; concluding sermon by bishop)
- Prayer for and dismissal of catechumens.
- Prayer of the Faithful
- Offertory (bread and wine placed on the altar)
- Eucharistic prayer
- Kiss of Peace (after Prayer of the Faithful above, in the East)
- Communion
- Post-Communion Thanksgiving/Prayer(s)
- Dismissal

5. Worship and Story in Our Churches Today.

- a. The worship of God's people has always told the story of what God has done for them and their relationship with him.
- b. The story was developed through both *content* and *structure*.
- c. God prescribed Israel's worship because it was important to him that the story be told correctly.
- d. As the plan of redemption unfolded, the story developed and worship developed.
- e. It should therefore be important to us that our worship also tell the right story.

Examples:

Additional Resources:

Castleman, Robbie F. *Story-Shaped Worship: Following Patterns from the Bible and History*. Downers Grove, Illinois: InterVarsity Press, 2013.

Chapell, Bryan. *Christ-Centered Worship: Letting the Gospel Shape Our Practice*. Grand Rapids: Baker Academic, 2009.

Cosper, Mike. *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel*. Wheaton: Crossway Books, 2013.



CREATED TO WORSHIP
Adam Morgan—Majesty Music

Why did God create us?

Isaiah 43:7

Revelation 4:11

1 Corinthians 10:31

We are _____ beings.

The First Commandment - Exodus 20:2-3

What is worship?

“Worship is to honor with extravagant love and extreme submission” (Webster's Dictionary, 1828).

- involves _____ something. It is an _____.
- involves ascribing worth or value.
- requires _____.

“Fully to enjoy is to glorify. In commanding us to glorify Him, God is inviting us to enjoy Him.” - C.S. Lewis

A “Blueprint” for Worship

Psalms 100

100 Make a joyful noise unto the Lord, all ye lands.

2 Serve the Lord with gladness: come before his presence with singing.

3 Know ye that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.

4 Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.

5 For the Lord is good; his mercy is everlasting; and his truth endureth to all generations.

Where do we worship?

Rom. 12:1-2

1 Peter 2:5

How does music fit in?

Historically, the people of God have always worshipped with music.

Col 3:16 -

Eph 5:19 -

What does music for worship look like?

In the Old Testament -

In the early church-

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.

“Justice magnified and grace victorious; hell subdued and heaven glorified; death destroyed and immortality established; sin overthrown and righteousness resplendent; what a theme for a hymn...” C. H. Spurgeon

Music in the worship service should be _____ and should _____ to the Lord. It should send our spirit soaring to God.

Is our music worth all the fuss?

Shepherding the Musical Heart of a Child

Amy Herbster

Shepherding: careful management of resources, guide, direct, believing that what I believe is good and worthwhile, steer, escort, attend to

1. Why is exposure to music so important in the life and physiological development of a child?

- *develops listening skills
- *Invites intuitive responses
- *Strengthens aural discriminations
- *Aids with recalling facts and information
- *Helps with speaking clearly
- *Assists with attention spans
- *Promotes order and structure
- *Makes life's transitions in to the classroom with ease
- *Instills cooperation, cognitive, and problem-solving skills
- *Introduces pitch, timbre, texture

2. What types and stages of a child's development am I able to contribute to their musical functionality?

- *Acculturation: Birth - 2 years
 - *Absorption
 - *Random Response
 - *Purposeful Response
- *Imitation: 2-5 years
 - *Shedding Egocentricity
 - *Breaking the Code
- *Assimilation: 4-6 years
 - *Introspection
 - *Coordination
- **Studies have shown that contribution to musical aptitude is halted in the neurological center (the brain) at age 9.

3. What does this look like on a practical level?

Conclusion: Musicians are able to transform their brains into organs that increase the mind's efficiency in numerous ways. Engaging with the arts is essential to the human experience. Participation in music is related to the behaviors that contribute to the health of civil society.

Getting the Most Out of Your Choir Experience Spiritually and Musically

Greg Murray

Purposes of Music:

1. To praise and glorify God (Eph. 5:19, Col. 3:16)
2. To edify believers
3. To be a witness to the lost (Psalm 40:3, Acts 16:25)
4. To prepare hearts for the preaching of God's Word. Music should never distract from the preaching of God's Word.

General Guidelines for Choir Members:

1. Be in choir for the right reasons.
2. Be faithful to rehearsals.
3. Be early to choir practice.
4. Do your best.
5. Be prepared for rehearsal.
6. Don't be a distraction.
7. Practice in your free time.
8. Ask for help if you need it.
9. Be gracious and patient and with others who don't get it as quickly as you do.
10. Follow any dress requirements.
11. If you have a problem with something, handle it properly. Matthew 18

General Guidelines for the Choir Director:

1. Lead the choir for the right reasons
2. Be patient, gracious, and Spirit filled when dealing with the choir as a whole or individually.
3. Learn to appreciate every type of choir member.
4. Remember that they are volunteers.
5. Start rehearsals on time! Develop a culture of doing things decently and in order.
6. End rehearsals in a timely fashion.
7. Use the rehearsal time as effectively as possible.
8. Try not to sing while conducting.
9. Learn to effectively communicate with the accompanist and be gracious to them.
10. Rehearse at least 4-5 songs per rehearsal rotating songs off as you sing them and adding new songs when appropriate.
11. Know your choirs limitations before rehearsing a really hard song to death and then having to pull it from the folders.
12. Push your choir members comfort zones with either difficulty or style of songs.
13. Place your choir so that they can be the most successful musically.
14. Occasionally move the choir around so they can sit around different voices.
15. Be in tune with each section and each choir member.
16. Realize that if your choir senses that you are not confident in them they will most likely not rise to the occasion as a whole.
17. How do you deal with the tone-deaf choir member? Do you ask them not to sing?
18. Be willing to work with members individually.
19. Sing on Sunday evening even if it is from the hymnal.
20. Hold everyone accountable for attendance to rehearsals.
21. Be positive and encouraging but demand excellence so that the choir as a whole can be effective ministers and do their best for the Lord.



Seven Steps to Proper Singing

*Some of the following was taken from *The Singing Artist* by Grace Levinson

Posture

While standing:

- Stand tall
- Chest should be up and out
- Shoulders should be back and down (not slumped over)
- Head and neck should be relaxed
- Jaw should be free and floating
- Knees slightly bent, not locked
- One foot should be slightly ahead of the other

While seated:

- Back tall and away from chair
- Legs should NEVER be crossed

Breathing – Breath is the life of the song and the foundation of singing.

- The support of one's tone in singing comes from the use of the diaphragm and the abdominal muscles.
- The diaphragm is a thin, muscular tissue extending horizontally across the body, thus separating the body's two cavities—the chest and the abdomen. It is shaped like a mushroom.
- Upon inhalation, when the lungs fill with air, the inflated lungs flatten the diaphragm. Upon exhalation, when the lungs empty of air, the pressure is released and the diaphragm resumes its normal position
- Never force the breath because it will shatter the tone.
- Your throat, shoulders, or neck should never take part in the breathing process.
- Take in just enough breath to get through the phrase.

Singing

- Tone - The sound made by vibrating muscular bands in the larynx
- Every musical tone has four properties:
 1. Pitch – frequency or rate of vibration
 2. Length or Duration
 3. Volume – determined by the magnitude of the vibrations
 4. Timbre or Quality – determined by the complexity of the vibrations and certain overtones.
- What makes one voice different from another?
 1. Length and thickness of vocal cords
 2. Size and shape of resonating chambers
 3. Gender of the singer
 4. Mental make-up



- Articulation – “Right at the tip of the tongue” As fast as the shutter of a camera
- Consonants
 1. Explosive - b, c, d, g, k, p, q, t
 2. Vibrative - r
 3. Aspirate - f, h, j, s, w, ch, sh, sch, th
 4. Resonant - m, n, ng
 5. Liquid - l
 6. Buzz - v, z
- Vowels
 1. ā as in “hate” - EH^ē
 2. ē as in “he” - IH^ē
 3. ī as in “thine” - AH^ē
 4. ō as in “more” - Oh^{ōō}
 5. ū as in “human” - ē ŌŌ

Interpretation

- Keep the message paramount
- The text is more important than the music
- Your technique needs to be practiced so well that when you sing, it will no longer be of primary importance but will be secondary to the message
- Phrasing
 1. The length of ones phrasing should be varied according to the interpretation of the piece
 2. Avoid breathing in the middle of a thought
 3. There are times when a breath is needed but the mental intensity should remain at a high level
- “Spin the air” when holding notes for long periods

Communication

- Mental intensity is necessary
- Use eye contact and sincere facial expression
- Stress only the important words and glide over the less important ones

Listening – This is one of the most important things

- Listen to others around you and try to blend in
- Listen to the piano accompaniment
- If you are not singing, don’t talk among yourselves
- Listen to your director!!

Watching

- Pay close attention to your music
 1. Watch for meter and key changes
 2. Watch for special musical notations
 3. Watch for accidentals
- Watch your director!!

**Isaac Watts Remembered: 1674-1748- Dr. David Ledgerwood
David Fountain
Mayflower Christian Bookshop
1974**

Timeline of English monarchs:

Henry VIII:	1509-1547
Edward VI:	1547-1553
Jane Grey:	1553
Mary I:	1553-1558
Elizabeth I:	1558-1603
James I:	1603-1625
Charles I:	1625-1649
Oliver Cromwell:	1649-1658
Richard Cromwell:	1658-1659
Charles II:	1660-1685
James II:	1685-1688
William II:	1689-1702
Mary II:	1689-1694
Anne:	1702-1714
George I:	1714-1727
George II:	1727-1760

1674—Watts Sr. was imprisoned for refusing to conform to the laws of the land relating to the worship of God. 7

“Happy the soul whose hope in God composes all his passions amid these storms of nature and renders his whole deportment peaceful and serene amid the frights of weak spirits and unfortified minds.” 8 (written after watching a violent thunderstorm)

Grandfather: Thomas Watts (sailor, died in an explosion of the ship he commanded) 8

Watts Sr.: received a classical education, had a passion for poetry and a taste for art 9

1662—Act of Uniformity, 2000 ministers ejected from their pulpits

The dissenters met secretly in houses. 9

1665 Plague depopulated Southampton 9

1662-1688 “Golden Age of Independency” 10

Churches were self-governing. Also called “nonconformists (Independents, Baptists, Quakers, and Presbyterians) 10

The Puritan ministers whose names are famous such as Owen, Goodwin, and Manton, published their works at this time, and John Bunyan wrote most of his works at this period. *Pilgrim’s Progress* appeared in 1678. 10

Dr. John Owen stood out as the leader of the Nonconformists. (Isaac Watts occupied his pulpit in later years, and for this and other reasons Owen’s mantle fell on him. 11

. . . many dissenters learnt a trade and combined it with teaching and preaching. 11

Watts was the oldest of 8 children
Isaac, Richard, Enoch, Thomas, Sarah, Mary, (died), Mary, Elizabeth (died after two years).

Great Comet of 1680 (so bright it could be seen in the daytime) attracted Watts at 6, and promoted a life-long interest in Astronomy. 13

Began studying Latin at age 4. 13

I am a vile polluted lump of earth,
S o I've continued ever since my birth,
A lthough Jehovah grace does daily give me,
A s sure this monster Satan will deceive me,
C ome therefore, Lord from Satan's claws relieve me.

W ash me in thy blood, O Christ,
A nd grace divine impart,
T hen search and try the corners of my heart,
T hat I in all things may be fit to do
S ervice to thee, and sing thy praises too.

p14 Written at 7 to prove to his mother that he could write poetry

Watts recorded the events of his life in his memoranda 14

Act of Uniformity 1662

Those who failed to attend church on Sundays were liable to the censures of the church, and fined 1s for each offense, 20 pound per month for continual personal absence, and 10 pound per month for the non-attendance of their servants. These fines were recoverable by the seizure of land, and penalties included imprisonment and exile. Those who were once banished and returned faced death. Ministers of the Protestant dissenters were by the Act of Uniformity subject to a penalty of 100 pounds for administering the Lord's supper; by the Five-mile Act were prohibited under a penalty of 40 pounds from coming within five miles of any city, town corporate, or borough; and by the Coventicle Act they forfeited 20 pound for the first offense, and for the second effect, 40 pounds, if they preached in any place "at which there should be five or more besides those of the household. 14-15

"I'm not ashamed to own my Lord,
Or to defend His cause;
Maintain the honor of His Word,
The glory of His cross."

"The Nonconformists were paying the best part of the nation's costs." 15

One observed service lasted from 5 and 6 to 10 in the morning and then 11 to 3 in the afternoon. 400 people attended.

The churches were very close-knit and had the character of a spiritual family. 16

"People who came together at some risk would not be content with sermonettes." 16

Chapter 2 1685-1690 Age 11-16

May 1685—Elder Watts flees to London to hide from the authorities. He writes a long letter to his family. He is gone 2 years.

“Though I cannot speak to you, yet I pray for you; and do hope that my God will hear me, and in due time bring me to live again amongst you, if he shall see such a mercy fit to be bestowed on me or you.” 17

“I charge you frequently to read the holy scriptures; and that not as a task or burden laid on you, but get your hearts to delight in them;” 18

“Consider seriously and often of the sinful and miserable estate you are in by nature, and that you are liable to eternal wrath thereupon; 18

“Tell God that you want pardon of sin, a soft, tender, and sanctified heart, a portion of the spirit, etc; and then beg God to hope you to pray for those things, and to teach you to pray, and to pardon the iniquities of your prayers.” 18

“. . . the best of your time and abilities are required in his service.” 19

“Consider, she (Isaac’s mother) is left alone to bear all the burden of bringing you up; and is, as it were, a widow; her time is filled up with many cares, and, therefore, do not grieve her by any rebellious or disobedient ways, but be willing to learn of her and be ruled by her, that she may have some comfort in seeing your obedient carriage.” 19

1688—King James issued Declaration of Indulgence”—enabled nonconformists freedom of worship. 21

“Fell under considerable convictions of sin,” 1688 21

“And was taught to trust in Christ I hope.” 1689 21

Had a great and dangerous sickness in 1689” 22

A doctor offered to pay his way to Oxford. “he respectfully declined, saying he was “determined to take his lot among the dissenters.” 22

At sixteen, Watts left for London to study at the nonconformist academy.

Chapter 3 At College and back home 1690-1696

London had 675,00 inhabitants. Population of England and Wales was 5.5 million.

London was 15 times larger than Bristol and Norwich, the closest rivals. 25

The great mass of people lived “under the most filthy conditions of overcrowding without sanitation, police or doctors, far beyond the help of charity, education and religion.” 26

While the conditions of the working class were miserable, life for the wealthy was attractive. 26

Society had become “polite” and the political element in Anglicanism was at its height. It was wedded to the Tory party, as Dissent was to the Whigs.” 26-27

“Scores of thousands of tracts were issued against drunkenness, swearing, public indecency and Sunday trading. 27

The chapels of the Dissenters were well filled at this period and flourishing in general. The denomination Watts belonged to was growing the fastest and remained the least

affected by false teaching. The Independents were soon to overtake the Presbyterians as the most influential of the dissenting bodies. There were about 250 Independent churches in England and Wales, with congregations averaging about 300.

The Academy of Newington Green was one of a number of colleges originally set up by ministers excluded from the Church of England. Since only Anglicans were allowed to enter Oxford or Cambridge, this course was inevitable. The academic standard was very high, and attempts were made by the Establishment to close them. 27

He (Watts) moved most of the time among the elite of Puritan Non-conformity. They were the stately and learned society, pervaded with memories of the great personalities of the Civil War and the Protectorate. 27

Watts applied himself to his studies, for he agreed with his friend Hughes that men lack industry rather than time or abilities. He worked at fever point. Among his unwise habits was that of studying far into the night, and his continued vigils wrought havoc on a frail constitution. The dwindling candle was followed by dwindling health. Insomnia succeeded and for years, in order to obtain sleep, he was obliged to use sleeping pills. He realized too late his mistake. "Midnight studies," he said in a sermon, "are prejudicial to nature, and painful experience calls me to repent of the faults of my younger years." 28-29

He always loved the finest company, whether in actual life or in books; and spoke from the heart when he wrote:

"Let others choose the sons of mirth,
To give a relish to their wine;
I love the men of heavenly birth,
Whose thoughts and language are divine." 29

One of the methods which Watts adopted to help his studies, was to summarize the writers upon the various sciences he read, in order to impress their contents upon his memory. "I assure my younger friends, from my own experience, that these methods of reading will cost some pains in the first years of your study, and especially in the first authors you peruse in any science, or on any particular subject. But the profit will richly compensate the pains; and, in the following years of life, after you have read a few valuable books on any special subject in this manner, it will be very easy to read others of the same kind, because you will not find very much new matter in them which you have not already examined." 29

. . . he (Watts) was himself a man of great learning and saw the danger of relying on his own intellectual powers rather than upon God's Revelation. 32

"Therefore, reason has a great deal to do in religion, viz. to find out the rule, to compare the parts of this rule with one another, to explain the one by the other, to give the grammatical and logical sense of the expressions and to exclude self-contradictory interpretations, as well as interpretations contrary to reason. But it is not to set itself up as a Judge of those truths expressed therein which are asserted by a superior and infallible dictator, God himself; but reason requires and commands even the subjection of all its own powers to a truth thus divinely attested; for it is as possible and as proper, that God should propose doctrines to our understanding which it cannot comprehend, as duties to our practice which we cannot see the reason of; for he is equally superior to our understanding and will, and he puts the obedience of both to a trial." 32

"Watts did not allow the study of preface antiquity to usurp the place of the oracles of God. . . He seems to have watched with a holy jealousy over himself, lest in the gratification of a literary taste, he should lose sight of the all-important truths of the gospel and fail to connect the improvement of the heart with the cultivation of the mind. 33

Graduated from college at 20, 16 years had been spent occupied with classical pursuits and the studies connected with theological education.

Returned to his father's house for 2 1/2 years.

Watts endeavored to inspire in his younger brothers and sisters a taste for similar pursuits (studying natural phenomena with a view to seeing God), and to lead them to "look through nature" to the great Original. 34



Hymn Singing in Southampton

The congregation would sing from the Sternhold and Hopkins version of the Psalms. Watts believed the versification “entirely wanting in the dignity and beauty that should characterize every part of a Christian service.” 34

His father suggested writing something better. The result:

Behold the glories of the Lamb,
Amidst His Father’s throne;
Prepare new honors for His name,
And songs before unknown.

Watts was a great thinker and it has been suggested that during his stay in Southampton he used his leisure hours and the quiet of his father’s house to study the whole question of worship and hymn-singing. 35

Chapter 4 Tutor and Pastor: 1696-1706 (aged 22-32)

He became a tutor to a family of 1 son and six daughters. (Sir John Hartopp, a dissenter who had suffered greatly during the persecution). 36

“To Watts, teaching was no trial. He regarded it, indeed, as a joy - as one of the noblest of occupations.” 36

This delight in education stayed with him all though his life. 37

Mark Lane Independent Church

Attended Mark Lane Independent Church, pastored by Isaac Chauncey.

The street was housed with wealthy merchants and noted individuals (Samuel Pepys).

In the autumn of 1698, Watts was invited to become assistant pastor of Mark Lane. 38

Nearly all of the people whom Watts came into contact were men of affluence, the merchant princes of London. . . Their “splendid frugality” was proverbial. This was however a comparative frugality, . . . They were powers in Mark Lane and Lombard Street. Among these men the fashionable vices of the day were unknown. 39

Mayor’s Chaplain

Sir Thomas Abney, Mayor of London, appointed Watts his chaplain. 40

The mayor practiced “occasional conformity”—both the Jacobites and Dissenters did not like that.

Watts ill much of summer of 1701.

Began as senior pastor of Mark Lane church, March, 1702.

Lived with Sir John Hartopp until 1701.

Moved to the house of Mr. Thomas Hollis.

This house has a “techno-hymn” or “secret-chamber” where he could “retire from the world and converse with God and his own heart,

Here he daily examined himself, probing the depths of his soul. Here he prayed and wept. Here he drew down his strength. “Abandon the secret chamber, he says, “and the spiritual life will decay.” 41

1703 Watts again suffered a long and distressing illness.

Appointed Rev. Samuel Price as assistant Pastor. “Finding that he could not be a great man, Price aimed at being a good man, and he succeeded. 42.



Published *Horae Lyricae*” (Poems chiefly of the lyrical kind). 1705 “he deplores the fact that the art of verse which was first consecrated to the service of God should so often have been prostituted to the vilest purposes.” 43

Miss Elizabeth Singer (her father had been imprisoned for non-conformity). She told Watts that, enchanted by his verse, her thoughts no longer occupy themselves with her old admirers, and desired to meet him. 44

“She at first recoiled from him, the variety and charm of his conversation swiftly compensated for her disappointment, and she congratulated herself on having made the acquaintance of a man whose friendship would be as precious to her as his love was distasteful.”

When he proposed, she declined saying: “Mr. Watts, I only wish I could say that I admire the casket as much as I admire the jewel.” 45

How vain are all things here below!
How false, and yet how fair!
Each pleasure hath its poison too
And every sweet a snare. 45

“Were I so tall to reach the pole,
Or grasp the ocean with a span,
I must be measured by my soul.
The mind’s the standard of the man.”
45

Chapter 5: Preacher and Evangelist 1706-1709 (aged 32-35)

Watts became the pastor of a famous church, founded by Joseph Caryl (1662) and then John Owen. Nineteen years after Owen died, Watts became the pastor. 46

The state of the church (Anglican) at the time was poor, the pastors were “apostles of natural religion, rather than preachers of the revealed word — more familiar with Plato than Paul, with the ethics of Seneca than with the glories of the cross.” 47

State of other churches:

“the Presbyterians were in serious decline, . . . in them a tendency to eke out a meaning from its (texts) minutest parts. . . The Independents were . . . expository in their preaching. . . The General Baptists were in decline as were the Quakers, but the Particular (Calvinistic) Baptists were generally in a flourishing condition. Their preaching was commonly of an experiential character.” 47

“Watts was grieved that Christians were so often separated by points of doctrine that could only be considered secondary. But he would not tolerate compromise on “essentials” of the faith. 47

French Prophets

At this time the religious world was disturbed by some French emigrants who claimed to possess the miraculous gifts of the Holy Spirit, and to be the founders of a new dispensation of religion. The power of working miracles, and the gift of prophecy, they advanced as the credentials of their divine mission. 48

Watts as a Preacher

He carefully adapted himself to the least intelligent, yet never in such a way as to offend the educated and refined. 49

Simplicity

Watts was anxious to have the congregation not only sing with understanding but hear with understanding too. 50

He pruned his own sermons as ruthlessly as he did his hymns, that they might be direct, simple in structure, and understood by the ordinary worshipper. 50

Too often prayer lacked plainness and simplicity and was marred by a rough and familiar speech with the use of dark and mystical phraseology. Prayer should be accompanied by the adoration of the divine perfections, a deep gratitude for the blessings of this life and for the expectation of a better; prayer should be conducted under an awful sense of the divine presence, and ought to be an acknowledgement of our dependence upon One who “knoweth our infirmities before we ask, and our ignorance in asking”— it should not assume the character of demand. (published in 1716 under the title “A guide to prayer.” 51

Chapter 6 Poet and Hymnwriter: 1707-1718 (aged 33-44)

Isaac Watts was born in the same year that John Milton died. . . They both believed that the poet’s work was a divine calling. 53

Horae Lyricae published 1705

He saw his poetic gift as the handiwork of devotion. He rarely touched any topic but to pass it into service, his torch was kindled with the fire from the altar, if he visited Parnassus it was only on the way to Calvary. His aim was not simply to please but to convert the seeker. 53

The term “genius” has been defined as “an infinite capacity for taking pains.” Watts would certainly qualify for such a term on this basis. 54

Hymns and Spiritual Songs 1707

His greatest work of reformation, however, related to worship. 54

The source (seed) was a letter by Watts’ brother Enoch, (1700) exhorting him to change the whole form of worship. 54-55

Benjamin Keach was the first dissenter to publish a hymn-book to meet the needs of a definite congregation. He also shared Watt’s view of the purpose of hymns, both as an instrument of praise, and also of instruction. Keach, however, was content to meet the local needs, whereas Watts wanted to change the worship of the churches at large! His reformation meant an almost complete departure from traditional psalmody. 56

The churches believed that Psalm singing was the basic form of sung praise. Hymns were never written to replace them, but to supplement them and then only on occasions. Watts saw the weakness of this, not simply because the translations were clumsy and the method of singing poor, but above all because it impoverished true worship. But he carried out his work gently and by stages. 56

He proposed the re-creation of the traditional psalmody along evangelical lines. 56

His (Watts’) belief that the Psalms were to be handled in this way did not arise because of any doubt that they were all inspired by God. Neither did he believe that the meaning should be altered in any verse but should rather be developed in the light of the fuller New Testament revelation. When he said that David should use the language of a Christian he was not implying that David was in any way “unchristian,” but rather “pre-Christian.” He saw a perfect harmony between the revelation of the Old Testament and the New. 56-57

Many dissenting places of worship were named “Zion” and both Churchmen and dissenters have thought of a local church as the “house of the Lord.” 60

Watts kept close to Scripture and consequently there is great variety in his hymns. His talent and experience were so comprehensive that he could do justice to the many subjects that were to be handled. He surpasses the “poet of Methodism,” Charles Wesley, by being the servant of the Universal Church. 61

“My grandfather was very fond of Dr. Watt’s hymns, and my grandmother, wishing to get me to learn them, promised me a penny for each one that I should say to her perfectly. I found it an easy and pleasant method of earning money, and learned them so fast that grandmother said she must reduce the price to a halfpenny each, and afterwards to a farthing, if she did not mean to be quite ruined by her extravagance.

There is no telling how low the amount per hymn might have sunk, but grandfather said that he was getting overrun with rats, and offered me a shilling a dozen for all I could kill. I found, at the time, that the occupation of rat-catching paid me better than learning hymns, but I know which employment has been the more permanently profitable to me. No matter on what topic I am preaching, I can even now, in the middle of any sermon, quote some verse of a hymn in harmony with the subject; the hymns have remained with me, while those old rats for years have passed away, and the shillings I earned by killing them have been spent long ago.” from Spurgeon’s autobiography quoted in Watts Remembered p61

Watts completed all his hymn-writing by age 44. 61

Chapter 7: Trials and Conflicts: 1709-1720 (ages 35-46)

There was considerable feeling among some High Churchman at the success of the Dissenting academies, and a cry was raised for their suppression. 62 (1710) 62

. . . represented the academies as hotbeds of sedition. Encouraged in this attitude by Charles Wesley’s father, who had been a Dissenter himself, and had become very bitter against them. . . There was little attempt at self-defense by the Dissenters, with one notable exception, that of Daniel Defoe.

Controversy

Dr. Sacheverell preached from St. Paul’s against the dissenters. He was impeached but won the hearts of the mob. They destroyed 6 meeting houses (of the dissenters).

1714—Schism Bill was passed. “It would have closed every school and academy in the country that was not licensed by a Bishop and conformed to the liturgy.” 64

Divine Intervention

Queen Anne died, and thus the bill did not go into effect. 64

Supporters of the bill were in trouble, and dissenters escaped.
Isaac Watts wrote his famous hymn: “O God, Our Help in Ages Past.”

Continual Sickness

1712—his health broke down

Co-Pastor appointed

Mr. Price—was appointed co-pastor. 66

Lasted the entire year of 1713. He began to mend in the spring of 1714.
Sir Thomas Abney invited him to spend a week on his estate, with fresh air and beautiful grounds.
After the week was over, pressed him to stay longer. He stayed 40 years. 67

He was responsible for the instruction and spiritual nurturing of Sir Thomas’ daughters. 67

Chapter 8 Watt's Contribution to Education: (1720-1746) (aged 46-72)

1720-1721 The nation went crazy investing in a scheme called the "South Sea Company." It went bankrupt, and many people committed suicide, causing Watts to write a pamphlet: Defense against the Temptation of Self-Murder.

We wrote Divine and Moral Songs for Children in 1720. 70

With remarkable freedom he adapted himself to the mental capacity of children. His rhymes presented a rare combination of the simple, the useful and the attractive. 71

"Every man acquainted with the common principles of human action will look with veneration on the writer, who is, at one time, combating Locke, and at another, making a catechism for children in their fourth years. A voluntary descent from the dignity of science is perhaps the hardest lesson that humility can teach." Dr. Johnson quoted 73

He wrote: The Art of Reading and Writing English in 1721, dedicated this to the Abney girls.

He wrote: Logic: The Right Use of Reason in the Enquiry After Truth 1724.

He wrote: The Knowledge of the Heavens and the Earth made easy or First Principles of Astronomy and Geography 1726

Prayers composed for children 1728

An Essay towards the Encouragement of Charity Schools 1729

Catechisms (1730)

A Brief Scheme of Ontology (1733)

Questions proper for Students of Divinity (1740)

The Improvement of the Mind Pt 1 (1741), part II (published after his death in 1751)

Discourse on the Education of Children and Youth 1753. page 75

Having a high view of God's creation and the dignity of man, he (Watts) was anxious that the teacher should do justice to the child's latent powers. At the same time he knew that the child needed to be trained and was naturally lazy. He believed that man was a fallen creature, and that children must be under some constraint to work. However, he was wise in the use of compulsion. "The way to strengthen and improve the memory is to put it upon daily exercise. . . The powers of the mind as well as those of the body grow stronger by a constant and moderate exercise." 76

Watts's views on the question of recreation for the child were singularly broad for his day. The teacher should alternate play and study, but see to it that no jokes on sacred things or cruelty to animals be allowed. 76

He insisted that ghost stories, amorous romances, and the books of martyrs be kept away from younger children. . . He was strongly opposed to balls, masquerades, gaming-houses and the theaters. The student could learn the ways of the world safely through reading the Spectator instead of attending the theater. 77

He also published sermons:

A Sermon Preach'd at Salters' Hall, to the Societies for Reformation of Manners (1707)

Sermons on Various Subjects, Divine and Moral, Vol, 1 (1707), Vol. ii (1723), Vol 111 (1729);

Death and Heaven (1722)

The Religious Improvement of Public Events (1727)

A Collection of Sermons Preached at Bury Street by Several Ministers (1735)

The World to Come, Part 1 (1739) Part II (1745) and

Evangelical Discourses (1747).

"In such circumstances, to supply his lack of service he was encouraged to publish sermons that his people might read in their families those truths which they had heard with so much delight from his lips." 78

"I think I can pronounce it with great sincerity, that there is no place, nor company, nor employment, on this side heaven, that can give me such a relish of delight, as when I stand ministering holy things in the midst of you. It is in the service of your souls, that I have spent the best period of my life, ministering the gospel among you." 78

What was wrong with Watts?



"He appears to have had some nervous disorder which must have been aggravated by the way he drove his mind. He had such a love for study that he may have found it very hard to give his mind the rest it really needed. " 79
Watts view on the Trinity (his hymns had already been written)

Almighty God to Thee
Be endless honor done;
The undivided Three
And the mysterious One
Where reason fails with all her powers
There faith prevails and love adores. 79

Philip Doddridge dedicated his Rise and Progress of Religion in the Soul to Isaac Watts.

John Wesley's journal contains many accounts of Christians repeating or singing Watt's hymns on their death-beds. 80

Southampton

Praise and thanksgiving are springs to the soul and give it new activity. 82

Watts was himself like the "busy bee" he commended in his Songs, that was ready to "improve the shining hour."

"Through this vain world He guides our feet
And leads us to His heavenly seat;
His mercies ever shall endure
When this vain world shall be no more."
82

Chapter 9 Empty Pews

"Large numbers of them (the Presbyterians) were becoming Unitarian).

It had been far the largest of the dissenting body (some 1800 out of the 2,000 ejected ministers were Presbyterian), but was shrinking rapidly. . . Three ministers printed their complaints. . . They recommended an accommodation to the times. . . In many respects their remedies are modern, both in their recommendation and in their failure to improve the situation. Philip Doddridge answered them by pointing out that things were not as bad in his part of the country and that the old method of expounding Scripture was the best means of reviving the churches. 83-84

A Living Message

He (Doddridge?) insisted that nothing but the plain, experimental, and affectionate proclamation of the doctrines of the gospel can preserve a congregation from decay, or revive it in decline. 84

Watts was very interested in this revival in the East Midlands. There is evidence that numbers of both Independent and Particular Baptist Churches were being founded in these counties. A revival of religion in Olney was due largely to the efforts of Doddridge and two other ministers, who, after re-opening the chapel, applied to Dr. Watts for further guidance. 84.

1730 published: Humble Attempt towards the revival of practical religion among Christians.
Controversial because he outlined the difference between churchmen and dissenters.
Some of these differences were:
Dissenters: not so concerned with outward forms of religion, freed from the inventions of men
not confined to a set repetition of prayers
free to choose their own ministers
free to choose their membership 85

Mixed conditions of the Churches

Churches that were bonding the doctrines of the gospel were going down, but those that were true to the gospel were increasing.

The empty pews in Presbyterian and Anglican churches were a cause for alarm. General Baptist churches were also in decay. The Quakers, too, were not what they were. Infidelity to Christian revelation was rampant and Deism banished God from his universe. Watts was, as ever, ready to rise to the occasion, and did so in a most forceful manner in his “Humble Attempt.” 86

1731: The Strength and Weakness of Human Reason (an attack on Deism)

The possession of the greatest talents has been no security from the grossest errors; though endowed with the most transcendent mental qualities, men have still remained perplexed with doubt, involved in uncertainty, and degraded by superstition 86

Watts the Philosopher

1732 Philosophical Essays”—the strengths and weaknesses of Descartes

Dr. Johnson said “Whatever he (Watts) took in hand was, by his incessant sollicitude for souls, converted to theology. As piety predominated in his mind, it is diffused over his works; under his direction it may be truly said, philosophy is subservient to evangelical instructions.” 87

Defense of the faith

1734: Logic

1735: Sacrifice of Christ, and the Operations of the Spirit

Defense of the Faith

1735: Sacrifice of Christ, and the Operation of the Spirit His treatise is an attempt to contend for the “faith delivered to the saints” and proclaimed with such success from the pulpits of the first nonconformists. 87

In a letter to a friend Watts puts his doctrinal position clearly as what may be described as that of a “Moderate Calvinist.” Appendix II. 88

The contribution Watts made to the life of the dissenting churches must have been enormous. He was not satisfied however with “the day of small things,” though he did not despise it. He longed for an awakening that would affect the country at large and did all he could to promote it. He lived to see it in his closing years. 89

Chapel 10 Revival

In the summer of 1736 Watts heard with joy of an amazing revival in New England through the preaching of Jonathan Edwards. 90

He sent books to Harvard and Yale. . . collected money for missionary work among the Indians, and found donors for Harvard, selected textbooks for those colleges, and gave advice to New England’s governors. His works were widely read, and Jonathan Edwards especially appreciated his writings. When Edwards’ narrative was published in England in 1737, Watts wrote the foreword. (Edwards did oppose Watts on some theological matters). 91

Watts quote from the forward “Wheresoever God works with power for salvation upon the minds of men, there will be some discoveries of a sense of sin, of the danger of the wrath of God, and the all-sufficiency of his Son Jesus, to relieve us under all our spiritual wants and distresses, and a hearty consent of soul to receive him in the various offices of grace. . . And if our readers had opportunity (as we have had) to peruse several of the sermons which were preached during this glorious season, we should find that it is the common plain doctrine of the Reformation God has been pleased to honor with such illustrious success.” 92

Watts and Whitfield

Many people visited him (Watts) at Abney Park (Newington), among them Count Zinzendorf and Whitfield. Whitfield said: “The Holy Spirit is working in the 18th century as He worked in the first. It has fallen to me to fight for the doctrine of Regeneration as Luther had fought for that of Justification by Faith. I am a new man. The Holy Spirit has singled me out for a great work” 92

Watts replied: “Are you sure that the impression is Divine? Let me warn you against the danger of delusion, and to guard against the irregularities and prudence’s to which youth and Zeal may lead you. Though I believe you are very sincere, and that you desire to do good to souls, yet I am not convinced of any extraordinary call you have to some parts of your conduct.” 92-93.

At the time, the doctrine of regeneration was held nominally by the Church of England, and was declared plainly by the majority of the Dissenters. 93

When asked what he thought of Whitfield, he said: “My opinion is that Whitfield does more good with his wild notes than we do with our set music.” 93

April, 1742: Tho’ I do not fall in with him in all his conduct, yet I cannot but think him a man raised up by Providence in something of an uncommon way to awaken a stupid and ungodly world to a Sense of the important Affairs of Religion and Eternity.” 93

He kept his personal distance, as he was “unwilling to get too close to Anglicans officially.” 94

“The Great Awakening continued and all denominations gained much by it. The only exception was that of the Presbyterians that continued its slide into Unitarianism before disappearing altogether. 94

Chapter 11: “Closing Years” 1746-1748 (ages 72-74)

The misconduct of his nephew greatly distressed Watts in his final years.

When asked how he did, he said: “Waiting God’s leave to die.” 95

Published: Essay on the Powers and Contests of Flesh and Spirit 1747 (his last work)

Dedicated to the church at Bury Street.

“Continue to be of one mind: live in peace: be careful to practice all the duties of holiness and righteousness: keep close to God by humble fervent prayer and dependence; seek his face for direction, and a blessing in all your affairs.” 96

Continual sickness/infirmity until he died.

“When he (Watts) was almost worn out and broken down by his infirmities he observed, in conversation with a friend, that he remembered an aged minister used to say, that the most learned and knowing Christians, when they come to die, have only the same plain promises of the gospel for their support, as the common and unlearned; ‘And so,’ said he, ‘I find. They are the plain promises of the gospel which are my support, and I bless God they are plain promises, which do not require much labour or pains to understand them; for I can do nothing now but look into my Bible for some promise to support me, and live upon that.’” 97

Died: Nov. 25, 1748 he died.

He composed his own epitaph:

“Isaac Watts, D.D. pastor of a church of Christ in London, successor to the Rev. Mr. Joseph Caryl, Dr. John Owen, Mr. David Clarkson, and Dr. Isaac Chauncey, after fifty years of feeble labor in the gospel, interrupted by four years of tiresome sickness, was at last dismissed to his rest— In uno JESU omnia.” 98

What Watts Says to Us Today

Education

Watts and his contemporaries have much to say to modern educationalists. He was influenced by John Locke in his understanding of the purpose of education as the means of equipping men to discover themselves and to create their own institutions. Believing, as he did, that man was a “fallen” creature, spiritually dead and in need of regeneration, he nevertheless believed that there remained in him many wonderful propensities that should be cultivated, stimulated, and harnessed. . . He believed that unbridled self-expression could be ruinous since man’s nature was basically selfish. . . It has been said that in him we see the humanism of the Renaissance and the Calvinism of the Puritans combined. 101

His views on education are in his great work: *The Improvement of the Mind*.

Worship

He was popular without being cheap. 102

To him the praise of God was the highest exercise man should perform. 102

Watts saw hymn-singing as an offering to God, above everything else. He had a high view of God, and so His praise must be worthy. 102

“Religion was never designed to make our pleasure less.” Today, also, the opposite is the case. There has been a swing to the other extreme. Worship has become entertainment. In the desire to attract people to empty churches, and to popularize Christianity, it has been cheapened. We are going back to the Middle Ages when every device imaginable was used to popularize Christianity, and the effect then was to alter the message, and lose its power. 102

Revival

He (Watts) looked for the day when the churches would be filled once more and the people of God revived, and he was not disappointed. But he did not passively wait for it to happen. Even before the outstanding ministry of George Whitefield began, music had been going on. Indeed, there was a continual witness to the reality of the Gospel in many of the dissenting congregations, though little notice was taken of it then, nor has been since. 103

God is able to read his “Wonders of Grace” and do what he did in the 18th century in the 20th. 103

Are We Doing What We Think We Are?

Examining the effects of music styles used in congregational singing

(a report on recent case studies in traditional and contemporary worship settings)

I. Created meaning in a style and experience

A. By what is taught

1. Officially (doctrinal statements, statements of faith, preaching, teaching)
2. Actively
 - A) Pastors
 - B) Worship leaders
 - C) What is said during public worship preparation and activities

B. By societal usage

1. General culture
2. General "Christian" culture
3. Local church culture

C. By personal experience

II. Derived meaning from a style and experience

- A. In terms of emotion
- B. In terms of broad generalization/consensus

III. Relationship of meaning in musical style to lyrics

A. Contextualization of lyrics

1. Engagement with the lyrics
 - A) Non-cognitive engagement
 - B) Cognitive engagement
2. Scope of theological coverage of the lyrics
 - A) relatively narrow scope
 - B) relatively broad scope

IV. Evidence of stylistic influence on theology

A. Presence of God

1. In the contemporary church
2. In the traditional church

B. Teaching and admonishing

1. In the contemporary church
 - A) Conflict between stated theology and results of practice
 - B) Evidence of shifting theology, based on described experiences
2. In the traditional church
 - A) Consistency between stated theology and results of practice
 - B) Evidence of fixed theology, based on described experiences

V. Conclusions

A. Theology

1. Biblical
2. Praxis
 - A) CWM
 - B) Traditional

B. Quick-start suggestions

1. Don't abandon the metagenre of traditional hymns
2. Be open to adjustments to the metagenre that maintain its effectiveness and freshness
 - A) Explore or develop new song styles that can be useful in achieving the goals
3. Continually teach/remind your congregation about the goals for the use of music in public worship
4. Be knowledgeable about what is really going on in your congregation - what are they experiencing. Are you achieving your stated goals?
 - A) Don't assume that because you are avoiding the problems of contemporary worship You are automatically biblical in what you are doing
5. In congregational worship, keep the focus on the lyrics in all the musical activities (talk about the lyrics; talk about the music in terms of how it reinforces the lyrics or sheds light on them; don't talk about the performance or the talent or the beauty (unless you tie such directly to something in the lyrics or the nature of God)
6. In preparing musicians for congregational singing, focus on musical means for conveying or reinforcing appropriate emotional responses (this includes a little more 'reality' of musical expression. If you have capable instrumentalists, then every verse of a hymn should not be accompanied the same way, unless the verses are saying basically the same thing)
7. Other things to consider: lyrics and understandability; lyrics and a broader range of theological coverage (sing the whole counsel of God); beauty and craftsmanship of musical construction

The Science and Art of Hymn Writing

Constructing and Crafting Lyrics that Shine

Andy Gleiser – Burge Terrace Baptist Church, Indianapolis, IN

The PLAN for Hymn Writing

1. Establish the theme of the hymn.
2. Create a working title.
3. Outline the stanzas and refrain.
4. Determine the meter that will govern the hymn.
5. Compose the refrain first.
6. Compose the stanzas.
7. Solicit feedback.

The PRINCIPLES of Hymn Writing

1. Highlight one big idea.
2. Rightly divide the Word of Truth.
3. Value rhythm and syntax.
4. Relish every word.
5. Take creative risks.
6. Aim deep, but be simple.
7. Speak with your own voice.

1: HIGHLIGHT ONE BIG IDEA

2: RIGHTLY DIVIDE THE WORD OF TRUTH

3: VALUE RHYTHM AND SYNTAX

4: RELISH EVERY WORD

5: TAKE CREATIVE RISKS

6: AIM DEEP, BUT BE SIMPLE

7: SPEAK WITH YOUR OWN VOICE

Exciting Congregational Playing

Shelly Hamilton

1. Use the _____ extremities.
- Chords become more _____ in the upper register
 - Chords become more _____ in the lower register
 - Don't stay exclusively in one _____
 - Don't play with a vast _____ between RH & LH

2. Key _____ of exciting congregational playing

- Play with _____
 - Slow songs need an _____ energy
 - Fast songs need an _____ energy
 - Never _____ the keys
 - Play with _____
 - Incorporate _____
 - _____ the keys
(as you would _____ bread)
- Play with _____
- Follow the _____
- Know the difference between _____ & _____, & _____

3. Tools _____ in exciting congregational playing

- Use _____ - _____ between _____ notes
 - LH
 - Double the _____
 - Use _____ / _____
(break away _____; do not use for hymns)
 - Use _____
 - Use _____
 - Spell down _____ in octaves or with one note
 - Walk down bass by _____
 - Double RH octave _____ - _____ melody notes w/ one note in LH, 1 oct. below RH octaves
 - RH
 - Place the _____ ----with soprano/alto notes
 - Soprano/alto _____ in _____ register
 - Full _____ - _____ chords in upper register
 - Use _____
 - Both hands
 - Play doubled _____ octaves (only if another keyboard is playing 4 parts)
 - Use _____ - _____ chords (always set up with a _____ - _____ octave)
- Incorporate different _____
 - Hold out _____ notes while playing:
 - Syncopated alto, tenor, bass _____
 - Eighth-note alto, tenor, bass _____
 - _____ - eighth/sixteenth rhythm
 - Broken-chord patterns
 - Arpeggiated _____ pattern in RH or LH



Crown Him With Many Crowns

Matthew Bridges & Godfrey Thring

George J. Elvey
Arr. by Shelly Hamilton

Hymnal

1. Crown Him with man - y crowns, The Lamb up - on His throne. Hark!
2. Crown Him the Lord of love: Be - hold His hands and side- Rich
3. Crown Him the Lord of life: Who tri - umphed o'er the grave, Who
4. Crown Him the Lord of heav'n: One with the Fa - ther known, One

1

2 *mp*

3 *p*

4

5

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When I Survey the Wondrous Cross

Isaac Watts

Lowell Mason

Arr. by Shelly Hamilton

Hymnal

1. When I sur - vey the won - drous cross
 2. For - bid it, Lord, that I should boast,
 3. See, from His head, His hands, His feet,
 4. Were the whole realm of na - ture mine,

1

2

5
 On which the Prince of glo - ry died,
 Save in the and death of Christ, my God;
 Sor - row and love pre - sent - far - too - small:
 That were a pres - ent - far - too - small:

1

2

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The Nature of Hymns

Phil Gingery- Bible Baptist Church West Chester, PA

I will sing with the spirit, and I will sing with the understanding also. 1 Corinthians 14:15

Introduction

Hymns combine poetic art with theology and music to give voice to congregations seeking to express their hearts to God. Skillful use of rhyme and deeply emotional language, wed to melody, rhythm and nuanced harmony, create powerful experiences that etch eternal truth in the memory. A hymn's text and tune are partners. The success of the partnership depends on the compatibility and equality of strength or both partners. Assessing the values of poems and tunes tends to be highly subjective and often betrays the critic's personal bias or predisposition. Language—both verbal and music—is fluid and eludes absolute definition. Oscar Thompson, a respected music critic of a previous generation, acknowledges that “to generalize about music [and poetry] is dangerous.” (*How to Understand Music*, p. 5) Knowing the limitations of criticism does not limit our ability to understand the nature of what we have: we can examine literary aspects of poetry and appreciate intrinsic loveliness of expression in music to assess merit and compatibility.

The Literary Aspect of Hymns

General observations – avoiding a specific definition

- Hymns are lyric poems designed for worshippers to sing towards God.
- Hymns must be transparent and accessible to common understanding.
- Hymns may emanate from a private heart but become public property.

Poetic Qualities

John Milton (quoted by Eskew and McElrath in *Sing with Understanding*, p. 19)

- Simple
- Sensuous
- Passionate

James Sydnor (in *Hymns and Their Tunes*, pp. 31-32)

- Scriptural fidelity
- Spiritual reality and wholesomeness
- Simplicity and beauty
- Structural integrity and soundness

General Consensus

- Texts consistent with elements of religious thought
- Texts representing common concerns
- Texts that appropriately address God in terms of Creator, Redeemer, Lord
- Texts that effect instruction through common poetry, parables and imagery
- Texts that portray honest responses to God's love, missions, concerns
- Texts that maintain a consistent tone fitting a musical vehicle
- Texts that represent loftier speech over the mundane and coarse
- May employ irony, assonance and consonance, poetic devices

Elements to Avoid

- Sentimentality
- Slang and Cheap terms
- Forced rhymes and disconnected thoughts

Poetic Form and Structure

- Verse—one line of poetry
- Count how many syllables
- Discern metrical footprint
 - Iambic
 - Trochaic



Stanza—a “paragraph” of poetry

Count the number of lines

Couplet

Quatrain

Sestet

Octet

Identify the Metrical Pattern

Common Meter

Short Meter

Long Meter

Doubled

Identify the Rhyme Scheme

Couplet—aabb

Crossed—abab

False

Unrhymed

Inserted Elements

Chorus

Refrain

Alleluias

Observe Poetic Devices

Alliteration

Anadiplosis

Anaphora

Climax

Echphosis

Epanadiplosis

Epizeuxis

Metaphor

Oxymoron

Paradox

Rhetorical Question

Tautology

The Musical Qualities of Hymns

A Basic Analysis of Hymn Form

Melodic features

Primarily based on Major tonality

Medium tessitura

Generally syllabic with few melismas

Harmonic features

Generally four-part- homophonic

Traditional hymns have a faster harmonic pace

Gospel songs have more stagnant pace

Kational Style—Lucas Osiander in *Geistliche Lieder und Psalmen*, 1586

Rhythmic features

Uncomplicated

Generally blocked

Syncopation rare until Gospel hymnody and Twentieth Century

Form—almost universally strophic

Genres of Hymn Tunes

- Plainsong
- Chorale
- Psalm tune
- Classical adaptations
- Victorian part-song
- Gospel tune
- Folk tune
- Spiritual
- Innovative

Important Elements

- Singability
- Memorability

Considering Compatibility of Texts and Tunes

Principal to Mind

- Meter—Syllables versus notes
- Accent—Stress in speech and music
- Mood—what is the spirit and ethos
- Association—any cultural impediments

Guides

- Identity of Meter—Text and tune must balance out—Does the shoe fit?
- Identity of Emotion—Text and tune must say the same thing—Is it the right shoe?

What comes first

- Text?
- Tune?

Conference Action Plan

We know you will be flooded with information during this conference, and you may be thinking, “What do I do first?” Or, you may write a note with your ideas during a session somewhere and lose that note. Here is a designated place for ideas that you’d like to implement after the conference. We hope this will be helpful to you!

Ideas to Implement Immediately

Ideas to Implement in the next 6 months

Other Action Steps

Connection Contacts

AMERICAN COUNCIL OF CHRISTIAN CHURCHES

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Fundamentalism
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Culture of Death
Doctrine of Co-belligerence
Ecclesiastical Separation and the
Southern Baptist Convention
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King, Jr.
Godly Christian Living in Evil Times
Hillsong
Liberation Theology and Socialism
Marriage and Sexual Morality

Misinterpretations of the Heritage of
Biblical Fundamentalism
Multiculturalism
New Calvinism
Occultism
Pope Francis's Encyclical on Climate
Change, "Laudato Si"
Racism
Religious Freedom and "The Equality
Act"
Rick Warren
Same-Sex Attraction
Standing against the Destructive Sin
of Homosexuality

Supreme Court Decision Mandating
Same-Sex Marriage
The Cultural Mandate
The Danger of Neo-Fundamentalism
The God of Sports
The Multi-Denominational Heritage
of Biblical Fundamentalism
The Theological Danger of Non-
Cessationism
Together for the Gospel
Transgenderism
Violence in Our Society
World Council of Churches
Young Earth Creationism



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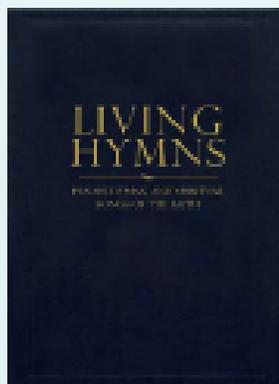
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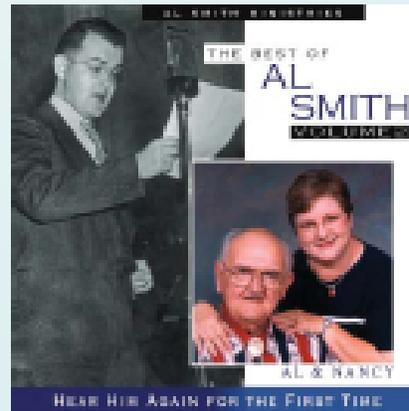
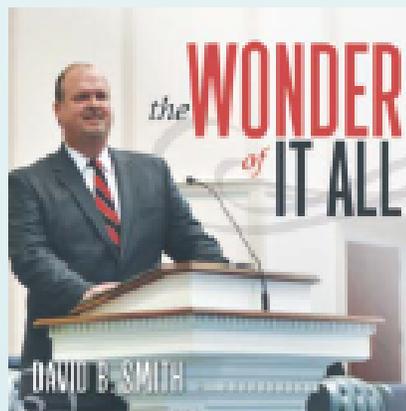
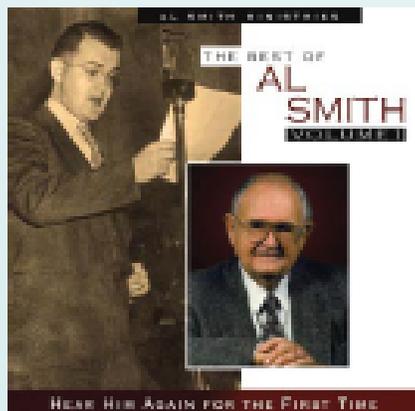
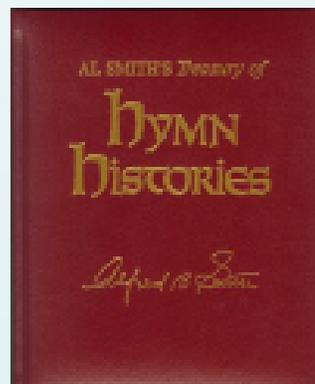
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A photograph of the Wartburg Castle in Eisenach, Germany, perched on a hillside. The sun is setting in the background, creating a warm, golden glow. The castle's stone walls and a prominent tower with a German flag on top are visible. The foreground is filled with trees, some with autumn foliage.

A mighty fortress is our **G**od.

Dr. **M**artin **L**uther

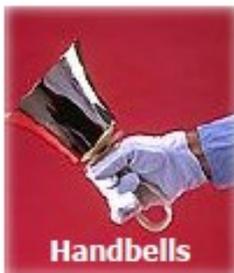
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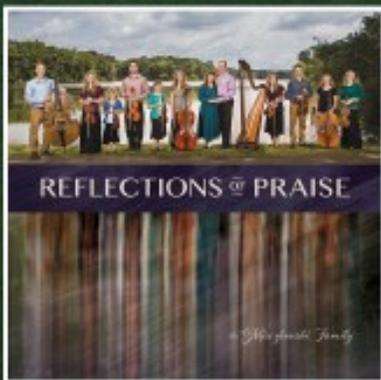
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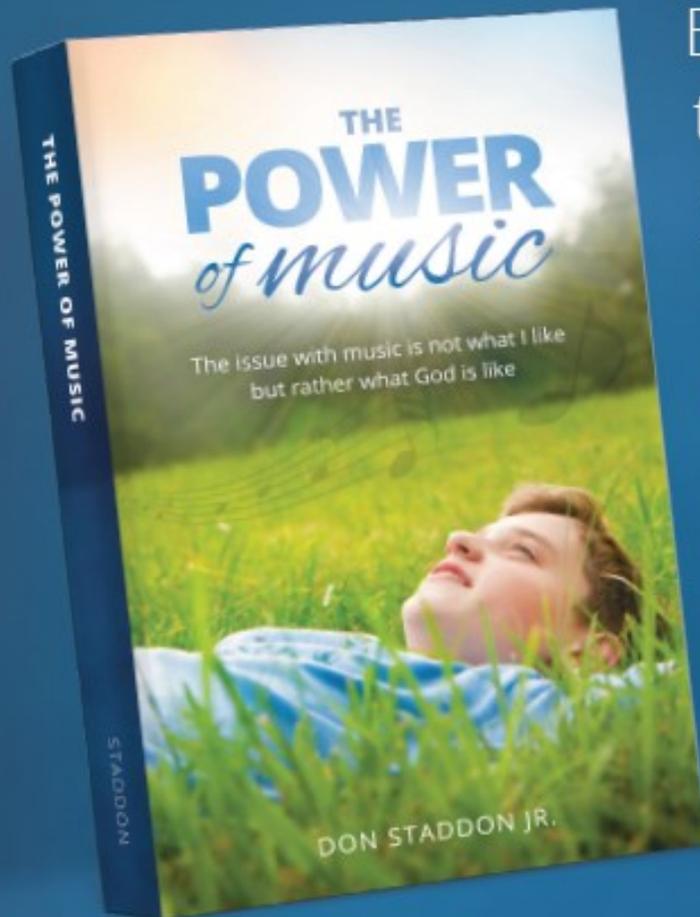
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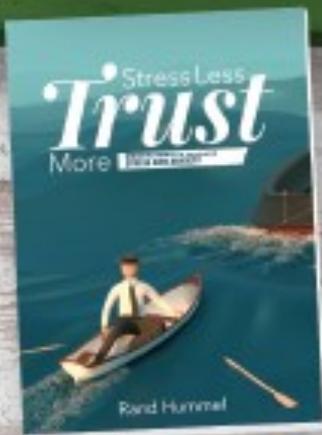
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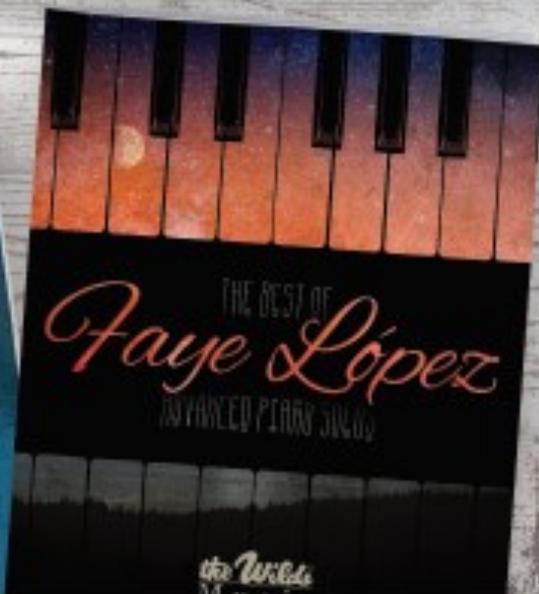
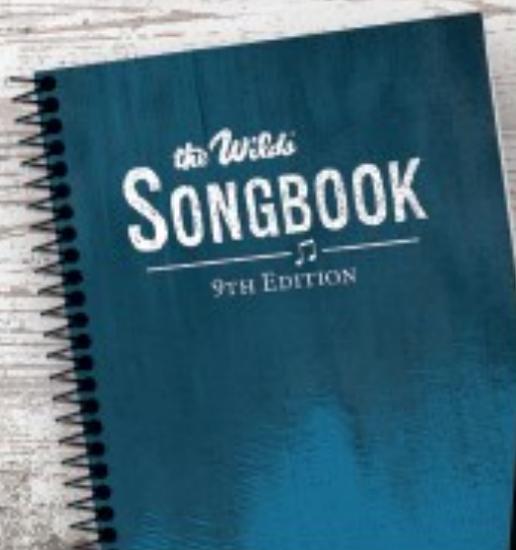
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based on Hebrews 12:22-24; 10:22

Michael S. Bryson

B \flat 7 E \flat B \flat /D Cm7 B \flat

1. We are come to the mount. Of the great and liv - ing God,
2. Draw - ing near with true hearts, Ful - ly rest - ing in our faith,
3. Bold - ly come to the Throne. By this new and liv - ing Way.

Cm A \flat E \flat /G E \flat B \flat sus

And to Je - sus the Son Who speaks peace with His own blood.
With our minds free from guilt, And our bod - ies cleansed and pure.
Let us serve God in love, With our lips, we of - fer praise.

Refrain
Gm7/B \flat Cm A \flat E \flat /G B \flat sus

We sing, "Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord!"

Gm7/B \flat Cm A \flat maj7 B \flat sus E \flat

We sing, "Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord!"

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Grace Alone

1. Grace! 'tis a charm-ing sound, har - mo - nious to the
 2. Grace wrote my wretch-ed name in life's e - ter - nal
 3. Grace taught my heart to pray, and made my eyes o'er-
 4. Oh, let that grace in - spire my heart with strength di -

ear; Heav'n with the ech - o shall re - sound, and
 book; 'Twas grace that gave me to the Lamb, Who
 flow; 'Tis grace which kept me to this day, and
 vine; May all my pow'rs to Thee as - pire, and

all the earth shall hear, and all the earth shall hear.
 all my sor - rows took, Who all my sor - rows took.
 will not let me go, and will not let me go.
 all my days be Thine, and all my days be Thine.

Saved by grace a-lone! This is all my plea.

Je - sus died for all man-kind, and Je - sus died for me.

Philip Doddridge (1702-1751), Augustus M. Toplady (1740-1778) Josh Bauder (b. 1987)

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In Faith I Follow

Matt Herbster

in loving memory of Julie Herbster

Josh Sparkman

D G b Gmaj7 A sus A

1. In faith I fol - low on the path, though the way is hid from view.
 2. In faith I fol - low on the path, though I'm worn by fear and care.
 3. In faith I fol - low on the path, 'neath the shad - ow of the cross.
 4. In faith I fol - low on the path— soon I'll see You face to face.

D D/F# G D/F# G2 A sus A

My soul is trus - ting in Your will, I glad - ly lean on You.
 Re - fresh me with un - end - ing joy to lift me from de - spair.
 You free - ly gave so I could live, I count all gain as loss.
 In times of pain I need Your strength to fin - ish strong the race.

G A b A/C#

Lead me on, lov - ing Shep - herd, I rest in all You are.
 Lead me on, lov - ing Shep - herd, my Ref - uge and my Shield.
 Lead me on, lov - ing Shep - herd, I kneel be - fore Your throne.
 Lead me on, lov - ing Shep - herd; af - flic - tion I will bear.

e b G A D

Keep my gaze on on - ly You, Lord; strength - en now my faint - ing heart.
 Keep my gaze on on - ly You, Lord; to Your will my soul does yield.
 Keep my gaze on on - ly You, Lord; my life is not my own.
 Keep my gaze on on - ly You, Lord; glo - ry comes be - yond com - pare.

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Our Triune God

A hymn of praise based on Ephesians 1:3-14

Joe Henson, III

Matt Taylor

Capo 3: G

D/G♭

Bm

A

D

G

D/G♭

E/G♯

A sus

1. Great God and Fa - ther of our Lord, our Mak - er and our King,
2. Be - lov - ed, bleed - ing Son of God, our sav - ing sac - ri - fice,
3. Se - cur - ing Spir - it giv'n by God to those who trust the Son,

G

D/G♭

Bm

A

D

G

A7sus

D

we praise You for Your glo - rious grace that grants us ev - 'ry - thing,
we praise You for Your price - less blood that pur - chased Par - a - dise.
we praise You for Your guar - an - tee that Cal - v'ry's work is done.

D/G♭

G

E7sus

A sus

G/B

G♯m7(♯5)

A sus

Be - fore You ev - er framed the world, You chose us as Your own,
In You we are re - deemed by God from sin's ac - cursed dis - grace;
You shel - ter and se - cure our souls un - til we stand com - plete

G

D/G♭

Bm

A

D

G

A7sus

D

and made us heirs with Christ Your Son by sov - 'reign grace a - lone,
now, as His chil - dren, we've re - ceived a leg - a - cy of grace,
be - fore the glo - rious throne of God where faith and sight will meet.

4-part hymn arrangement by James Koerts

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Our Triune God

D sus *D/G♭* *A* *G* *E7/G♯* *A*

Sing "Al - le - lu - ia" to our God and praise His sav - ing Son!

D sus *D/G♭* *G* *Bm* *G* *A7(omit 5)* *D*

Give hon - or to the Ho - ly Ghost! A - dore the Three in One!

The Spirit's Sword

1. The Word of God, the Spir - it's Sword, di - vine - ly
 2. A - live and might y, straight and true, the Sword is
 3. Still sharp - er than a dou - ble edge, the Sword will
 4. With that - tered con - science for our ways, we look to

made in heav - en's forge. In - er - rant truth from God's own
 an - cient, yet still new. It ev - er speaks to Ad - am's
 pierce the hearts of men, ex - pos - ing all our se - cret
 Christ for heal - ing grace. For though the Word lays bare our

mind, no blem - ish marks its per - fect shine.
 race e - ter - nal words from age to age.
 thoughts be - fore the search - ing eyes of God.
 sin, we find new life and hope in Him.

Un - sheathe the Sword of Christ the Lord; un - leash the pow - er of the Word.

The Ho - ly Spir - it's sov - 'reign Blade can nev - er fail to wound and save.

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To Live or Die

SGI

Chris Anderson

Greg Habegger

CAPO 1

A A/C# F#min E/G# A A F#min D A/C# D E

1. To live is Christ— I long to spend My might and time to wor - ship Him.
 2. To die is Christ— e - ter - nal gain, To wake, and nev - er sleep a - gain.
 3. To live or die— it's all the same; For Christ con - sumes me, ei - ther way.

A A/C# F#min E/G# A F#min D A/C# D E A

I'll give my all for Him Who died To bring a reb - el to His side.
 I will not fear the fee - ble grave, The path - way to my Sa - vior's face.
 If I should live, I'll live for Him, And if I die, I'll live a - gain.

F#min E A D E F#min E A B min DMaj7 E

Lord, help me use my fleet - ing breath To hon - or You, through life or death.

F#min E A D E F#min DMaj7 A/C# B min7 E A

And when my heart drums its last beat, I'll lay my la - bors at Your feet.

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Written for the Student Global Impact Conference, January 2-3, 2014

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We Will Follow

Chris Anderson

MATHETES

Greg Habegger

1. Christ in - vites the un - de - serv - ing: "Leave your nets and fol - low Me."
2. Christ has called the church to suf - fer: "Take your cross and fol - low Me."
3. Christ has sent us to the na - tions: "Call the lost to fol - low Me."
4. Christ will sum - mon His dis - ci - ples From His throne be - yond the skies:

Watch - ing, hear - ing, lov - ing, serv - ing— Slaves of Christ are tru - ly free.
Lose your life, your home, your broth - er— Gain them for e - ter - ni - ty!
Reach the sin - ner; preach sal - va - tion; Teach the things you've heard and seen.
"You have fol - lowed Me through tri - als; Fol - low me to par - a - dise."

"We will fol - low!" Rise up and say, "We will fol - low our Lord!"

To the end of the world and age, We will fol - low Christ our Lord!"

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In honor of our Pastor-Teacher, Timothy Senn, with much gratitude for his two decades of expository preaching, faithful shepherding, and disciple-making at The Bible Church of Little Rock.

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For Me to Live Is Christ

Matt Herbster

Josh Sparkman

F B \flat C d C d C

1. In life or death I'll not de - spair. My hope in Him, I'll bold - ly share.
 2. He came to earth, in ser - vant form To bear the cross, the shame, the scorn.
 3. To know my Lord sur - pass - es all, To press toward Him, my sin - gle goal;
 4. So joy in Christ, and nev - er cease, And run to Him, He brings true peace.

F C g d B \flat F B \flat C^{sus} C

To live is Christ, to die is gain; I seek to mag - ni - fy His name!
 This mind of Christ I'll make my own, To serve with hum - ble heart a - lone.
 To know His vict - 'ry o'er the grave, To know His might - y pow'r to save.
 Con - tent in Him in eve - ry state, In all, be strength - ened by His grace!

F C d B \flat C^{sus} C

For me to live is Christ, For me to live is Christ.

d a B \flat 2 F B \flat C F

Pur - su - ing Him my high - est prize; For me to live is Christ!

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Trust Me

for Doug Gray

Andy Gleiser

Reba Snyder

E \flat B \flat /D A \flat 2/C E \flat B \flat A \flat

1. Do you trust Me as your Guide though My path for you is
2. Do you trust Me as your Rock while the storm still rag - es
3. Will you trust Me with your life when you face your fi - nal

4 B \flat E \flat B \flat /D A \flat 2/C E \flat Fm7

steep? Will you lean on your own way, or re - solve to fol - low
on? Ev - 'ry day new mer - cies grow, ev - 'ry night I give a
hour, Soon to leave this bro - ken world, des - tined for My jas - per

8 B \flat E \flat Cm Gm A \flat 2

Me? I am still your Shep - herd King who has led you with My
song. Since I reign as Prince of Peace, set your mind on things a -
tow'r? I am He who once was dead, now a - live - My suff - 'ring

12 A \flat m E \flat B \flat /D A \flat 2/C E \flat B \flat A \flat 2 B \flat E \flat

love; Since I see be - yond your view, sure - ly trust Me, fal - t'ring one.
bove. Ev - er - last - ing strength is Mine; ful - ly trust Me, wea - ried one.
done! You will live for I a - rose; come be with Me, fa - vored one.

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