

JANUARY/FEBRUARY 2010

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by Charlie Hall and Matt Redman

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VOLUME 19, NO. 1



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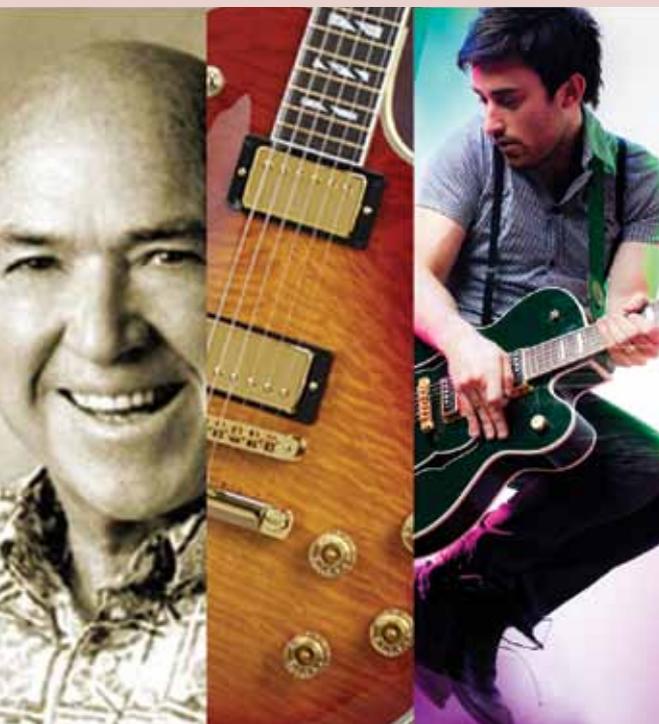
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Sing to the Lord a new song; sing to the Lord, all the earth.

- Psalm 96:1

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worship leader ONLINE

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Remember / Repeat / Renew



don't know about you but I can be a pretty forgetful person. Sometimes it can create a very embarrassing situation, like the day I totally forgot that it was our ninth anniversary. In spite of several serious hints from my wife, I had approached the day like so many other days completely preoccupied with my agenda of doing what I felt was right, good or necessary. Believe me our tenth anniversary was not forgotten and was well thought out in advance with lots of careful planning and non-customary attention to detail.

... It is so easy to get lazy and forget.

Perhaps it stems from an acute case of ADD. It's easy for all of us to move out of the present moment and get preoccupied with a dozen items in the yet-to-be future.

A Psalm of David

O my soul, bless GOD. From head to toe, I'll bless His holy name!

O my soul, bless GOD,

don't forget a single blessing! Psalm 103

through Scripture, symbol, songs (old, new, and renewed), history, liturgy, sacrament, and celebration. Remember the captivity. Remember the deliverance. Remember the past redemption and the hope of greater freedom yet to come. Remember the promised future.

Remembering is an anchor in a wildly changing social/cultural landscape, where words and industries morph by the second. Yesterday's Church was "missional"—for about five minutes—and before you can wrap your heart or head around that, it has become "networked." Emergent has become Fresh Expressions. But like all things, that may change soon enough. Terms such as record industry—in the sense of a few localized hubs of creativity—are as relevant as talking about the hula hoop. A diaspora of artists have moved recording to the hinterlands and are not playing by the former rules. CDs that sold for \$15.00 are being downloaded for \$5.00 or given away for free. And so our language must change with the changing times.

What make things a little slippery is the past we remember is not always the "authentic" past and God's new song is iconoclastic. In bringing refreshing, it reorders and transforms both our past and future, to conform to his Truth and Reality.

One could be troubled about what might seem like a mine field of possibilities. I choose to be excited about the present with all its uncertainties. A present where myriad expressions of worship for our Triune God can have legitimacy and, more importantly, they can have transforming power. Whether generated by labels or new media artists, a New Song is emerging; a song of remembrance, refreshing, new expressions and renewed lives—a song that connects the past, present and future together. For those who die in Christ there is no grave, no sting of death. The New Song of the redeemed rings from heaven to earth for eternity...

God will remember his covenant with me. "Remember, O LORD, your great mercy and love, for they are from of old" (Ps 25:6).

He calls me to remember his faithfulness: "Remember the former things, those of long ago; I am God, and there is no other; I am God, and there is none like me" (Isaiah 46:9).

Ultimately all the earth will remember: "All the ends of the earth will remember and turn to the LORD, and all the families of the nations will bow down before him..." (Ps 22:27).

As we remember, we will find the constant in an ever-changing world: the One Who never changes, but is ever bringing a fresh expression of grace.

Chuck



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Do No Harm

I agree with Rory Noland in his article "It's too Loud" [Oct 2009 *Worship Leader*] where he says, "This is definitely one of those areas where you're not going to please all the people all the time." However, there are things we can do that will help alleviate this issue. In my experience most young people will complain that services are not loud enough because they are comparing it with rock concerts, iPod earbuds that pump unreal amounts of volume into the ear canal, and loud car stereos. Older people complain that it's too loud because A) it is too loud, or B) they don't want to complain about the style because it draws people in, so they complain about something else (the volume). . . .

According to the "Apply It" section of the column, prolonged exposure to any sound over 85 decibels can result in gradual hearing loss. As church leaders we are supposed to care about the people in our churches. Setting church policies that limit the decibel level to anything over the 85 dB is irresponsible. And offering hearing protection or a "quiet section" of the church is good for those who take it. But what about those that do not? Those people who week after week sit in services where the dB level can (and most likely will) damage their hearing. What

will a church do if someday some disgruntled member sues the church over hearing loss/damage (as many people have done with their places of employment) when the church knowingly had service volume levels above the level that can lead to gradual hearing loss?

I'm all for upbeat, amped up worship services as well as quiet reflective worship services. But no matter what we do or how we do it, we need to ensure that we are taking care to not cause any harm (spiritually, emotionally, mentally, and physically) to the people in attendance at our churches.

In Christ,
Joshua Strickler
Tigard, OR

Encouraging the Heart

Thanks for the informative issue on worship music in others parts of the body. Getting into other cultures is perhaps one of the best ways to understand ourselves. Also, while the cross-pollination of styles and traditions has tended to flow mainly from West to East, we have much to learn from congregations in other nations.

In recent days our worship ministry completed a bi-national worship CD using musicians from the US and Swaziland, the nation with the dubious distinction of

having the highest HIV infection rate in the world. The challenge was to blend the musics of both while retaining the identity of each. It was eye-opening to see that the churches in Swaziland were still highly influenced by Western, mainly British, hymnody and choruses, a problem Robin Harris alluded to in her article. Their history of independence only goes back four decades and the churches still retain the cultural dominance of the preceding years. Therefore the resulting recording in some ways could have easily been produced by two churches in the US. So now the next challenge is to come alongside the believers in a way that encourages their creativity without dictating the results. I appreciate the term "ethnodoxologist" since it recognizes the validity, even the necessity, of a missional effort that preserves the heart of a people in their worship. I am hopeful in the days ahead as we continue this relationship that a more indigenous music can rise up in Swaziland both for their local spiritual growth and that as Americans we also might draw from the heart of Africa. Their challenges are enormous and they have much to teach us.

Harlan Moore
Worship Arts Pastor
Bethany First Nazarene Church
Bethany, Oklahoma



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Stop Trying to Write Songs

By Paul Baloche



What?! What a discouraging admonition you may be thinking after seeing the title of this article. Aren't we encouraged to "sing a new song to the Lord" over and over again throughout the Psalms? Yes, exactly. Sing! Worship with a new song! Sing your prayers—from the depths of your soul. Cry aloud your honest expression of gratitude, praise, or lament, but try not to "try" writing a song. Are you confused?

I have discovered over the years that when I am in a room, trying to write a worship song from my head, searching for clever hooks and rhymes, it usually turns out sounding like a song that was written by a computer. A creative act that has the potential to draw our hearts toward God like nothing else can get poisoned when we start thinking too much about the process. Let's ponder the shepherd boy David, tending sheep in the middle of nowhere looking up at the stars at night and singing, "When I consider Your heavens, the work of Your fingers, the moon and the stars, which you have set in place ... who am I that you are mindful of me?" Observing a doe and her offspring drinking from a desert oasis he muses, "As the deer pants for the water, so my soul longs for You." Imagine him singing that line again and again until sensing even more words that continue that strong affection he feels towards the Shepherd of his soul.

Think Less

Because I've written so many bad, mechanical songs over the years, I try to make worship and private ministry to the Lord a priority—thinking less about writing and more about worshiping. I'll often encourage songwriters to "quit writing songs for the next six months" and simply sing their prayers to God. Like the proverbial monkey on our back, there is some-

thing in our brains that can get all tied up, nervous, and self-conscious when we try, try, and edit, edit, edit. There is a time and a place for that, but if brought into the process too early it can stifle *wonder*—an essential ingredient in cultivating child-like creativity and freedom.

A New Song should sound *more like a voice than an echo*. I borrow that phrase from Spencer Cody, an American Indian who used to attend our church in East Texas. Often he would encourage and sometimes caution me with his verdict after I tested a new song in worship on a Sunday morning. He would simply say, "That sounds like a voice," meaning the idea had roots and originality to it. Sometimes he would reluctantly share, "Sorry but that sounds more like an echo," something contrived and assembled without authentic origins.

Birthing of Worship

I believe that the best worship songs happen as a byproduct of worship. We can tell our inner editor, "Hey get off

my back; I'm not trying to write a song, I'm just singing my prayers." I find myself enjoying the process so much more when all I'm doing is prayerfully singing out phrases, Scriptures, or as the Bible describes "groanings too deep for words." Sometimes just allowing our melodies to soar without words at the beginning of the process can stir up an honest emotion or perspective. There is a section in the song "Glorious" (from my new CD) where the melody just cries out trying to express the inexpressible. "Oh-oh-oh-oh-oh-oh, You are Glorious!" That is repeated over and over again to give an outlet to this feeling—this raw sentiment that is reaching upward toward the *Mysterium tremendum*. ❧

As a Dove Award winning songwriter, Paul has written hundreds of songs that have been featured on a variety of albums, including "Open the Eyes of my Heart," "Praise Adonai," "Hosanna," and "Our God Saves." For 15 years, he has served as the worship pastor at Community Christian Fellowship in Lindale, Texas.

Apply It

Once we feel like we have an inspired phrase or melody, it's time to worship with it in a prayerful, musical way and see where it leads us. Sometimes it's helpful to step back from our instrument and just sing melodies that are free from the constraint of a key or chords. As your song begins to grow and take shape, start experimenting with chords that will support the *feeling* of the idea. There is no formula, but often the progression looks like this:

1. An inspired idea or phrase is birthed from a prayerful, worshipful posture.
2. Melody and lyrics start to take shape through repeated singing and worshipful, childlike "play."
3. Chords and rhythm are chosen to cohesively support the feeling of the message.
4. Now, bring in your editor and start filling in the missing parts by checking for biblical accuracy, lyrical freshness, and musical creativity.

Let's strive for "all of the above," but primarily yearn for a more intimate connection with our God that can be experienced very uniquely by singing a new prayer—by singing out our conversations to the One who sings over us with joy.

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Flight 801



By Lin Sexton

(Three chairs together represent a row of seats on an airplane. Jeff sits near the “window,” occasionally looking out. He tries to read his Bible but becomes distracted. Next to him is an empty seat. In the aisle seat is MAN.)

MAN
See anything?

JEFF
Just clouds as far as you can see.

MAN
Beautiful isn't it? Clouds hold such wonder.

JEFF
(Finding this a bit odd, he resumes reading) I guess.

FLIGHT ATTENDANT
(Holding a tray of glasses, speaks only to JEFF) Excuse me, Sir, would you like some water?

JEFF
No thanks. (She starts to walk away and Jeff notices that she didn't ask MAN if he wanted water. He makes a weak effort at getting her attention) Uh, Miss?

MAN
It's OK. I'm not thirsty. So what are you reading?

JEFF
Oh, reading through The Psalms: 33, 96, 98.

MAN
Hike!

JEFF
(Laughs) Yeah.

MAN
They're all about singing a new song. Right?

JEFF
Impressive! You must do a lot of Bible study. (Warming) Say, maybe you can tell me what it means—this new song stuff. I've been sitting here wondering. What could God be asking us to do? Surely He doesn't mean we can't repeat the old songs.

MAN
Hmmm. Well, let's see. You're married, right?

JEFF
Twenty-eight years.

MAN
Got kids? (JEFF nods “yes”) Pictures in your wallet?

JEFF
(Taking out wallet, he flips it open to show MAN) My boy Sam. He's about four here. We were fishing and he caught that big one. At least, I

made him think he did! Here he's in junior high. Here he's quarterback of his high school team. Here's his wedding picture—married the perfect gal. What a happy day. Here he's in uniform—he's a Marine. He's in Afghanistan now.

MAN
You must be so proud of him.

JEFF
You can say that again.

MAN
So that photo of Sam when he was four. Did he ever tell you he loved you back then, at that age?

JEFF
(Smiling, remembering) Oh yeah. Sure. He'd make things. Draw things. He loved his crayons back then. Drew special things all the time that meant I love you. We'd stick them on the fridge.

MAN
What about that next photo?

JEFF
Junior high. The awkward years. I remember when he got braces. He knew we worked to get the money to fix his teeth, and even though his mouth hurt and he felt like a dork, he said, Thanks Dad. I know you can't afford it. He gave me a clumsy hug and mumbled “I love you.” I'll never forget that.

MAN
You're a lucky dad. What about that next picture? The quarterback.

JEFF
Oh, that's easy. I never missed a game. In every game, when he'd complete a pass, he'd find me in the stands and give me the thumbs up. It meant “Thanks Dad. I love you.”

MAN
And the wedding?

JEFF
So many times that week he thanked me for all I'd done to prepare him for life. When we were tying our ties just before the ceremony, his eyes filled with tears. I knew he wanted to say a lot, but all he could get out was “I love you Dad.”

MAN
That one little phrase meant so much.

JEFF
Different than when he was four. Meant more. (Looks out the window, contemplating)

MAN
So much more than the day he got braces, or won a game.

JEFF
And when he shipped out... (Struggling emotionally)

MAN
Same words. New meaning. And now every email you get ends in “I love you, Dad,” and each time it means more.

JEFF
How did you know?

MAN
Based on more, your relationship's deepened over time. Same song is new every time it's sung if you've grown together, been through thick and thin, laughed and cried—together.

JEFF
Ah ... The words to the song don't have to be new. It's the heart. It's the ...

MAN
... the ever-growing story. The words mean something new when father and son remain close. (pause) Well... I wonder if you'll excuse me. (He gets up to leave, leaving JEFF deep in thought.)

FLIGHT ATTENDANT
Sir, would you like a snack?

JEFF
Oh, sure. And leave one for my friend here.

FLIGHT ATTENDANT
What friend? There hasn't been anyone in this seat the entire flight. Are you just extra hungry?

BLACKOUT

◀▶

Lin Sexton is the Director of Worship Arts at the First Baptist Church of Modesto, California, where she has served for 30 years.



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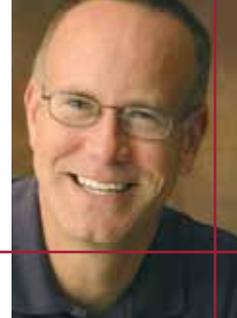
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The True Source of a New Song

By Dr. Mark D. Roberts



TEXT

I waited patiently for the LORD;
he turned to me and heard my cry.
He lifted me out of the slimy pit,
out of the mud and mire;
he set my feet on a rock
and gave me a firm place to stand.
He put a new song in my mouth,
a hymn of praise to our God.
Many will see and fear
and put their trust in the LORD.

Psalm 40:1-3 (NIV)

The phrase “New Song” comes to us from the Psalms, where it appears six times. Four of these are invitations to sing to the Lord a new song (33:3, 96:1, 98:1, 149:1). One is a profession by the psalmist that he will sing a new song (144:9). The other instance of this language, in Psalm 40, identifies the source of a new song: “[The Lord] put a new song in my mouth” (40:3).

Biblical scholars see two possible meanings of the phrase New Song (*shir chadash* in Hebrew). Some emphasize the literal newness of the lyrics. Others explain that a new song needn’t be recently written. The psalmist can use this language to refer to a familiar song sung with new meaning and passion. Both literal and figurative meanings of New Song may well be present in the Psalms.

A New Song in Psalm 40

No matter the precise interpretation of New Song, the Psalms reveal that a new song comes from a fresh experience of God. This is especially clear in Psalm 40:1-3. David was stuck in a metaphorical “slimy pit,” crying out to the Lord (40:1-2). The Lord heard his prayer and delivered him, setting his feet on a rock (40:2). Thus, David exclaims, “He put a new song in my mouth, a hymn of praise to our God” (40:3). Either David began singing some familiar song with new vigor or he composed a brand new song (perhaps Psalm 40 itself). In either case, he simply couldn’t contain his joy over God’s deliverance. David had to express in music his gratitude for God’s merciful salvation.

Psalm 40 reminds us that a new song flows from the fountain of divine grace. As it washes over us, renewing us, comforting us, freeing us, and empowering us, God’s goodness calls forth our praise. It invigorates us to sing familiar hymns with renewed fervor. And for those gifted with poetic and/or musical ability, it inspires new creations to glorify God.

Worship Leaders and New Songs

All the worship leaders with whom I’ve worked throughout my 20 years as a pastor have been on a quest for new songs. Some have sought hymns and anthems for choir-led worship services. Others have combed CCLI and new album releases for songs suited to their band-led celebrations. Novel, creative, truthful compositions, no matter the genre, can indeed help people worship with fresh insight and emotion.

Thus I applaud the efforts of my colleagues to find new songs that are

theologically, poetically, and musically compelling. Yet Psalm 40 encourages us not to get too wrapped up in the songs themselves. What matters most for New Songworship is the presence and activity of the living God. When we are experiencing God’s grace and power as He lifts us out of our slimy pits, then, like David, we will find our mouths—and hearts—filled with New Song.

Fresh Wind

For worship leaders, this means that we must be devoted to spiritual renewal above all. Even more important for our leadership than finding outstanding new songs is the continual renewal of our own relationship with God. Honestly, in my experience as a worship leader and preacher, this is much harder than finding fresh content for services. It requires that I devote myself most of all to growing in my own, personal relationship with God.

Moreover, when we keep in mind the divine source of each new song, we who lead worship will remember that we are not crafting emotional and intellectual experiences for people so much as guiding them into a prayerful, transformative encounter with the living God. When God lifts our people out of the mud and mire, when God embraces them in His love, when God heals and empowers them, then they will indeed sing new songs . . . again and again. ❧

Dr. Mark D. Roberts is the Senior Director and Scholar-in-Residence for Laity Lodge, a multifaceted renewal ministry in the Hill Country of Texas. Mark’s writings on various topics and his daily blog are available at markdroberts.com. His “Daily Reflections” appear at thehighcalling.org.

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Three Keys for Every Song



By Phil Sillas

Can you believe January 2010 is already here? At Song DISCOVERY we've packed up our Christmas ornaments and have hit the ground running. We have some exciting additions at Song DISCOVERY to tell you about. For the first time, all lead sheets and chord charts in the enhanced CD portion of Song DISCOVERY will be available in three keys. Each song's lead sheet and chord chart will continue to be available in the key of the original recording, but now we have also included two additional keys that are both guitar/piano friendly as well as congregational key friendly. Your choice. A special thanks to all our ministry partners in helping facilitate this new upgrade. We have given our interface a complete overhaul in its functionality. You will be able to find all resources for all songs with just a couple of clicks. (See screen shot). We couldn't do all this work under the hood without a new paint job on the hood so we hope you like the new Song DISCOVERY CD cover, as well.

Worship Leader magazine and Song DISCOVERY have been asked to be a part of this year's NAMM Show January 14-17, 2010, at the Anaheim Convention Center. NAMM is the trade association of the international music products industry. We will be offering a series of free special training seminars featuring Tommy Walker, Kent Morris, Jacob Park, Roland, Yamaha, and Presonus. We will have a room in the H.O.T. (Hands-On-Training) Zone on Level 2 of the Anaheim Convention Center. For more info on NAMM, visit namm.org. If your church would like to attend the NAMM show, shoot me an email and we'll get you connected with a free membership.

Calling Songwriters

Following NAMM, we head out to San Antonio, Texas, for our first "Song DISCOVERY in the Round" on January 28, 2010. This event is a one-day conference for songwriters. It is being held at Community

Bible Church (CBC) in San Antonio. Scheduled to teach and lead worship are Lenny LeBlanc, Laura Story, Tommy Walker, Randy Phillips, Glenn Packiam, and Jennie Riddle. All for 99 bucks! We are especially excited to have Jennie speak at the conference. Her "Revelation Song" was featured way back in June of 2005 on Song DISCOVERY Volume 50, and we consider it an honor to have her as part of our SD faculty. Her insight to worship songwriting will be a highlight at the conference, I'm sure. Along with Jennie, Lenny LeBlanc will lead morning worship, and Tommy Walker will lead worship in the evening to cap off a full day of learning and networking. For more details, visit songdiscovery.com.

Volume 82

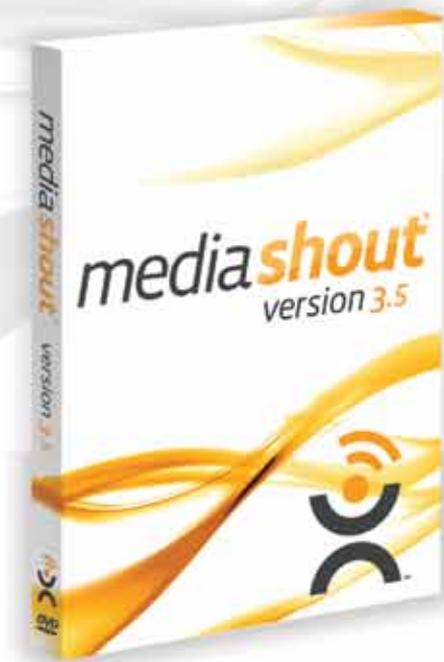
This volume of Song DISCOVERY is full of new songs to start out the year for your worship team. One of the highlights comes from our Orange County neighbor and worship leader, Tim Timmons. His song "A Thousand Amens (Doxology)" is a retooling of the timeless words of the "The Com-

mon Doxology." You will find this new arrangement can fit into any portion of your worship service. Also featured on SD 82 is "I Will Not Be Shaken" from Tommy Walker's new project Overflow (co-written with Jacob Park). This song, like so many Tommy songs, takes us on a musical journey. It proclaims the truth of Psalm 18, and will make a great addition for any team with a worship choir. As well, we found a great new missions song from Fee called "Send Me Out." This is a perfect up-tempo song to start out the New Year at your church, especially if you are looking for material to tie in with outreach ministries.

Phil Sillas has extensive experience as a songwriter (Avalon, Jaci Velasquez, Natalie Grant, David Foster, Aaron Neville, among others), music producer (GB5, The Peculiar People Band and Plus One) and composer (Melrose Place, Touched By an Angel, Dawson's Creek, America's Next Top Model, King of the Hill and others). As Song DISCOVERY A&R, Phil gathers and listens to over 1,000 songs per listening period to discover the 20 or more that will go before a final selection board for each volume of Song DISCOVERY.



- **Call to Worship**
 - "A Thousand Amens (Doxology)," Tim Timmons
 - "Gloria," Todd Agnew
 - "Awesome Is the Lord Most High," Jon Abel
 - "You Are Lifted," Poured Out Like Wine
- **Main Worship Set**
 - "I Will Not Be Shaken," Tommy Walker
 - "Wonderful God," Paul Baloche
 - "Hallelujah, I Am Free," Trent Smith
 - "More," Grace Chapel
 - "By Faith," Keith & Kristyn Getty"
- **Communion**
 - "Because of Your Love," Phil Wickham
 - "The Lord's Prayer (Deliver Us)," Selah
 - "Beautiful Redeemer," Grace Community Church
- **Benedictions**
 - "Send Me Out," Fee



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VOLUME

82



Song DISCOVERY® volume 82 continues to provide heartfelt and inspiring worship music for you and your congregation.

Here are 12 new songs to pull into your service of worship, right away. The music on Song DISCOVERY® is selected with you in mind. And each artist represented here has much more to offer you and your congregation. For a glimpse of each of these tracks, go to songdiscovery.com to hear a snippet, then check out these artists' own sites for more inspiring worship music.



1. "A Thousand Amens (Doxology)"

By Tim Timmons

As heard on *Catalyst Music Project*. Words & music by: Tim Timmons. For more information, visit: catalystspace.com.



2. "I Will Not Be Shaken"

By Tommy Walker

As heard on *Overflow*. Words & music by: Tommy Walker/Jacob Park. For more information, visit: tommywalker.net.



3. "Wonderful God"

By Paul Baloché

As heard on *Glorious*. Words & music by: Paul Baloché/Rita Baloché. For more information, visit: leadworship.com.



4. "Awesome Is the Lord Most High"

By Jon Abel

As heard on *Back to You*. Words & music by: Jon Abel/Cary Pierce/Chris Tomlin/Jesse Reeves. For more information, visit: jonabel.com.



5. "More"

By Grace Chapel Worship

As heard on *More*. Words & music by: Jonathan Allen. For more information, visit: gracechapel.net.



6. "Because of Your Love"

By Phil Wickham

As heard on *Heaven and Earth*. Words & music by: Phil Wickham. For more information, visit: philwickham.com.



7. "Send Me Out"

By Fee

As heard on *Hope Rising*. Words & music by: Steve Fee. For more information, visit: feeband.com.



8. "The Lord's Prayer (Deliver Us)"

By Selah

As heard on *You Deliver Me*. Arrangement by Jason Kyle Sæetveit. For more information, visit: selahonline.com.



9. "Hallelujah, I Am Free"

By Trent Smith

As heard on *A Fool's Hope*. Words & music by: Trent Smith. For more information, visit: trentsmithmusic.com.



10. "Gloria"

By Todd Agnew

As heard on *Need*. Words & music by: Todd Agnew/Chris Collins/Henry Francis Lyte. For more information, visit: toddagnew.com.



11. "By Faith"

By Keith & Kristyn Getty

As heard on *Awaken the Dawn*. Words & music by: Keith Getty/Kristyn Getty/Stuart Townend. For more information, visit: gettymusic.com.



12. "You Are Lifted"

By Poured Out Like Wine

As heard on *Monument*. Words & music by: Mike O'Brien. For more information, visit: vineyardmusic.com.



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A New Romance



By Dr. Craig Detweiler

The first 20 minutes of *Moulin Rouge* are loud, hyper, and annoying. Everything in Baz Luhrman's 2001 film seems to be turned up to 11. But then Christian, a poor playwright, climbs atop an elephant to woo a jaded courtesan named, Satine. Christian croons some of the cheesiest songs in pop history, from disco hits like "Don't Leave Me This Way," to "I Was Made for Lovin' You" by KISS. Satine initially dismisses such "Silly Love Songs." But Christian doubles down with overplayed promises like, "I Will Always Love You." In *Moulin Rouge*, Christian softens Satine's cynical heart by making old songs something new. Can we bring the same freshness to our relationship with God?

Hollywood presents many tidy romances that fail to correspond to our everyday experiences. Things that appear easy onscreen often end up complicated in real life. We struggle through mixed messages and missed opportunities. Life's unpredictable twists make us question screen conventions. How to reinvent romance? Four independent films that premiered at the 2009 Sundance Film Festival aimed to put a fresh face on love.

An Education

An Education is a sobering coming-of-age story about misplaced faith. How many teen girls are attracted to older guys with flashy cars? Carey Mulligan offers an Oscar-worthy performance as Jenny, a smart high school student who tires of doing the right thing. When a mysterious older man (Peter Sarsgaard) takes an interest in Jenny, she drops her school books for his "sophisticated" ways. Lynn Barber's poignant memoir of swingin' '60s London has been turned into a cautionary tale. *An Education* is a wakeup call for teen girls who think "I'm too smart to get in that kind of trouble."

Think About It: How do we learn to discern God's voice amidst competing suitors?

Adam

Adam offers an intriguing reason why relationships are so complicated. It follows the familiar terrain of a guy who has difficulty expressing his true feelings. But what if those truncated emotions are rooted in Asperger syndrome? Now that's a complication! Hugh Dancy stars as the awkward Adam, attempting to act like a typical young man. Adam alternates between childlike wonder and uncontained rage against neurotypicals. Only his neighbor, Beth, takes the time to draw him out. What begins as compassion moves towards genuine love. But will she always be in the caretaking role? In this movie, Asperger syndrome serves as a metaphor for all of us stuck in a relationship in our head.

Think About It: What does it mean to truly understand and love people who are different from us?

Paper Hearts

Paper Hearts appears to be a documentary. Underground comedian Charlene Yi doesn't believe in love. But she interviews couples still together after years of marriage. What's their secret? While making her doc, Charlene develops a crush on actor Michael Cera (playing himself). Her video cameras accompany them on dates where the question emerges, "Does the invasion of privacy prevent them from being forthright?" The film ultimately plays a trick on the audience. It is a scripted comedy about a documentarian searching for love. Aren't dating games complicated enough without so many layers of subterfuge? Where does Charlene Yi's heart reside? She hides it in funny but telling ways.

Think About It: To what degree do we hide our true feelings from God?

500 Days of Summer

500 Days of Summer broke out of Sundance to become an underground hit. The captivating Zoëy Deschanel stars as the titular "Summer." Joseph Gordon-Levitt plays Tom, a greeting card writer in Los Angeles. They're initially drawn together by a love of The Smiths, especially their ethereal song, "There Is a Light That Never Goes Out." Tom's ready to commit, while Summer is content with a friendship "with benefits." *500 Days of Summer* flashes back and forth, revealing what went wrong. It demonstrates what happens when one person's heart isn't in it (as much).

Think About It: Where is sustaining passion found?

Bright Star

Bright Star seems like old-fashioned costume drama. Romantic poet John Keats and his next-door neighbor, Fanny Brawne, are separated by the conventions of their time. A smart seamstress like Fanny cannot marry a penniless poet like Keats. But that doesn't stop their chaste romance from blooming in letters. The passion bursting from Keats' "La Belle Dame Sans Merci" rivals the poetic love expressed in the biblical Song of Songs. *Bright Star* demonstrates that sexual urges can be channeled into productive and even transcendent ways.

Think About It: In what ways can we express our love for God in similarly passionate ways? ❧

Dr. Craig Detweiler is Associate Professor of Communication at Pepperdine University and director of their new Center for Entertainment, Media and Culture. He blogs as "Dr. Film" at conversantlife.com.

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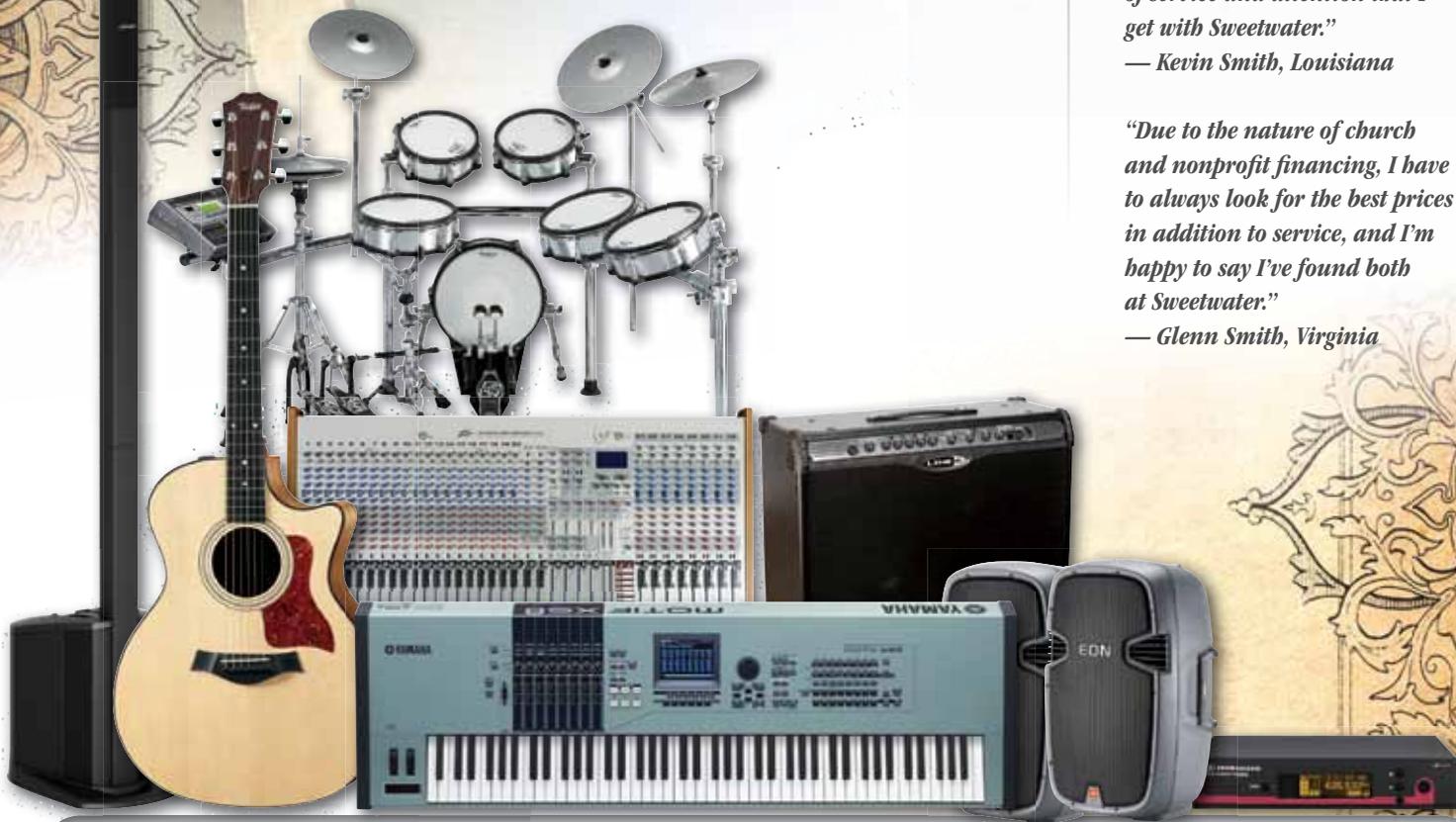
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The First Theologian of New Song



By Dr. Reggie Kidd

Occasionally, an ancient writer hits you with a jaw-droppingly fresh insight. The first theologian to discover the power of the idea of Jesus as God’s “New Song” was Clement of Alexandria in the early 200s: “I have called Him a New Song.”

This is the promise He (Jesus) made to the Father: “I will declare Your name to My brethren: in the midst of the congregation will I sing praises to You” (Heb 2:12). Clement then asks Christ to sing praises, and declare to Me God Your Father. Your story will save, Your song will instruct me.

Clement ministered in a city that had been founded 500 years earlier by Alexander the Great as the portal for bringing Greek “reason” and “culture” to the “unenlightened” and “uncultured” East. In addition, Alexandria had long been home to a large number of Jews in permanent exile. Alexandria was the place where the Old Testament was translated into Greek. It was also the center of an intellectual approach to Judaism that had come close to reducing Israel’s story of redemption to a mere philosophy of moral improvement.

The genius of Clement lies in his ability to take an Old Testament motif of a New Song (see Isa 42:10; Ps 33:3) that is fulfilled in the New Testament (Rev 5:9; 14:3) and apply it creatively and redemptively in a non-Christian world that already had its own thoughts about music.

Magic of Music

Ancient Greece was fascinated with music, imagining the cosmos itself to reverberate to various musical modes. Personifying the magic of music was the Greek hero Orpheus. His music was supposed to have tamed beasts and moved inanimate objects. In classical Greece, great contests of song—of Olympian pro-

portion—honored Orpheus’s memory. By the time of the emergence of Christianity, however, buffoons like Nero (who rigged musical contests to make himself the winner) made a mockery of this memory. Still, the games went on—an unending run of American Idol, despite a talent drain.

Everlasting New Song

There is a “harmony” to the universe, grants Clement in his extended tract *Exhortation to the Greeks*. But that “harmony” has nothing to do with speculation about musical modes, and everything to do with the “symphony” of being that has constituted the Trinity from eternity.

With the fatherly purpose of God . . . and by the power of the Holy Spirit, the Word of God arranged in harmonious order this great world, yes, and the little world of man too, body and soul together; and on this many-voiced instrument of the universe He (the Word of God) makes music to God.

This eternal “harmony” and “symphony” between Father, Word, and Spirit became concrete when the Word became a human being. Christ came to make us like Himself and to draw us into the eternal relationship—the eternal “harmony” and “symphony”—that has always existed within the Godhead.

Jesus the New Song

Thus, Clement proclaims: “Because the Word lately took a name—the name consecrated of old and worthy of power, the Christ, I have called him a New Song.” And while ancient Greeks mythologize and fantasize about a revered hero of the

past taming beasts through song, Christians know a more powerful Singer:

He is the only one who ever tamed the most intractable of all wild beasts—human beings. For he tamed birds, that is, people who are flighty; reptiles, that is, those who are crafty; lions, that is, the passionate; swine, that is, those who are pleasure-loving; wolves, that is, the rapacious. . . . All these most savage beasts, . . . the heavenly song of itself transformed into gentle people. . . .

See how mighty is the New Song! It has made . . . humans out of wild beasts. They who were otherwise dead, who had no share in the real and true life, revived when they heard the song.

Those who awake to God’s song of redemption

will dance with angels around the unbegotten and only imperishable and only true God, the Word of God joining us in our hymn of praise.

What an amazing thought! Clement compellingly contextualized biblical imagery to speak to a culture of disbelief at the beginning of the 3rd century. May we at the beginning of the 3rd millennium be as faithfully creative. Because the story Jesus tells still saves, and the song He sings still instructs. **W**

Reggie Kidd is Professor of New Testament at Reformed Theological Seminary/Orlando, faculty member at the Robert E. Webber Institute for Worship Studies, and chaplain for Orlando’s Christian FM station, WPOZ, Z88.3. A longtime worship leader, his writings include *With One Voice: Discovering Christ’s Song in Our Worship* (available through reggiekidd.com).

Apply It

Learn more about Clement of Alexandria and other Church Fathers. There are plenty of books and resources, but a good place to start is the book *The Apostolic Fathers*, edited by Jack Sparks.

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Goals Made Easy



By Rory Noland

QUESTION: Every January, and sometimes in the fall, my pastor wants me to come up with ministry goals. I'm not a Type-A, visionary leader like my pastor, so I always struggle with this assignment. Is there a formula I can use or guidelines that could help me write good goals?

ANSWER: Setting goals may, at first, feel like an infringement upon your artistic sensibilities, but goals can actually serve you and your ministry well. As a leader, goals can help you prioritize, manage your time effectively, and stay focused on tasks you might not otherwise accomplish. So even if your pastor didn't require it, you'd be wise to regularly establish goals. Like you, many of us struggle with writing our goals. But with some thought and a little direction, objectives can be easily formulated.

To begin, I suggest dividing your ministry into groups or ensembles—worship team, band, choir, singers, instrumentalists, production team, dancers, visual artists, drama group—however your ministry is organized. Ask yourself, “What is the next step artistically and/or spiritually for that particular team. In other words, what needs to improve, grow, increase, or be strengthened? For example, you may decide that your worship team needs to improve in vocal quality or musical memorization. You may decide that the rhythm section needs to play more cohesively or that you need more players. You may discern that your guitar players need to improve their sound or play less busily. It may be time for the choir to focus on spiritual issues or experience deeper community.

Getting Specific

After thinking about what the next step is for your team's development, you're ready to articulate goals related to those needs. Always make sure your goals are clear and concise. For example, if you want your team to take the next step vocally, you could make it a goal to sponsor a vocal workshop, purchase instruction videos, find a voice teacher for your singers, or bring in an expert to work with them. Ideally, goals should be expressed in short sentences or phrases. For example:

- Introduce six new praise songs.
- Have the band practice at least two songs with a click track every weekend.
- Hire an administrative assistant.

When establishing goals, avoid vague statements. To say, “I want the choir to grow spiritually,” is a fine sentiment, but too general. Instead, be specific:

- Take the choir on a retreat before the coming Easter.
- Have them read a spiritual book about worship.
- Teach them to become private worshipers with weekly devotionals.
- Pray at the end of every rehearsal.

The Right Measure

Always make sure your goals are measurable. For example, if you want your group to rehearse more, specify how often. To say, “I'd like to add more people to the band this year,” is not as helpful as saying, “We need to add a bass player, a drummer, and two male vocalists.” Goals that are clear-cut and quantifiable are easier to accomplish.

Also, make sure your goals are doable. Don't set the bar so low so as not to be challenging. However, don't set the bar so high that you can't achieve the goal with a reasonable amount of effort. Goals that are too lofty are quickly abandoned. Building a professional quality, 300-voice choir in three months from nothing is not a feasible target for any church. Remember, you're the one

who's going to have to implement them, so create goals that are realistic.

An Examined Life

After you've established goals for your ministry, be sure to set some personal goals. Leaders who fail to create goals for themselves eventually stop growing and improving. So ask yourself, “What is the next step for me artistically and spiritually?” Then write out personal goals that are clear, measurable, and doable. For example:

- Practice my instrument for an hour every other morning.
- Write three new worship songs each quarter.
- Read five books on worship before the end of the year.
- Memorize one psalm a month.
- Take a personal retreat.

Finally, don't write goals and then forget about them. Print them out and post them where you will see them daily: by your computer, desk, or work area. Better yet, pray over those goals regularly. Doing so will not only keep them on your radar, but also allow you to draw on the Lord's strength to accomplish those goals. ❧

Rory Noland is the director of Heart of the Artist Ministries, which is dedicated to serving artists in the Church. He has authored three books, including his latest, *The Worshiping Artist*. He leads retreats and workshops, and also serves as pastor of worship at Harvest Bible Chapel in Rolling Meadows, Illinois.

Apply It

Take time this month to write out your year's goals for yourself, your team, and your worship ministry as a whole. Post your goals somewhere you will see them.

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NEW SONG

THE SOUND *of* SPIRITUAL AWAKENING

BY CHUCK FROMM

NEW PEOPLE SING A NEW SONG

I'll never forget the moment circa 1968. It was the beginning of an adventure that would shape my life and put me on a quest to study, discover, understand, cultivate and encourage New Song in the Church. It would become my mission to merge worship and story and mission in the form of New Song and be part of cheering on worshipers and "releasing the poets," as Bill Dyrness would express it. It was what convinced me that the transformational song birthed through the Triune God of heaven and earth through Jesus Christ and the work of His Holy Spirit is essential to life, not only in the church but to the nations around the world.

I was visiting my cousin in Costa Mesa, California, and that was always exciting. We were both around 17 years old and had a lifelong friendship and a history of being able to dream up mischief and execute some fun between us. Now, we were headed on an adventure that was to have a personal life-long impact. Little did I realize that I was being set up to hear a New Song.

DIFFERENT WORLD

We entered the door of an old house in the neighboring city of Santa Ana. Calvary Chapel had begun opening halfway houses for young runaways, throwaways and those who were simply trying to find their way. What immediately caught my attention was the picture on the wall of a rugged Jesus carrying a lamb across his shoulders, so accessible, so inviting, and so comforting. The image on the wall was not the traditional picture of Jesus that I had in my mind's eye, which was more like a senior graduation picture for a school of mystics with Jesus staring off into the future—the classic Warner Sallman head of Christ, calm, collected and definitely not thinking about anything human.

There were several people about my age. However, most had long hair—both men and women! My haircut was the standard Modesto (Northern California) crew-cut more reminiscent of *American Graffiti*. These folks looked like they had just arrived from the Haight-Ashbury district in San Francisco. And in fact, some of them had—as well as from many other points on the proverbial compass. They were far from home.

What really stunned and surprised me was that my cousin immediately started conversing with some of them about Jesus in a very natural matter-of-fact manner. We were talking about Jesus, not at church but out here in the “real” world, outside the walls of a “sanctuary.” It was not a prepared testimony, a canned speech about the four spiritual laws, nor did it have a religious zealot kind of ring. It was simply a straight-ahead conversation about Jesus. I stared in amazement as in the next moment my cousin was praying with this long-haired hippie to surrender to the Love of Jesus and His peace.

FALSE LOVE

That was the summer of 1968 and literally millions of young people who had been wooed by the millennial hopes for a peaceful transformation of society were coming to the end of a false love song that would ultimately end in despair on their desperate journey to discover the source of peace and love.

The previous year, 1967, had been deemed by historians as the Summer of Love. The national publicity given to the street scene in San Francisco's Haight-Ashbury district gave prominence to a new figure, the “hippie.” Scott McKenzie's song “San Francisco” poeticized the moment:

*For those who come to San Francisco
Summertime will be a love-in there
In the streets of San Francisco
Gentle people with flowers in their hair
All across the nation, such a strange vibration...
There's a whole generation, with a new explanation
People in motion, people in motion...*

TECHNICAL ROLE

Although for some, the “strange vibration” of which McKenzie sang was a cosmic experience, a spiritual force, more than anything else, it was a musical phenomenon, which broadcast a new vision for life to a waiting generation. These vibrations—sound waves, powered through the new technological media of the day, the transistor radio, gave voice to the movement—or as McKenzie put it, “people in motion.” Expanding beyond its original AM format to include the higher-quality sounds (and freedom from the tight content constraints of commercial broadcasting) of the new FM radio stations, it helped to loosen the generation of youth from the traditional moorings of family, church, and hometown communities.

The spiritual quest and millennial hopes of the youth movement of the 1960s reached its apex in one of the decade's landmark pop-culture events, the Woodstock Festival, which gathered a half-million hippies in a musical *communitas*, billed as “Three Days of Peace and Music.” To the millions who could not attend the festival but saw the popular documentary film about it, Woodstock represented the new social order to which “the movement” aspired. The fact that law enforcement was not required to keep the peace seemed almost as great a miracle as the walk on the moon that had occurred by American astronauts just one month earlier. The event was romanticized in Joni Mitchell's now-classic song “Woodstock”:

*I'm going on down to Yasgur's farm
I'm going to join in a rock 'n' roll band
I'm going to camp out on the land
I'm going to try and get my soul free
We are stardust, we are golden
And we've got to get ourselves
Back to the garden...*

Crucial ingredients of the youthful quest for spiritual meaning, in Joni Mitchell's musical testimony, were the Edenic romanticism of attempts to free the soul and the role of rock music in this self-liberation. The song both invoked and helped to create a new collective generational identity: “We are stardust, we are golden.” Almost simultaneously, the popular Broadway musical *Hair!* gave further expression to the millennial hopes of the generation by announcing The Age of Aquarius, which became a hit song in the cover version by the popular group The Fifth Dimension. The song that saturated the airwaves in that euphoric summer of 1969 declares that society will be transformed by

*Harmony and understanding
Sympathy and trust abounding
No more falsehoods or derisions
Golden living dreams of visions
Mystic crystal revelation
And the mind's true liberation...*

— By James Rado and Gerome Ragni (1968)

FALLING SHORT

Such optimism could not be sustained for long. When promoters in California tried to duplicate the Woodstock experience in a concert with the Rolling Stones at Altamont Speedway in December 1969, the event turned into the darker flipside of the peaceful original. While Mick Jagger posed as Lucifer himself during his band's performance of “Sympathy for the Devil” (1968). A member of the audience was murdered at the hands of the Hell's Angels motorcycle gang (captured in the 1970 documentary film *Gimme Shelter*). It was not love ushering in the new decade, but rather violence. The assassination of Martin Luther King a few years earlier had presented a severe challenge to advocates of nonviolent social change, but as the decade drew to a close, the violence increased to unimaginable intensity, calling the aspirations of the entire youth movement

continued on page 28

into question. The end of the Summer of Love was also marked by the grisly 1968 murders by the members of a hippie commune, Charlie Manson's "Family of Love." This led many to wonder what ugliness would be unleashed when young people finally succeeded in "setting their souls free."

The Vietnam conflict continued unchecked by youthful protests against the war; in May 1970, antiwar protestors were killed by National Guard troops at Kent State and Jackson State universities, and the Weathermen faction of the prominent leftist organization Students for a Democratic Society rejected nonviolent protest in favor of a terrorist bomb campaign called "Days of Rage." Something had gone horribly awry with the vision of Woodstock. The fact that by the end of 1970, two of the most prominent performers at the festival, Janis Joplin and Jimi Hendrix, were dead of drug overdoses, symbolized that the vision was

"That evening, I experienced a song like no other. It was a song that could float through your radio and at the same time came straight from heaven."

dead. In his 1970 song, "God," the former Beatle John Lennon sang what everyone already knew but many could not accept: "The dream is over....You'll all just have to carry on."

THE RESPONSE

Throughout this swirl of ideas and events, young people would bump up against the harsh reality of profound disillusionment. Both the family they left and the family they believed they would find in their diasporas proved disappointing. In the midst of hunger, and lack of shelter, Southern California's history as a dream magnet drew them and provided a growing missional opportunity for the Church, if they were willing to respond to those that were derided by many as "dirty hippies."

In February of 1970, I was back in Southern California, this time evaluating future colleges and bunking at my cousin's house. My uncle/pastor, Chuck Smith, came home briefly for dinner and invited me to come down the church that evening and hear a new group of

"It was a New Song—the song of the redeemed and of a fresh experience with God. I heard it and felt it simultaneously. And I was changed."

musicians he had auditioned that very day. "They were great," he said, and he thought I would enjoy them. "And be sure to come early," he said.

THE BIRTH

I sat in the audience that night at Calvary Chapel in February 1970 squished between two ardent believers in a congregation of tousle-haired, tie-dyed, barefooted hippies sitting next to an amazingly wide variety of people from every possible social stratum including Orange County super-straight and surfers in jams, flip-flops, and cotton shirts. That evening, I experienced a song like no other. It was a song that could float through your radio and at the same time came

straight from heaven. It reflected the rock of the day, the rock of Crosby, Stills, Nash and Young, with some Beachboy/Hondell undertones. However, one was not only struck by the quality of the sound but the sincerity of the hearts. The band called "Love Song" were sitting in chairs gathered around notebooks in which the lyrics had been written. The song they sang that night was so new, they weren't sure they would remember it all. Nothing had been published or recorded. It was far from slick, but it stuck in your heart. It was a New Song—the song of the redeemed and of a fresh experience with God. I heard it and felt it simultaneously. And I was changed. I was surrounded by a sea of glowing faces tipped upward with eyes closed, joining the song here and there, joining and adding to the layered harmonies. We held hands and wrapped arms with our neighbors. However, somehow it all transcended sonic force and human touch.

I don't remember much after that except being caught up, losing all sense of place and time, not knowing if I was in

heaven or on earth or somewhere in between. A short Bible story was told from Scripture by my uncle, and it looked like nearly half the audience stood to accept Christ. The hundred or so ultimately turned into thousands showing up for baptisms at Corona Del Mar on the Pacific Ocean—covered by National and International media. This New Song was a testimony to the Nations! In 1972 the national press deemed the whole experience led by youth bands, and Bible teachers like my Uncle, The Jesus Movement. At the heart of the movement were new people transformed by the love of God singing a New Song to Jesus, and as Psalm 40 prophesies, many did see it and were turned to God. Bands formed and artists ventured out beginning what sociologists like Peter Drucker dubbed the pastoral-led Church or "Mega" church. I prefer to think of it as the real Woodstock built on the rock of Jesus Christ which pours forth in fresh living water—it's called New Song and it's the sound of Spiritual awakening.

Dr. Chuck Fromm is the publisher of *Worship Leader* magazine. He is presently working on a book about New Song in the Jesus Movement with his uncle Pastor Chuck Smith.



THE MIGHTY GUITAR

THE MODERN CHURCH

How did the guitar break into the church today and what is the significance?

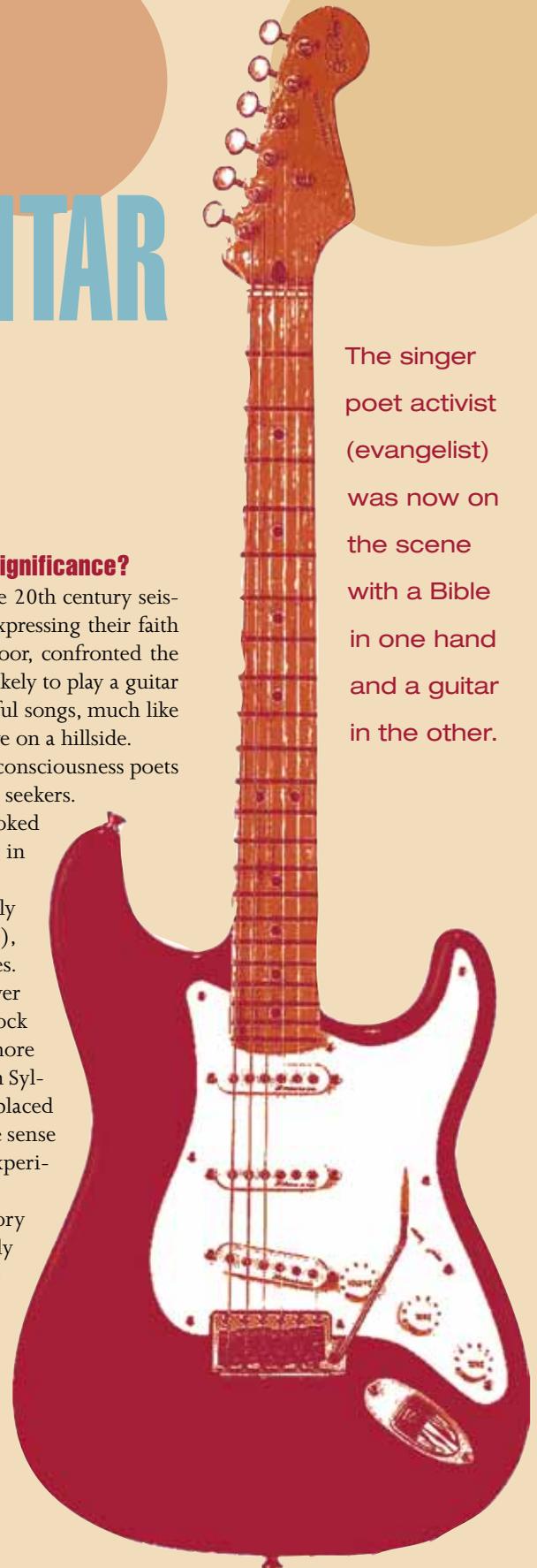
For the Boomers who blurred the lines between secular and sacred in the 20th century seismic cultural event called “The Jesus Movement,” it was a simple matter of expressing their faith authentically. The countercultural Jesus they embraced, who cared for the poor, confronted the establishment, and embodied the God of Love, would in their eyes, be more likely to play a guitar than an organ—rock not Bach. He would sing accessible yet deeply meaningful songs, much like the parables He told. Jesus to them was a folk artist who told His stories of love on a hillside.

The guitar became the instrument of choice for a generation of socially consciousness poets including Bob Dylan, who wrote songs which galvanized a generation of seekers. According to Wade Clark Roof, nearly two-thirds of America’s youth unhooked from their parents institutions and values (Roof 1993) as a series of events in the ’60s seemed to unhinge this group from society.

As the cultural conflicts in America widened into what was universally known as a generation gap (later emerging in the Church as “worship wars”), the music became the most significant marker of one’s identity and loyalties. Of course for many, the guitar and rock music, took on a negative image over the decade of the ’60s. The guitar became associated with sex, drugs, and rock ’n’ roll and was therefore not seen as appropriate for worship by older and more conservative congregants. However, in the book *Traces of the Spirit*, writer Robyn Sylvan suggested that rock music had, for many of the Boomer generation, replaced traditional religion as the primary source of the symbols by which they made sense of their lives and the rituals through which they sought a community experience—at a rock concert rather than in a church.

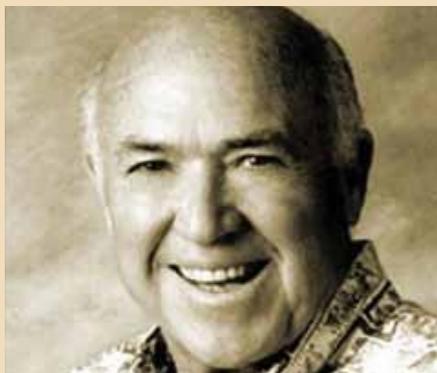
As seen in the soon to emerge Jesus Movement—so named in a cover story by *Time* magazine—this generation decided that they could be authentically Christian without forsaking the guitar. The singer poet activist (evangelist) was now on the scene with a Bible in one hand and a guitar in the other. New mediators of religion were in, and the leaders played guitars and sang new songs expressing the power of Jesus’ love in a way that touched their hearts more deeply than they had ever felt in the churches of their parents. Within a few years, these folk evangelists, once youthful adolescents experimenting with drugs and leading protests, became the nation’s leaders, and they brought the guitar with them.

The singer poet activist (evangelist) was now on the scene with a Bible in one hand and a guitar in the other.



THE SPARK OF A MOVEMENT

This year, 2010, marks the 40-year anniversary—a biblical generation—of the transforming worship movement that began with a New Song being sung in Southern California in 1970. The following is a conversation I had with my uncle, Pastor Chuck Smith, about what took place at that time and how ministry and mission birthed a musical generation and a true movement of worship.



Fromm: Okay. I'd like to start around 1970 and prior to the arrival of the band Love Song, if we could use that as sort of a pivotal point. Calvary Chapel was on a pretty steady growth curve prior to that, but when Love Song arrived and you teamed up, there was an explosion of growth. How do you explain that?

Smith: Well, I was teaching a Monday night study for the young people in a home in Costa Mesa, and Marsha Stevens and Wendy Carter from the band The Children of the Day came down to this study. That study grew very rapidly to where the house was filled—kids were up the stairs and eventually we had to move it. At the time we were building a new church, and so we had a slab of concrete for it. What we did is just put up lights on the slab, and the kids would just gather there.

It was there at the study on the slab when Marcia came and said that the Lord had given her a song, and it was "For Those Tears I Died." When they sang that, I mean, it touched the hearts of the kids, and it touched the hearts of the adults. So we had them sing it at church that Sunday, and it was new because it was her personal experience. That's what made it contemporary—it was her experience.

After that is when the kids would come to the Monday night Bible study and they'd say, "Well, the Lord gave me a song this afternoon, and I'd like to share it tonight, you know?" And we gave them the opportunity to share their music, and of course, we

were packed out on Monday nights. That's the context for when the Love Song guys came in. They told me about their conversion, and they had songs they'd like to share.

Fromm: Would it be fair to say that the band Love Song was more like something you'd hear on the radio?

Smith: Oh, yes, yes, definitely. It was quality. It wasn't unusual to have a bearded kid come in with a guitar and share music, but when Love Song came in, their music was so accomplished. Now the Children of the Day had good quality music, there's no doubt about that, but when Love Song came, this was the first really "band" music and it led us into a whole new dimension.

So we just took the music that had such a tremendous influence on people and the instrument that led them to this rebellion, but we changed the lyrics and tried to lead them to the love of God...

Fromm: There was a definite tie between secular music and the drug culture of the time. How did this affect the beginnings of your ministry?

Smith: This was certainly the time when kids were getting out of control with drugs. It had become such a problem for the whole school system because of LSD. It was the time of rebellion, the time of the riots up in Isla Vista, and it was a time of real civil unrest among the young people. The authorities really didn't know what to do with it. And the parents didn't know how to handle kids that were talking back to them. Also, the school teachers didn't know how to handle it when kids, emboldened by their drug use, refused

A CONVERSTATION WITH PASTOR CHUCK SMITH

to conform. And so the adults were really at a total loss. And much of it was encouraged by the music of the world. In other words, the music of the world was trending toward these kinds of activities, and it would extol the drugs. You had artists like Jimi Hendrix and Janis Joplin singing songs that encouraged drug use. All of this was going on leading the kids to this nowhere experience.

So we just took the music that had such a tremendous influence on people and the instrument that led them to this rebellion, but we changed the lyrics and tried to lead them to the love of God and a commitment of their lives to something that was worthwhile. The Jesus Movement, in effect, did break that whole hippie movement because the hippie movement moved to disillusionment. The thought was if we can turn 'em on to drugs and everybody would love one another, there would be no Vietnams, there would be no more wars. But it wasn't turning out that way. But our message blended right in and met their felt needs. In other words, true love and peace is truly found in Christ.

Fromm: There is no disillusionment there, that's for sure. Okay, so then the explosion of growth and interest happened around the chapel, do you have any idea of the growth that happened from that point, say February 1970 until later that year?

Smith: We were in that little chapel for two years. We started out the first Sunday with everyone sitting on the floors. I just thought it was because it was all brand new. But the following Sunday was even more packed, and the third Sunday, we had to go to double services and then to triple services. Then we moved the walls out to almost double our seating capacity, set up 500 folding chairs in the patio—then we finally realized that that little facility just was not going to work. And then there was the purchase of a new property and the setting up of the tent and 1,600 chairs in the tent. So that was just

a time of really intense, rapid growth.

Fromm: What was the motivation to form a record company?

Smith: Of course, at this point with all of the groups that were coming in, we had a lot of musically talented kids. They had a strong desire to serve the Lord and to use the music in serving the Lord, but at the time there was no way to support them in doing it. That need was the birth of Maranatha! Music.

Fromm: Yes, and ultimately that company also became a leader in the birth of contemporary Christian music, which seems, after a successive amount of generations, to have gotten away from this original model of a pastor/artist ministry mission.

Smith: In my analysis of what happened, there were those who began to see it as something more than just a ministry, but as a means of making money. Soon enough, it became market-driven rather than heart-driven.

And this even affected the art because you had musicians who would sign up with a label, for say two albums a year or something, then they were tasked with having to create the music rather than it being gifted. It was no longer just inspired, anointed music, but it became sort of a canned product with artists under pressure to get the next song out. You cannot match inspiration with perspiration. And of course, I think, there is a tie to the motivation behind it. In other words, "I'm writing now to make money" rather than "I'm writing what's in my heart, what's been given to me, and I'm expressing it in song." I think that commerce is really what destroyed a lot of the music.

Fromm: Perhaps a big lesson that the band Love Song and the music of the Jesus Movement can teach us: New Song comes from the connection of the heart to God—not an industry. And in some cases, as with Love Song, it moves way outside existing boundaries and church walls: congregational and denominational. Psalm 98 declares that the New Song goes out to all nations. Wherever there's a true encounter with the Word, then you will see this New Song/love song emerge. Would you agree with that?

Smith: Oh, yes.

Fromm: So, would you say you're still looking for the love song in your ministry today?

Smith: You bet I am.

NEW SONG: WHAT IS IT?

By Scotty Smith

WHAT NEW SONG IS NOT

1. The winning song in the newest Song Quest competition!
2. A novel song—God never gets bored, distracted or outdated. He's never had to resort to something "new," clever or "cute." Think about New Song as an expression of the relationship between the Old and New Testaments: "The New is in the Old concealed and the Old is in the New revealed."
3. An altogether new song—God has never been into "trial and error." He's never had to resort to plan "B." He never "tries" to accomplish anything. God has written us into a story of restoration, not replacement. The "new" of New Song should be understood as "Re-newed Song."

WHAT NEW SONG IS

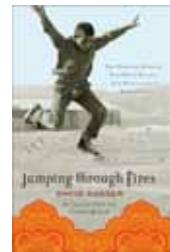
1. New Song is not even a song, in the technical sense. New Song is a metaphor for the history of redemption recorded for us in the Bible—the unfolding story of renewal and restoration in Jesus, and our life of adoration and action as members of his kingdom
2. New Song is a helpful way of expressing the connection between God's mission and God's worship. "Missions" is not a job we are to get done, and worship is not merely something exceedingly important that we do. New Song is the doxological celebration of God's unfolding story of redemption taking place in and through the people of God.
3. New Song is also shorthand for the lyric, music, and dance of the gospel. New Song, as a synonym for the Christian life, calls us to develop an informed mind (lyric), an enflamed heart (music), and engaged feet (dance).

SUGGESTED READING FOR MORE ON NEW SONG

A New Song for an Old World

Calvin R. Stapert
Wm. B. Eerdmans 2007

A must read, taking an encompassing view with historical accuracy and spiritual depth and insight, with a special emphasis on the early Church and Church fathers.

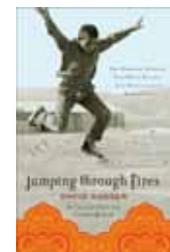


The Mission of God: Unlocking the Bible's

Grand Narrative, InterVarsity
Press 2006,

Christopher JH Wright.

While not exclusively on New Song, Wright's treatise has many key passages that bring clarity and insight to the subject.

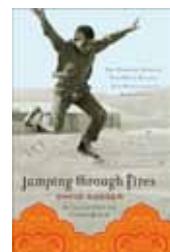


The Earliest Christian Hymnbook: The Odes of Solomon

Translation by James H.
Charlesworth

2009 Cascade Books

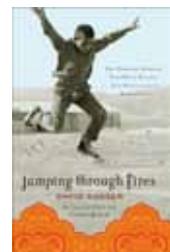
The Odes of Solomon dated to the first or second century translated into contemporary language attests to the rich heritage of poetry in song and sacred imagination. A striking aspect of this early worship is its transcendence and joy-filled expression.



Textual Communities and New Song in the Multime- dia Age: The Routinization of Charisma in the Jesus Movement

Chuck Fromm (Doctoral
Dissertation)

Shows the genesis and impact of New Song in the Jesus movement plus explores how Charisma is formed into routine rituals within communities organized around Christ as the Text.



A PRAYER FOR NEW SONG

BY KENN GULLIKSEN

It's almost impossible to overstate the power a new song can have on the church community.

Years ago on a trip to Israel, we attended a Sunday service where I heard "You Are My Hiding Place" for the first time. I didn't just hear it, I felt it—it overwhelmed me. My first Sunday back at the church I pastored in West L.A., I sat at the keyboard before teaching and taught the new song to our gathered church. It was simply one of those songs that was born of the Spirit for that time. After the flood of life that came as we sang it together, I taught the round with the women beginning as the men got to "I will trust in you." The presence and power of the Holy Spirit filled our hearts and the auditorium, and we were simply beyond ourselves in worship. It was liquid love. Worship changed. We changed. We saw the Lord and couldn't stop singing to Him. People who never stood, stood. Those who never lifted their hands reached to the Lord. Tears flowed where hearts had been hard.

A new song is all about origin. Is it born of the Spirit to glorify God, or is it well crafted but born of the soul? A new song must come from a new heart—a broken and humble heart that's being renewed continually by the Holy Spirit.

Kenn Gulliksen is one of the leading figures from the Jesus Movement. After having written one of the earliest "praise and worship" songs, "Charity," and being a significant part of the origins of the Calvary Church movement, Kenn founded the first Vineyard church.



Father, in this brief moment we pause from our distractions to look to You,
to thank You for making us branches to Your vine, voices for Your song.
You've called us to be worshipers in spirit and in truth,
and You've called us to be lead worshipers
to enable Your church
to praise and honor You,
to bow down,
to yield our bodies as living sacrifices,
to kiss the Son.

How unable we are, Father, to sing or lead or write
or do anything to Your glory apart from You!
We're utterly unable to edify the church apart from You.
Apart from You we can do nothing.
We confess we know the frustration
of working in our own strength to do what only Your Spirit can do.
Though we know everything of value comes from our intimacy with You,
we still often fail to seek You first and fully.
We presume and get ahead of You
as we seek to put together worship sets,
as we try to find or write music,
as we're pressed for time
and overwhelmed with responsibilities.

O Lord, even in this prayer, in this moment,
we ask You to draw our attention,
to slow our pace,
to fill us with Your Holy Spirit.
Holy Spirit, come, fill me as I surrender my soul to Your rule.
I yield my emotions, intellect, and will to You.
I offer my body to You as a living sacrifice.
You live in me and will provide everything I need for this day, every day.
Lord, You have new songs for me, for Your people, hidden in the intimacy of our
relationship, songs born of Your love for me, born of the Spirit.

Father, instead of seeking You for new songs,
I ask—we ask—for new hearts,
for the continual renewing of our hearts.
And we pray that all the new songs You have in us to sing
will flow as we gaze upon the beauty of Your holiness.

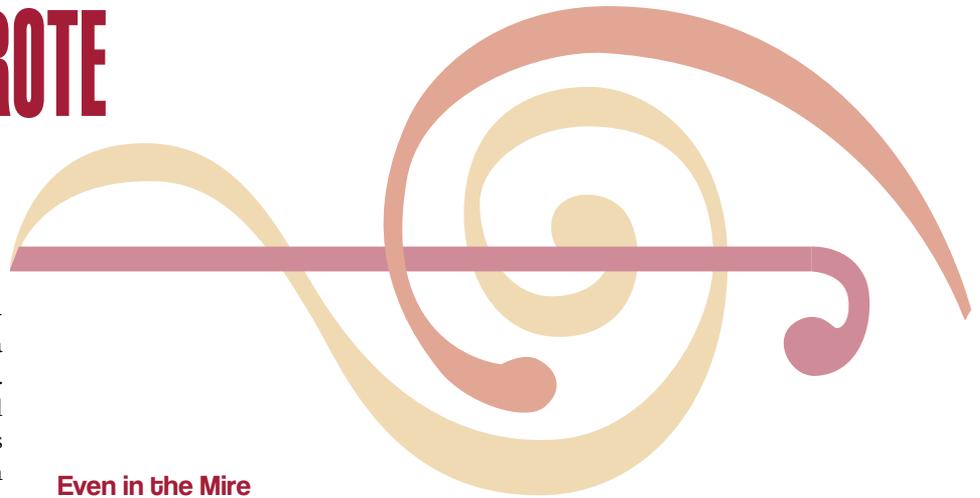
We pray that You might be glorified, in Jesus' name, amen.

WHEN DAVID WROTE A NEW SONG

BY DR. RON ALLEN

That my endodontist is very pretty notwithstanding, she was still about to begin a root canal on one of my well-used chawers. Pretty, smertty. It was still a root canal. All was set, which means that my mouth was locked in a gaping position by the insertion of a huge plastic device on the right side, and then all my mouth, save access to the offending molar on the left side, was covered by a plastic film that was stretched over my lips. A sump pump was in place to prevent me from drowning in my own saliva. Then, just before turning on her drill and peering at my tooth through her dental microscope, the doctor said sweetly, "I know last time you asked for classical music, but today we thought we would listen to classic rock. Is that OK with you?"

I answered politely: "aaughh." There are times not to argue about music; I wanted my specialist, the one holding the drill, to be happy. So when she said, "I still love the old Stones, don't you?" I answered again in my most polite manner, "aaughh." When she reached some really nasty stuff she said, "Well, at least we know now that you were not faking a toothache just to get a root canal."



Even in the Mire

There were times in David's life when he faced issues that were more debilitating than a toothache. During one of these troubling periods he felt as though he had fallen into a disused cistern, or as though his feet were inextricably caught in muck and mire. During this period he kept on with the work he knew God wanted him to do, but he cried aloud to the Lord to deliver him. David's entire focus was on the Lord—the meaning of the words, "I waited."

Then God stooped down. The Creator came near. Mercy reached all the way to his need. David was no longer in the pit of despair nor the slough of despondency. He was delivered!

I Will Sing

And his response? A New Song! He might have sung again one of the old tunes, chanted anew a favorite lyric, hummed a familiar melody. But this was too good, too rich, too wonderful for something from the golden oldies. He composed a new song. And when he sang it, it was with such passion, such joy, such wonder, that the responses surprised even the singer. People responded. They came to faith. They came to trust. And they joined David in his new song. You may read the account in the first few verses of Psalm 40.

Mozart (my choice) and the Stones (her choice) may work well for a root canal. But there is nothing like a new song of praise that comes out of the experience of the faithful when God stoops down and brings one out of the pit! The great new songs come from the heart of one who has had a new experience of the mercy of the Lord.

Ronald B. Allen, Th.D., D.D., is Senior Professor of Bible Exposition, Dallas Theological Seminary. Among his books is *And I Will Praise Him: A Guide to Worship in the Psalms* (Grand Rapids: Kregel).

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WORSHIP is the key to the
RENEWAL of the CHURCH

—Robert E. Webber

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MASTER COURSE

BY PAUL RUMRILL

5 Lessons Every Worship Leader Can Learn from Bach



Imagine a music minister writing seven new worship songs each week for his congregation's services—for years. Now imagine the songs this person writes are recognized as the best biblical worship expressions, both in the current day and throughout all of history. Imagine the rehearsals, Scripture study, and passion for theological grounding behind these kinds of songs.

Then beyond writing, this minister also teaches music to many Christian students every week, and with a sizable number of children by two marriages (being widowed at a young age), he is considered a decent family man. The above portrait embodies Johann Sebastian Bach's ministerial accomplishments during the 1720s.

Among the greatest composers, Bach stands out as a genius profoundly influenced by Christian thought and worship practice. Will Durant calls his works "the Reformation set to music,"¹ and Bach himself noted that "in devotional music, God is always at hand with His grace."²

Worship leaders today are as diverse as music itself. You could drive through a single town and find one music minister who approaches songs armed with an organ and hymn books while, down the street, another uses electric guitars and video backgrounds for the lyrics. However, whether they lead with acoustic guitars and djembes, banjos and harmonicas, even turntables and disco lights, just about every worship leader can apply principles from Bach's life to their own ministries. **Here are just a few to consider.**

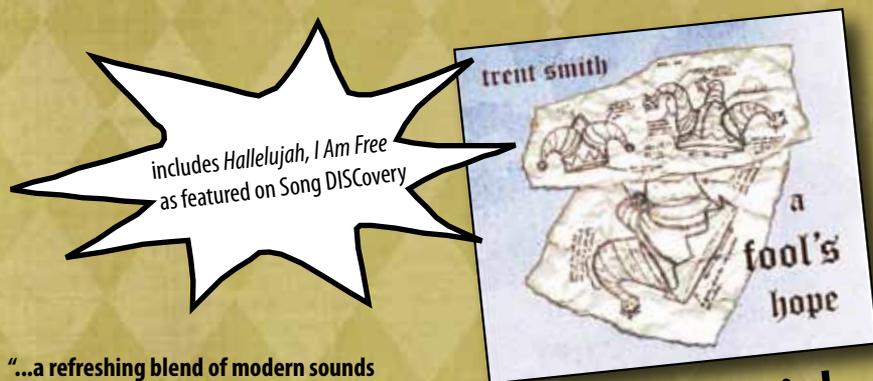
1 Kupferberg, Herbert. *Basically Bach*, 9. 2 Kavanaugh, Patrick. *Spiritual Lives of the Great Composers*, 22. 3 Bach seemed to be particularly interested in Thesis 20 of Luther's *Heidelberg Disputation*: "He deserves to be called a theologian...who comprehends the visible and manifest things of God seen through suffering and the cross."

1 STUDY

Bach studied Scripture and theology passionately. Although Bach never formally studied theology, he was a regular student of the Bible and of great Christian ministers. At his death, Bach's library consisted of Biblical commentaries, sermon collections, devotional books, hymnbooks, and 15 volumes by Martin Luther. His Bibles were well-worn and well-marked. His Calov Bible has a handwritten comment next to 1 Chronicles 25: "This chapter is the true foundation of all God-pleasing church music." Bach also commented on Exodus 15, 2 Chronicles 5:12-13, and the Sermon on the Mount.

Bach's crucifixion studies informed his harmonic and instrumental choices in works that emphasized Christ's suffering:³ chorales like "O Sacred Head, Thou Wounded," large works such as the Crucifixion portion of the B Minor Mass and the death of Christ as depicted in St. Matthew's Passion. Through his musical and textual choices, Bach can be regarded as a Lutheran theologian of high order.

Because our songs, Scripture selections, exhortations, and prayers teach our congregations about God, we need to become worship theologians. Colossians 3:16 acknowledges the teaching ministry found in good church music, and our generation needs to be as conscious of this as Bach's.



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2 OFFER THE BEST

Bach sought to excel in every musical area for God's glory enthusiastically.

From his teen years onward, he sought vocal, instrumental, and compositional excellence. Bach was an undisputed master of the organ and harpsichord and held considerable ability on violin, viola, cello, clavichord, and probable skill on guitar and lute—but it is important to note that he did not start out that way. He was always musically gifted, but never a Mozartean child prodigy; it was through diligent practice that Bach became one of the greatest improvisers of all time. He could improvise over harmonic patterns creatively, and for long periods of time.⁴

Many musicians today are strong at improvising and learning music by ear; others are strong in reading the printed page and charts. Blessed is the church whose music minister is strong in both, and determined to excel in each arena for the glory of God.

3 EMBRACE VARIETY

Bach learned music-making from a huge variety of musical sources. Bach's church music incorporated the best of ancient and modern, international and local elements. He was a lifelong learner, investigating French, Italian, and German secular music, hymnology from many times, and dance styles that originated from all over Europe. Bach copied, transcribed, or arranged doz-

ens of publications by hand. He made long journeys to hear some of the best musicians in Germany. He would often use music from older-style churches, but in doing so transform it into something useful for the needs of his present-day ministry.

Bach's actions encourage us to borrow from multiple sources of music and metaphor—sacred and secular, regional and global, ancient and modern. We have access to more streams of musical thought than any generation before us, and it is likely that we will need to integrate these concepts into our contemporary ministries in coming years.

4 SERVE LOCALLY

Bach relentlessly worked to compose, arrange, and create worship music for his own church's services. Unlike so many musicians today (even in the Church world), Bach sought to thrive within the local church community more than trying to “go national.” He aimed to “conduct well-regulated church music to the honour of God.”⁵

Bach invested an astonishing degree of energy into corporate worship formation. He created one church cantata per week for his local church (St. Thomas of Leipzig) for almost three years; each cantata had five to seven songs that linked to the Scripture messages delivered by the local pastor.

Bach's remarkable productivity challenges us: how much do we believe in

local church ministry? Does our commitment show in our attention to song set creation, arranging, and transitions for our local community?

5 BECOME A WORSHIP TEACHER

Bach actively taught Christian devotion and music-making to his family and the next generation—as part of his weekly responsibilities. Bach wrote hundreds of pieces to teach his family and friends how to make music for God's glory, undergoing thousands of labor-hours. Four of his children became preeminent musicians of the next generation through his guidance; most of them served Christ.

How committed are we to insuring that the generation after us exceeds us spiritually? Musically? Artistically? Strategically? How committed are we to the teaching component of music ministry? How committed are we to raise up worship leaders of integrity and determination to glorify God in these last days? Bach illustrates many of these by submitting his genius to the cause of Christ—encouraging us to go and do likewise.

Paul Rumrill is an Assistant Professor of Worship and Piano at the Center for Worship at Liberty University. For 12 years he served as a fulltime music minister at a multiethnic church in Connecticut. He received his DMA in piano performance from the Eastman School of Music.

⁴ In 1747, King Frederick the Great presented him with a difficult melody, and asked him to improvise on it; the old master played a three-voice fugue on it immediately; he later created a six-voice fugue and canon collection from the theme in *A Musical Offering*. ⁵ Geiringer, Karl. *The Bach Family*, 141.

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A PANORAMIC LOOK: WHAT IS

NEW SONG

In inaugurating this quest for understanding and expressing New Song, Worship Leader asked poets, pastors, producers, prophets, and professors: What is New Song? We wanted to move away from new song as something simply novel, contemporary, or up to the minute and discover what is at the spiritual heart of New Song.

We were delighted with the myriad and rich responses, sparkling with fresh revelation and insight, and we hope that they will serve as inspiration to open our Spirits to God's New Song in our midst. And that we'll live, sing, and each write with our whole heart, might, and mind in adoration—and to the glory—of our Triune God: Father, Son, & Holy Spirit. Amen

JOHN MICHAEL TALBOT

For me a New Song is any musical worship that is really inspired by the Spirit,

Who brings a continuous springtime to the Church. It is the Spirit Who makes the Church ever new, yet ancient...

So a song can be new regardless of whether or not it is actually "new" or not. It can be new even if it is quite ancient and traditional as long as it is made in the Spirit of God. It can be stylistically new, but still be "old" in that it has not really cast off the old ways of the fallen world. When music is made in the Spirit of God, it uplifts the body, soul, and spirit in worship and praise, and leads them deep into the Spirit through quiet meditation and contemplation.

John Michael Talbot is the founder, and Spiritual Father of The Brothers and Sisters of Charity at Little Portion Hermitage, has recorded over 50 albums and authored a number of books including *The Joy of Music Ministry*.



STEVE BERGER

New Song isn't about written lyric or musical sound, it's about New Sight, New Revelation of the mysterious, glorious God we love and serve. Surprisingly, this New Sight that births New Song comes during times of tremendous suffering—at least it did for Job (Job 42:5), David (Ps 40:1-3), Paul and Silas (Acts 16:24-25), as well as Jesus, Who on the night He was betrayed into the hands of sinners for beating, scourging, and crucifixion, sang a hymn of praise to His adoring Father.

In all accounts, their New Song had everything to do with seeing God's goodness and sovereignty, even in the midst of the most trying times of their lives. Through suffering they saw that God was, is, and forever will be worthy of our highest praise, unwavering trust, and sacrificial service.



Steve Berger is pastor of Grace Chapel in Leipers Fork, Tennessee, and part of the NWLC faculty.

When we as worshipers see these truths and not merely hear them, New Song will be birthed in our spirits, a New Song of trust, humility, brokenness, patience, endurance and hope. By the way, this New Song in your heart may sound a lot like, "Great Is Thy Faithfulness."

JEREMY BEGBIE

New Song is the song that God brings about through His Spirit. In the New Testament, the Spirit comes from the future, from God’s new world at the end of time. By the Spirit we get a foretaste of that final world when the kingdom will finally come. **So to sing the New Song now means enjoying the music of that new age**—we get a kind of pre-echo of what one day we will be singing in eternity.

Renowned author and scholar, Jeremy Begbie is Thomas A. Langford Research Professor at Duke Divinity School.



RITA SPRINGER

There are 81 references in Scripture for the word “song” but only 9 with “New Song.” The Hebrew word for this is chadash (khaw-dawsh’—fresh new thing). The Lord has really brought me to the places where those phrases are together in Scripture. **New Song to me is an invitation to push forward using a fresh determination to bring honor and fame to His name.** The center of anything new in our lives is to always be giving glory to the Original sound, which is Christ. It’s our determina-

tion and wholeness that make new songs possible. For my own journey, making a new sound (or song) is not relying on what has already been, but searching out what is ahead and perceiving it!

LAURA STORY

A New Song is a fresh musical expression of the people of God seeking to bless the heart of God. What makes it new is that it is being created in this very day. Though God is constant and doing the same redemptive work He began before the foundations of the earth, the manifestation of that work will look different in every generation. And I believe this New Song will emerge from our local churches. Though worldwide church resources are extremely helpful, there is no replacement for the songs writ-

ten by church members seeking to minister to those with whom they worship weekly. As each local church walks its own path, for better or worse, for richer or poorer, in sickness and in health, their worship songs serve as a soundtrack that gives them the unique encouragement and admonition they need for the journey.

Laura Elvington (Story) is a Worship artist and acclaimed songwriter (“Indescribable”); she will be leading worship at NWLC 2010.



Rita Springer writes, loves, lives, and leads worship across the globe.

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Who says teaching the Bible is only for preachers?

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MANUEL LUZ

Before I came to Christ, there were three kinds of songs I typically wrote: “I love you” songs, “You left me” songs, and “You can leave now” songs. When I came to Christ in the ‘80s, I mistakenly brought this logic to my faith-based songs. I thought I had to write “Jesus” songs: “Jesus loves you,” “Jesus won’t leave you,” and “Why did you leave Jesus?”

Thankfully, I think I’ve grown up a little since then. I no longer feel compelled to write message-oriented (and somewhat propagandized) lyrics that fit a certain formula. It is only necessary for me to be real in my art, as I authentically live out God’s saving grace before Him and the world.

And I think that’s what New Song is. Whenever the psalmist uses the term, New Song, he is referring to **an act of worship that is a response to redemption, rescue, deliverance, salvation.** If we are real with our lyrics, our compositions, our art, then



Manuel Luz is a pastor, worship leader, musician, and author of *Imagine That: Discovering Your Unique Role as a Christian Artist.*

invariably who we are and what we believe will emanate from it. And that includes the redemptive grace of God in our lives. New Song is a response to the amazing truth that God rescued us and loves us. So when we express Christ’s redemption in our lives and our response to it—we sing a New Song.

TOMMY COOMES

New song is not created in a vacuum. It can be composed in quiet or created in the congregation but is part of a community that is responding to God. It is not a collection of cut-and-paste praise slogans or an attempt to gain CCLI position. It is full of skill and heart and captures the ear of God and man.

Great promises and new songs seem to follow God encounters and become the soundtrack for a changed person, a different drama and a better ending.

Moses and Miriam exploded into joyful song and dance after the Red Sea deliverance (Exodus 15). God responded to Jehoshaphat’s desperate situation and defeated three invading armies as the people began to sing and praise (2 Chronicles 20).

David’s journal entries freely express the full range of human emotion and provide us the poetry of praise.

New Song marks the moment, paints the Polaroid and gives voice to our story. It’s the song of a prayer closet in Portland and a salsa in South America. They’re singing it in Angola and dancing in the dirt of a township called Orange Farm.

It tells of our dilemma and captures the details of His deliverance.



In the ‘70s, Tommy Coomes was a member of the pioneering group Love Song. He directed the creative department of Maranatha! Music for nearly 30 years. His new company, Music Compass, is dedicated to equipping the church and influencing our culture to pursue a personal relationship with God.

QUENTIN SCHULTZE

Faith morphs. Not in the unseen substance of it, but in the ways that human beings experience and express it together. The morphing takes us back in time and forward in time, from Genesis to Revelation—and every moment in between. Nothing makes this clearer than changes in the ways that the saints of old and today made (and still make) music together. A



Quentin Schultze is a communication professor at Calvin College, author, speaker, and consultant.

New Song is simultaneously an Old Song. We saints adapt and adopt and revise. **There really is no “traditional” or “contemporary” music.** There is simply the music that connects us in time and place with God and each other. Singing any New Song is actually the act of singing a Renewed Song. What a gift.

MIKE BICKLE

The prophetic New Song will be released in all nations just before Jesus’ Second Coming (Isa 42:10-13). The New Song originates at God’s Throne—when God is “shifting the season” in the Spirit in terms of His purposes for a region or nation. It is especially related to Jesus’ second coming (Ps 33:3-14; 40:3-10; 96:1; 98:1; 149:1-9; Rev 5:8-4; 14:2-3). For example, when God is about to bring greater revelation of Himself as the Father (Who loves His creation), when He is about to release more grace to establish His justice on earth, or to bring revival, He will first anoint singers to proclaim it in new songs. In other words, it is more than a spontaneous fresh song that comes when the Holy Spirit blesses us as we express our love to Jesus in a devotional song that flows from our heart as seen in Eph. 5:19 and Col. 3:16.

Mike Bickle, pastor author and visionary founder of The International House of Prayer in Kansas City where worship/prayer has been offered 24/7 for the past 10 years.

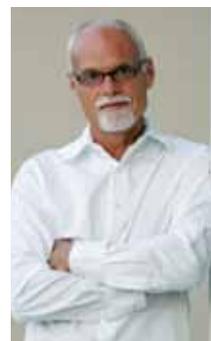


LENNY LEBLANC

A New Song is that deep cry of worship that rises from the heart of a believer. It can be a word or phrase birthed in corporate worship that seems to spread throughout the congregation, or it can even be a simple expression of praise from one person praising God in their living room.

New Song isn’t necessarily a new style of music. I believe New Song transcends any genre or style, and the reason they are called new is because they’ve never been sung before. They are a pure and heartfelt offering to the Lord.

Worshiper and celebrated songwriter, Lenny LeBlanc has been writing for over 30 years and will be at NWLC2010.



SKIP HEITZIG

I am convinced that God wants our experience with Him to be in the “now” and thus the need for fresh, new expressions of that experience. **God gave, through the psalmists, the mandate to sing a New Song.**

Why? Simply so that His people wouldn't use older expressions as meaningless crutches. Our God-experience can become meaningless when it's lived through the pen or voice or sermon of someone else and it never becomes our own. A balance of old and new is best because “Old Song” keeps us rooted and helps us view God through His faithfulness to past generations. But if it stops with the old then we are saying in effect that God used to work, used to speak, used to move, and used to empower.

The old songs may help us stand on the shoulders of those greats who penned and composed them, but a New Song uses their shoulders to leap forward, grasping the future with faith, while proclaiming that God is still at work and still speaking and still moving and still empowering. The old and the new blend history with immediacy. If God's mercies are new every morning (Lam 2:23), then our music and hymnology should reflect it—in fact, how about starting on your own New Song this week?

Skip Heitzig, pastor of Calvary Chapel Albuquerque, is an author, speaker, and a contributor to *Worship Leader* magazine.



REV. DR. CONSTANCE CHERRY

When I think of New Song, I think of the Story of God the grand narrative that encompasses God's initiative for the world from beginning to end. The Story reaches from First Creation to Re-creation; it is a story that not only tells what has happened in the past, but tells what will happen in the future with the

same assurance as if it has already occurred. God intones this New Song to us that we might hear the Story and thereby recognize God's mighty works and perceive God's purposes. I don't think of this sung narrative as either “old” or “new,” but as eternal. The song is the Story—a hymn of many stanzas but with one common refrain: Jesus Christ is Lord.

Rev. Dr. Constance Cherry is a composer, author, hymn writer, pastor, and Associate Professor of Worship and Christian Ministries at Indiana Wesleyan University.



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JENNIE RIDDLE

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When we lift our voice to sing with our own words, from our own hearts the faithfulness of God, the enemy is confounded and terrified. Our songs are our individual testimonies given to us from His providential sovereignty, love, and wisdom that have been worked into the fabric of our beings by the ways of God. These musical testimonies by blood-covered kingdom people overcome the enemy (Rev 12:11).



Jennie Riddle is an award winning songwriter, conference speaker, artist mentor, and worship leader.

LISA HARPER

My favorite Greek word translated into worship in the New Testament is *proskyneo*, which essentially means to “move forward so as to kiss.” In that context of loving obeisance, New Song denotes fresh affection. It means being currently over the moon about our bridegroom, Jesus. **It means whether we’ve been in relationship with Him for 50 years or 15 minutes,**



Lisa Harper is the former director of women’s outreach for Focus on the Family and creator of Renewing the Heart conferences.

we still act like newlyweds! We simply cannot be dull or disengaged about the glorious, gospel love story we’ve been written into. Nor can we keep this story to ourselves—we simply have to share it with other people, especially those who haven’t yet been swept up by divine grace. Old Testament theologian Michael Wilcock explains that evangelical application also makes it a novel tune, “New is the song that proclaims it to the nations that do not yet walk in Israel’s light.”

DR. GORDON BORROR

... We have all learned that new isn’t necessarily better, but in our day of immediacy and instant satisfaction things get old very quickly and yesterday’s satisfaction becomes today’s “old.” Perhaps we need to rethink this whole situation—what really is “new?” Perhaps we could think of it in terms of love—is yesterday’s love good enough for today? Since I loved my wife yesterday and told her so, does that mean I must have new expression of love for today? Must every communication of that love be in never-before-heard terms? Indeed my love must be “new” for each day, but how many times can one think of how to say it in yet a newer way? I submit that my love for today is indeed a new love in the same way my song of praise must be new, but it can be expressed in the same manner it was yesterday or even last week. It has been well said that the song must be sung “newly”; an old habitual rehashing without current and fresh passion and meaning is an old song even if it was written last month. **A song sung for decades and more is a new song when the expression is heartfelt, enthusiastic, and fresh.**

Dr. Gordon Borrer, Professor of Church Music and Chair of the Music Ministry Southwestern Baptist Seminary Music School.



BERNIE HERMS

New song embodies the collective creative artistic synergy in the worldwide church when God’s people respond to and are enlivened by His spirit working among them. Varying widely in style and often culturally or regionally stamped, yet the fabric and spiritual impact of authentic New song is always transcendent of trend, culture, even creed because it’s of a divine origin and a mouthpiece of God globally moving his church forward.



Bernie Herms is a sought after producer and songwriter whose credits include projects with artists such as Brad Paisley, CeCe Winans, Selah, Mark Shultz, Sammy Steven Curtis Chapman, and many more.

The complete reflections on new songs of these poets, pastors, prophets, producers and professors can be viewed online at: worshipleader.com.

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Phil Wickham

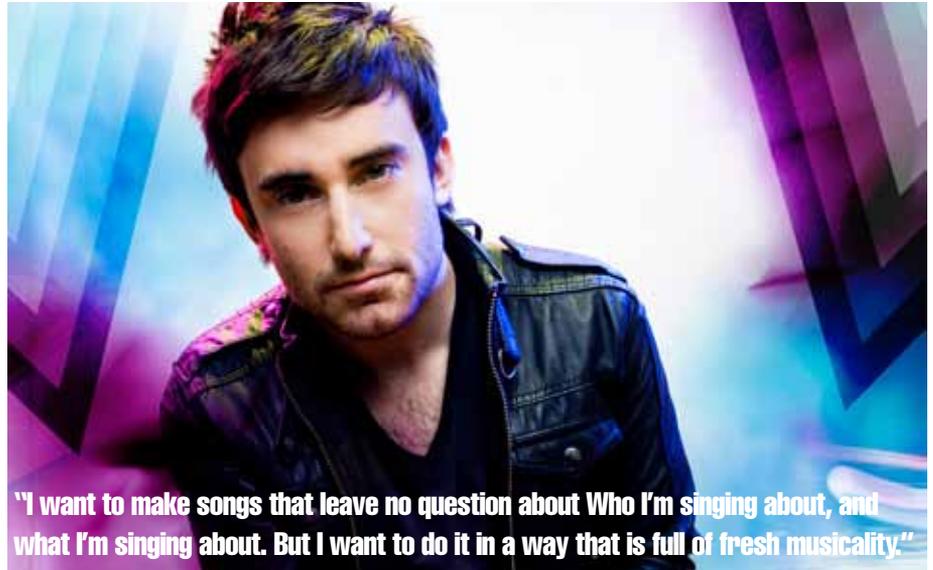
Heaven, Earth, and the Eternal Impact

By Jeremy Armstrong

There is really no argument; the new media listening habits of audiophiles around the world have altered the state of the music industry. In some cases the shift has brought about destruction—in other cases, creation. The ingredients of this new musical and communicational order? There are plenty of aspects, but for starters we have Steve Jobs and his various i-paraphernalia; the social media landscape that networks vast amounts of people with unimagined ease; the next generation of leaders who have grown up with an Internet-compatible mobile device in their pocket; and of course, the MP3 (and everything it represents). All these things have changed the landscape of commodified music and even the artists that endeavor to create it in a post-CD reality. Even more, since worship leaders are, in essence, musical communicators, this sweeping change has deep ramifications on how music is used as a tool for ministry. But, in the same breath, we can also say it has had no effect at all on the role of music in worship.

If we are looking for a worship ministry model of the next generation, Phil Wickham might not be the complete answer to all our queries, but he sure is a good place to start. From the gorgeously relevant college-rock stylings of his musicianship, to the personal touch he's able to give his community of followers and friends via new-media channels, to the heart behind his poetic take on the human mission on earth, Wickham is the devotional artist of a new generation. And he takes his mission seriously.

"There is a big responsibility for worship leaders and artists who are writing songs for the Church," says Wickham. "When I was 19 and doing my first indie project, it was a lot simpler. Basically the only songs I knew how to write were songs to the Lord. I didn't really feel pressure or any real responsibility other than simply keeping it about what I had been doing my whole



life—basically leading people in worship and writing songs I could lead with. Now, I feel a greater amount of responsibility with what the Lord has given me. I have, obviously a different realm of influence with my music than when I was starting out."

Ultimate Goal

The contrast of responsibility is apparent when you listen to Wickham's recent release, *Heaven and Earth*. The songs are put together with careful attention to the progression of an album that hinges on images of a redeemed earth and the Church living out the hope of the Cross. Filled with beautiful musical scenery, it seems to grasp the infinite and unrelenting narrative of God. Wickham explains, "I spent a year-and-a-half mulling over the songs and the ideas, and I was intentional about having the record move down a specific path. The first song on the CD is called 'Eden,' which starts the thought of how we were always meant to be in a place where we could hear the voice of God and see His face—walk with Him, understand Him, know Him without any kind of pride or guilt or shame. So it starts there, in a place where

we realize that we are a hopeless people, but then Jesus became that hope. And more so, the hope is found in the fact that we will be with Him one day."

The Purpose

The questions for worship leaders become, "Is there a reason to focus on heaven in our daily or weekly ministries? Should worship leaders spend time leading people in an artistic focus on heaven?" Wickham approaches the idea of heaven not as a fantasy world where we get to lounge around all day and eat honey and sing songs, but an eternal fruition of who we were originally created to be. "For me," he says, "I think it relates to when Paul said, 'Set your mind on things above.' I've always read that as, 'get your mind out of the gutter.' But when you look at setting your mind on things above in terms of heaven, I have found that it has created such an excitement about, not the place, but what it means to be in the place. It means being who I was always created to be in the real light of Jesus—the person I was actually created to know. To be able to know Jesus without any pride or selfishness, but in complete surrender—it gets me so

excited. And when I am excited about that, it compels me to live for the moment. Jesus says, 'Store up your treasures in heaven, not on this earth.' When you do things that are good and right and heavenly, they last for eternity. Then you realize that every little decision I make can have an eternal impact."

Relevant Sound

That eternal impact seems to be the worship cry of the next generation. But beyond that, Wickham also has a beat on their musical leanings. In the current Christian music environment, the "grunge" style is alive and well. Tuning in to your local Christian music station is similar to finding the alternative rock station of the mid '90s and letting the guttural vocals soar on the wings of distorted guitars. Yet Wickham is about as far from that scene as you can get. When asked about his unique approach, his response is simple, "I like to know what is going on in the world of music. I want to know what the avant-garde band in downtown New York is doing. Some people may balk at this, but I'm inspired by secular music that doesn't necessarily have anything to do with Jesus. Of course, in one sense, they have something to do with Jesus because there are themes of redemption and love. But when I hear an amazing song, it makes me want to go and create music for people to worship to. For me, that's a personal conviction. I want to make songs that leave no question about Who I'm singing about, and what I'm singing about. But I want to do it in a way that is full of fresh musicality."

New Media

Outside of a freshness to his sound, Wickham has a freshness to the way he interacts with his community. The old paradigm of artists being untouchable is quickly fading. And with a slew of digital tools—everything from video blogs to Twitter communication, to even giving his records away for free—Wickham is pointing the way to the next generation of artist and worship ministry. "The Internet is an amazing tool if it is used in the right way," says Wickham. "I definitely think that there is nothing like being in the same room as someone and singing to God with them, so I don't think we will ever lose that, but as far as the preparation and the equipping, it's an amazing tool. And as this next generation comes

up, the digital generation, and becomes the Church's leaders, I think we are just going to see more and more amazing and creative things done."

Other than simply being the language of Wickham's generation, his initial foray into new media was born from necessity. "I've had some small success on radio here and there, but really not all my songs fit into that radio category all the time," he says. "But there is a new generation of fans that are in the same boat as me—people who are looking for music that isn't necessarily played on Christian radio. So to be able to turn on my phone and open my Twitter app and say, 'Hey guys, the new song is up on the site, check it out,' and 18,000 people get that in the next 10 seconds, it's just such a cool community. People can write back to me and say, 'hey, I like this part of the song,' and I'll write back to them. It's amazing how you can connect with people and how that translates into so many things. Not just popularity and ticket sales, but if you use it right, it translates into real ministry."

True Power

Of course it's easy to talk about ways to reach a new generation and the new landscapes of the music industry and the vast array of new media tools at your fingertips. But Phil Wickham is quick to remind us that those things are not our greatest assets. "I am the most potent for the Lord when the Lord has the most kingship inside of me and has the ability to work His will and power in my life," he says. "One of my youth leaders used to say, 'Phil, remember, purity equals power in the Lord. Purity equals power.' And that's my encouragement to others because I see it directly in my life. By purity I mean, 'I'm going to choose to be set apart for God. I'm going to choose to be holy and fill my mind and eyes with His Word.' It really is so true and so simple: what you take in, you give out. This is the biggest thing for me to remember, too. Be set apart and be full of the Word of God. And let the Word become a part of your ministry. Let the things you are reading come out and remind people of the promises of God. And watch how people respond to that. He says, 'The Word does not return void.' And that's the lesson I need to remember and the one that has the most power in my ministry." **WV**

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"Center"

By Charlie Hall & Matt Redman

As told to Andrea Hunter by Charlie Hall



"Christ is our meditation; He is our center; we are not blank."

Charlie Hall is the quintessential New Song guy. He finds fresh ways to turn a phrase inside out, to stop worshipers in their tracks and engage everything that is flesh and spirit in a listener. No emotion is off limits; there is a naked authenticity to his lyrics. Hall relates, "I always think of New Song as a spontaneous thing, said or sung or done. As a songwriter you can say, 'let's sit down and write some new songs,' but I think of it as something that comes up, birthed by the Holy Spirit in all kinds of situations. In a service, something spontaneous can happen that was for that moment. My favorite time to write a song is after sound-check. I like to start playing and see what comes out."

"Center" with its simple beauty and profound power had such a spontaneous

beginning. Birthed in a season of personal challenge and unanswered questions for worship leader Charlie Hall, it has imprinted the heart of the Church worldwide. "All my 'new songs' have come from wading through very painful things—just waiting to see what God would birth through the process."

A Trinity of Meaning

Though relatively short, "Center" emerged in three different places at three different times, over a four year period, the first being a Passion leadership event. Hall recounts, "About seven years ago, we were in an extemporaneous worship time and I started singing 'Christ, be the center of our lives, be the place we fix our eyes, be the center of our lives.' We were singing it meditatively over and over—pretty cool moment.

"There were 40 worship leader musicians from all over the country that were meeting to encourage each other, pray with each other, and inspire each other. I had been noticing a lot of the world's viewpoint on meditation and spirituality and coming into that meeting, I was thinking 'Christ is our meditation; He is our center; we are not blank.' We were there to focus on Christ as the centerpiece of everything. When that part of the song was written, it was based on everything that those worship leaders were in the midst of. I was thinking of the many people in that room who were leading worship and all that was going on in their lives."

Wait, There Is MORE

"A couple of years later I was writing with Matt Redman, and he said, 'Hey remember that little song you sang at that deal we were at.' We started unfold-

ing it. We were looking in Colossians 1, the verses about ‘He is the image of the invisible God, the firstborn over all creation...’ Basically, ‘You are the center of the universe and everything was made in You.’ And we added that verse in there.

“About two years after that, we were recording it for *Flying Into Daybreak*. I added the ‘We lift our eyes to heaven’ just as we were right there in the studio. It took four years to write it in three five minute parts—not much energy put in.

“I like that it came out in three different sections; I can focus on each of the three. One is a prayer, ‘Christ, be the Center.’ One is an action, a response, where we say, ‘We lift our eyes to heaven, We wrap our lives around your life.’ And the third is confession for the Church.”

Spirit Led Worship

“Depending on whom I am looking at and what I’m trying to inspire in them, the song has a lot of tunnels, a lot of ways to get around. Although it’s one song, it has many facets. There are words and phrases that you can hang onto. They all point to Christ being the center. All the tunnels lead to one thing. ‘Christ is the head, and He’s the one Who holds us together.’

“‘Center’ becomes new each time I sing it. We never do it the same way. I try to think Who we’re singing it to—remember who we are and what we’re doing in this setting. When I lead worship, I feel like I’m washing people with statements and truth, and I try to be in the moment of how to do that. It’s transforming for me and the people who hear it, because it is a centering song. My favorite place to sing it is at Sunday morning services. I’ll have the church sing it over the pastor and leadership, and it becomes a prayer for the leadership to live out Christ as the center of the church who is leading them and holding them together.

“I always take into account our humanity, because we are all broken people who need this constant centering in our

lives. I personally trip around in life a lot, and I’ve listened to my friends who aren’t Christian talk about the things they run to when they have their issues, so I wanted to be really specific in inviting God’s/Christ’s presence and power into our situations. Even when I lead the song, I say, ‘this is very scriptural and spiritual, but this is for broken humanity, for us to call upon God.’

Waiting on the Promise

In reflecting on the past few years since recording “Center” and subsequently *The Bright Sadness* (his most recent album), Hall says, “We can’t let a situation repel us from God because it doesn’t stop or go away. We have to figure out how to walk with God when it doesn’t have the redemptive ending. I don’t wait on my wishes. I’m waiting on promises, and it’s God who chooses when those get fulfilled.”

Hall, like the rest of the worshiping Church, wrestles with a reality, where there are many things to distract and discourage. “Center” is not only an inspired New Song, it is a much needed reminder of Who is the substance and the source of our life—and an encouragement that when it seems like in Hall’s words, “the world is falling in around me,” Christ is still there.

And as Hall shares his present situation and looks ahead, the challenges don’t stop: “I can’t see very clearly right now, and it’s been a good chunk of time since I have. But I’m going to keep stepping toward God in my gift. Things are very invisible. I’ve found joy and pain aren’t separate but they go together.” For Hall—and the rest of us—the three parts of “Center” remain a trinity of hope.

We confess

You hold everything together

We act

We wrap our lives around Your life

We lift our eyes to heaven, to You

We pray

Christ, be the center of our lives

W



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worship leader profile

Gary Moritz



Name: Gary Moritz

Spouse's Name: Jana Moritz

Years Married: 8

Children: 2 girls (Jaden 5 and Josalyn 2)

Church: Capital Baptist Church,
Annandale, Virginia
(Northern Virginia, 15 miles outside of D.C.)

Denomination: Non-affiliate Baptist

Years leading worship: Over 10 years
in the same church

Active members: 1600

Favorite worship song: "Be Thou
My Vision"

Instrument(s) you play: Drums,
vocals, keyboards, and guitar

Last two books read:

Besides my Bible, *Doing Church as a
Team* by Wayne Cordeiro and *Ignite* by
Nelson Searcy

Worship Leader: How would you describe the makeup of your church?

Gary: From the musical side, I would say that our DNA makeup was founded on traditional Baptist doctrine and beliefs towards music; however, our music has become very diverse over the past ten years. With regard to our congregation, God has given us multiethnic, multicultural people from all over the world to reflect His glory and heart. We have both traditional and contemporary services and do everything we can to reach all people by using all genres available.

Worship Leader: Please share your journey to becoming a worship leader.

Gary: The journey was scary but simple. God called me and that's the only thing I needed to hear. With little music leading experience within the church, I said OK to God and off I went making music. At the same time that I started leading, our church began the transition to a contemporary style of music. I started by taking songs the people knew and rewriting them in a new and modern way. The band got together and just created and experimented with rhythms, and before we knew it people began to smile a bit more and clap their hands more frequently. Ten years later, you will hear commercial music, hymns, orchestra, soloists, Southern gospel, acoustic, African drumming, Latin music, and occasionally some jazz. The point to all this is that God is not looking for ability as much as He is looking for availability. God called, and I answered.

Worship Leader: You have a unique working relationship with your pastor, why is this important for pastors and worship leaders to cultivate?

Gary: My pastor and I spend a lot of time together going from meeting to meeting, planning, thinking, dreaming, and creating

together. As the worship leader, I am so engulfed in the church that I understand the ebb and flow of what to communicate and how to communicate it through prayer, song, and praise from the stage. We honor one another and support one another so that things are blended and balanced. We create the vision for the service together so that the message that God would have us present permeates the whole service. At the end of the day, we are just two guys working together towards the common goal of providing the best possible weekend worship experience for our congregation with the ultimate goal of seeing lives changed for Christ.

Worship Leader: What steps can a worship leader take to begin connecting with his or her senior pastor in this way?

Gary: Before you begin to connect and assist your senior pastor, you must first start with you. Here are some questions to ask you:

- Are you a loyal person with integrity?
- Do you love your Pastor?
- Will you do whatever it takes to make them look good and not be concerned with receiving the credit?
- Will you hear their heart before your own?

If you can answer yes to these questions, then you are ready to partner with them. If you can not answer "yes" to these questions then you may need to pray about whether or not you are in the place that God wants you. Once you have searched your own heart, set up a meeting with the senior pastor to share your heart and vision with him or her and let them know that you are behind them wholeheartedly and that you want to help make them and the church successful for the kingdom of God. Next, share your ideas and vision for the ministry and ask for them to do the same. It is important to begin praying together for the planning and vision, so offer to begin praying and

meeting regularly in order to accomplish the goals discussed. Ultimately it is the senior pastor's decision as to how much the worship leader will help and assist them.

Worship Leader: What type of tech tools are essential to pull off each service?

Gary: I use Planning Center Online to communicate with the band, vocalists, and media team. We also use CCLI for lyrics and chord charts, and SundayPlus is used for media transitions, video, slides, and announcements.

Worship Leader: What are some of your favorite worship resources?

Gary: I am a big fan of ethnomusicology and the study of world music and cultures. The big guru of our day is Dr. John Benham at Bethel College in St Paul, Minnesota. He really opened my mind up to the way people worship around the world, from instruments to aesthetics. I have always been a performer of world music, but I never thought about it with worship eyes. Because of him, I listen to some great worship music from other tribes and tongues. Go beyond

what you already know and go beyond the radio top ten. Pick a nation and check out what God is doing there. Secondly, there is also great stuff coming out of Liberty University. The artists that have emerged out of there are amazing, artists like Toby Mac, Meredith Andrews, Scott Kemper and new and up-and-coming artist (and friend), Travis Doucette with his new song "God of the Ages." Liberty University has grown very fast in a short time, and it all is because of the blessings of God. Liberty is in the process of starting their new record company, Redtie Records, and soon that will become a great resource for worship leaders.

Lastly, your biggest asset is the community of churches around you. I suggest

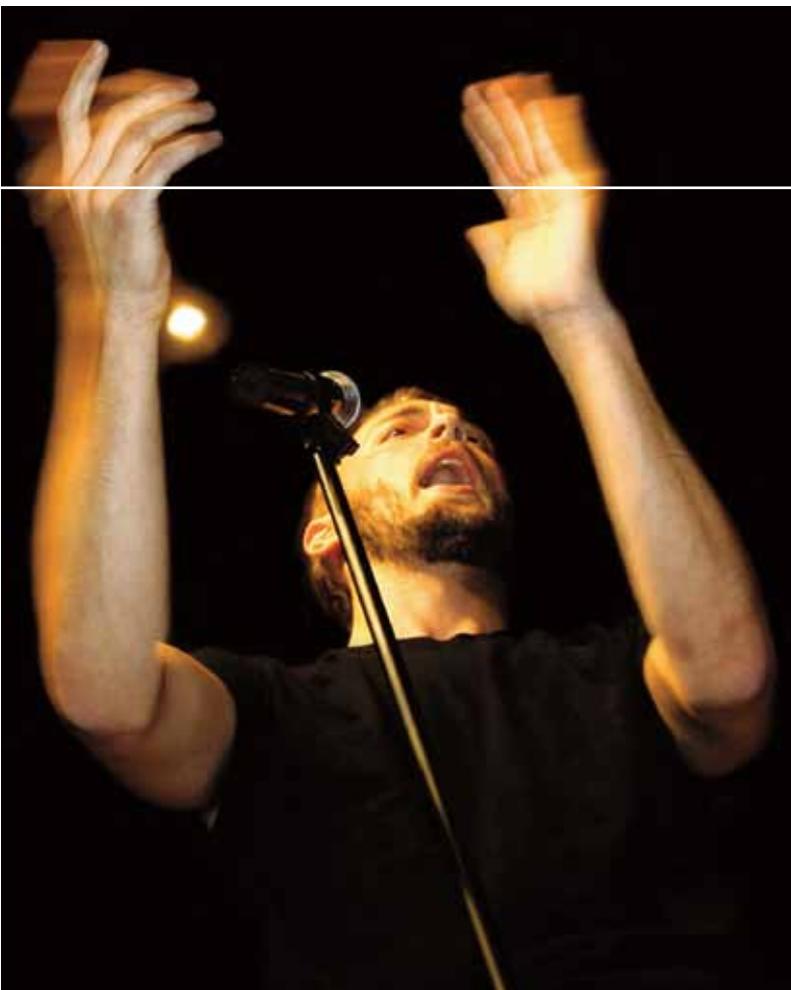
that you meet up with other worship leaders in your area, talk music, and plan together over lunch. We are not in competition with each other but rather are a family. This could be your greatest resource yet! I would also suggest reading up on what are the current trends in music and worship in publications such as *Relevant*, *Worship Leader*, *Mix*, and other publications.

Worship Leader: What is the biggest lesson you have learned in leading worship?

Gary: God does not need me, but He has chosen me to be one of His instruments! Stay humble, teachable, love your Pastor and be of great courage because God is with us! **W**

Sample Set:

- **"O for a Thousand Tongues to Sing"** 12/8 with Irish flavor (Crowder Version)
- **"Oceans Roar"** by Scott Kemper
- **"Everlasting God"** by Brenton Brown
- **"Revelation Song"** by Jennie Riddle
- **"Center"** by Charlie Hall/Matt Redman



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Message in a Digital Bottle:

Podcasting, Streaming, and Duplication By Kent Morris



New Song in a live setting is carried only to those present and then lost but to memory. For it to endure and reach beyond the room requires media capture, storage, and transmittal. Just as a message in a bottle is written, preserved and delivered, so, too, the message of New Song must be crafted, protected and brought to a larger audience by means of technology. Whether the medium is hardware or software based, the goal is the same: to capture the event as if it were a rare butterfly and then present it so others may marvel at its beauty and significance.

Quality of Song

“Is it live or is it Memorex?” The tag line of the old commercial for cassette tape still rings in our collective memory. The point of the question was to equate the reproduction with the original. As odd as it now seems, to listeners in the 1970s, there was little or no difference between a live voice and one recorded on a slow moving (1 7/8 IPS), narrow track (< 1/16 inch) cassette. Only as recording technology progressed did the average listener manage to distinguish high-fidelity from mid-fidelity. The same phenomenon has played out with televisions. At the time of its debut, Mitsubishi’s 35” tube TV displayed an image the press called “stunning” but that same image is now considered sub-par. Our ability to appreciate and define excellence is based on our previous experience, so any improvement above the norm is considered better. Fortunately, digital technology has made improvements in audio and video reproduction measured in leaps

instead of steps. In addition, the media options have expanded to eclipse cassette with DVD on the hardware end and podcasting and steaming on the software side of the equation. Thus, today, New Song can be preserved in replication quality and be sent out immediately via the Internet to a worldwide audience in realtime.

Two Towers

For ease of use and reliable playback in any environment, the DVD is the format of choice. Though it maintains a physical dimension, making it difficult to disseminate instantly, it is nonpareil as a long-term storage and archive device and can serve as the basis for non-hardware content. Microboards recently introduced the economical QuicDisc duplication tower with an integral 250GB hard drive. For a reasonable \$799 retail, the seven receptor bay (seven copies at once) QD-DVD-HI127 offers up a respectable 22x (22 times realtime) speed on DVD dupes and 48x speed on CDs. The internal hard drive buffers the throughput (the transfer of signal), allowing the tower to deliver more reliable copies in a shorter amount of time. Equipped with a USB 2.0 interface, the QuicDisc is also able to handle external information exchange. The company’s upscale CopyWriter Industrial Blu-Ray towers bring the higher resolution, multi-layer Blu-Ray format within reach of most ministries. For example, the BD PROV3-04 features an internal hard drive to four bay configuration with a write speed of 8x on BDR for a retail price of \$1999. Blu-Ray (BR) is backward-compatible, meaning BR recorders and players can playback any

standard DVD, provided the regional code (i.e., North America) is correct. Thus, a BR dupe tower is a forward-use machine since a church can buy it before the upstream video is Blu-Ray ready.

Pod People

Podcasting has come of age, with middle-aged homemakers now as apt to use them as their teenage children. Podcasts differ from generic streaming due to the nature of the receiver software, or podcatcher involved. Standard streaming outputs content from a single source to many users, making it akin to traditional broadcasting, just in a “new media” environment. The entire content is not transferred at once, but in segments and at least slightly ahead of the user’s digestion of the data, in essence, a flowing stream of information. Podcasts lie in a somewhat different plane, with more of a pull orientation than the push mode of streaming. iTunes, Zune and Juice are examples of podcatchers and are able to locate and download a podcast series automatically as new episodes are released. This “hands-off” functionality is a great example of beneficial technology since it requires no special human interaction in order to function.

For churches, the use is immediately evident: complete sermon series available on the church website, sent instantly to member’s iPods each week to reinforce the previous message and prepare the heart for the upcoming installment. Further applications include set-list snippets for intros, transitions and endings sent to all musicians and outreach announcement details delivered to all registrants before the event is to take place.

With its episodic format, a podcast lends itself to continuity, with the automatic downloading software bringing a fresh entry to the user's portal each day. As such, podcasting can be used in discipleship training as a positive habit forming device. Whereas general Web or TV surfing can inadvertently introduce negative images and unsolicited temptation, the active pull function of podcasting can deliver purposeful, uplifting content on a daily basis. In essence, the right podcast can become the 21st century version of the *Our Daily Bread* study pamphlet.

Cast Gear

To create a podcast, the equipment needs are relatively simple: a decent microphone, a small mixer with USB out, a pair of headphones and a software package. Audio Technica's AT2020 is one of the most popular mics among podcasters, due to its combination of robust sound, impressive structure and low price. In the world of mixers, Behringer's XENYX 1204 (\$189) offers a full complement of features including three-band channel EQ, two subgroups and

an integral rack mount kit. Samson's RH-100 headphones (\$55) boast extended wear comfort thanks to their adjustable oversize earpads and tensioned support structure, making long podcast recordings as pleasurable as possible. Their wide frequency response and high output capability belie the modest asking price. On the software front, Sony's Sound Forge 10 (\$499) is a solid choice among professionals but most of the program's ability is available in the decidedly affordable (\$69) Sound Forge Audio Studio 09. Though it lacks many functions pros consider essential, Audio Studio 09 has everything the typical podcaster needs including thirty built-in effects such as reverb and EQ, reasonably powerful editing commands and format file conversion to MP3, WAV and WMA plus full CD burning in either single track mode or full disc.

Counting Pennies

For ministries on a tight budget, Behringer also offers the Podcastudio, a complete kit with mic, mixer, USB interface, headphones, tripod stand, software and quick-

start "How to Podcast" guide for only \$149. Another popular option is Shure's new X2u USB signal adapter (\$154), a slim module designer to plug into mics such as the SM58 and create a digital recording studio in four inches of space. With zero latency headphone monitoring, adjustable mic gain and monitor mix control for blending the levels of the mic and playback audio, the X2u has garnered praise from pros and hobbyists alike. It is the perfect tool to have for recording services on mission trips, youth retreats and outreach events.

So now, with duplicator towers spinning, podcasts uploaded, and USB interfaces plugged in, the message is ready to be delivered in a digital bottle. From vibrant original songs to landmark sermon series, the message can go forth in a way the Memorex commercial could never imagine. **VT**

Kent Morris is a 30-year veteran of worship technology, having mixed for years with Paul Baloche, Tommy Walker, Israel Houghton, and Kim Hill. He also consults with numerous manufacturers on new product development and teachers for NAMM, NAB, AES, NRB, LDI, and NSCA. Visit, worshipgear.com.

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Pick Technique

By Andy Chamberlain



The other day I got an email asking for advice on what guitar picks I recommend. When I started Musicademy I vowed never to get into the “What picks/strings do you use?” debate as it seems dangerously close to some kind of weird trainspotting competition between oddball gearheads who talk about Fender serial numbers like they talk about the weather.

That said, there are some useful pick technique ideas about, so here goes (for the record I’ve never trainspotted, but I do know something about Strat serials).

Picking a Pick

Firstly if you are playing acoustic or strumming you need a softer pick with a bit of flex in it. Too hard a pick here can sound metallic against the strings. Thinner ones have too much flex and then you lose volume when you hit the guitar hard. Slightly fatter picks produce more volume but don’t flex as much as I like. They do soften up if your hands get hot, which can be a good or bad thing, so experiment to see what works best for you. I’ve always been a fan of the grey .60 Dunlop picks which have a textured surface and are made of nylon so they don’t splinter like harder plastic and are easier to grip especially if your hands sweat. Generally I find anything beyond 1mm is too thick for acoustic unless you are picking individual strings.

Conversely for electric guitar you need to work with more rigid picks, particularly if you are playing lead. When executing fast runs the last thing you need is pick flex that slows down the at-

tack of your notes and hinders accuracy. I’ve experimented with all sorts of picks up to 3mm bass picks, which are great for lead but not so good if you are playing a combination of lead and rhythm guitar, so I tend to stick to something just over 1mm. Also, try roughening up the tip with fine sandpaper or a nail file to sharpen the attack.

Pick Grip

That said, if you are playing both single notes and rhythm, which many of us do, it’s really important to develop a pick technique that makes the best of both situations. You can achieve that by working on where and how hard you grip the pick itself.

I’ve seen people grip picks in so many different ways, but a classic technique is to place the large part of the pick under your thumb with the tip facing 90 degrees to the left (assuming you are right handed). Then place the left hand side of your index finger directly under the pick to grip it but don’t let the pick touch your finger above the first knuckle.

Now if you are working with a softer pick and playing lead, you can get over the flex by gripping it hard and keeping most of the pick under your thumb, so just exposing the tip will help. Conversely, for strumming expose much more of the pick area to the strings to allow it to flex, and work on varying your volume levels purely by gripping the pick harder or softer.

In the Wrist

Also when strumming try to relax your forearm, splay out your middle,

ring, and little fingers and loosen your wrist to let your hand act like a pendulum as it moves over the strings. Again the opposite is true for lead guitar. So if you are playing faster collections of notes tighten your wrist, push your middle finger tight against your index to restrict lateral movement and pick notes in almost a circular movement rather than just up and down. This will help you gain speed and accuracy.

Don’t forget to think about where you hit the strings either. Utilize the dynamics and bright zingy tones available by strumming right up close to the bridge or the woody tones from playing forward on the strings directly over the neck.

Finally you can make the biggest difference to your tone by learning to deaden any open strings that aren’t supposed to be in the chord. For instance, with a C chord, practice pushing your index finger into the low E string to mute its sound, or for a D, again use your index to mute the A string and then hook your thumb over the top of the neck onto the low E to mute that too. It’s not strictly orthodox technique, but it does mean you can hit all the strings hard and not worry about extraneous notes ringing out. *W*

Andy Chamberlain is co-founder of Musicademy; they have recently released a range of instructional DVDs for improvisation skills for orchestral instruments in worship as well as sets for guitar, bass keyboards drums and vocals, available from musicademy.co.uk. Andy was involved with the Soul Survivor movement for a number of years and has played lead guitar with Matt Redman, Brenton Brown, Tim Hughes, Vicky Beeching and other well known worship leaders.



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wants & needs

Guitar Roundup



By Kent Morris

The guitar, that stepchild of stringed instruments, the inherently unstable, and never-quite-intonated mass of wood and steel remains the instrument of choice for many services of worship. To celebrate the guitar's lofty position, here is a look at several notable current acoustics and electrics from some of the industry's most innovative firms.



1



2



3



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5



6



7



8



9



10



11

GUITAR ROUNDUP

BRAND	MODEL	DESCRIPTION	NOTABLE	USEFULNESS	PRICE	CONTACT
1. ALVAREZ	DYM200	DREADNOUGHT	DIRECT-COUPLED BRIDGE	MAINLINE ACOUSTIC	\$3,600	ALVAREZGTR.COM
2. EPIPHONE	JL CASINO	SEMI-ACOUSTIC	BEATLE'S CHOICE	RETRO-SUNDAY	FROM \$1,665	EPIPHONE.COM
3. FENDER	VHR '52 TELE	HOT ROD TELE	DUNCAN MINI HB	TWANG WITH PUNCH	\$2,700	FENDER.COM
4. GIBSON	LP SUPREME	THE BEST LES	4A FLAME TOP	MEAT ON THE MENU	\$5,190	GIBSON.COM
5. IBANEZ	JS1200	SATRIANI'S GUITAR	MULTI-RADIUS NECK	SHREDDING	\$2,400	IBANEZ.COM
6. MARTIN	D-28 75LTD	DREADNOUGHT	MADAGASCAR ROSEWOOD	TRUE TONE	\$7,600	MARTINGUITARS.COM
7. PEAVEY	HP SPECIAL CT	REMEMBER EVH?	LOK-BLOK TREM	POWER	\$2,500	PEAVEY.COM
8. PRS	SC245	TED MCCARTHY	PERUVIAN NECK	FINESSE	\$5,350	PRSGUITARS.COM
9. SCHECTER	JEFF LOOMIS-FR	7 STRING ELECTRIC	7 STRINGS	GOES TO SEVEN	\$1,400	SCHECTERGUITARS.COM
10. TAYLOR	T3	SEMI-HOLLOW	QUILTED MAPLE TOP	WIDE AND CLEAR	\$3,000	TAYLORGUITARS.COM
11. YAMAHA	NCX2000 FM	NEO-CLASSICAL	HOKKAIDO TOP	PLAYABILITY	\$5,000	YAMAHA.COM

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By Brian Steckler

Q It takes a long time for our worship team to learn and introduce new songs. Do you have any suggestions for speeding up the process?

A Adding new songs to your repertoire is an important part of any worship ministry in order to keep worship fresh by challenging your team and your congregation. For me, and for my team at church, the key is preparation before our first rehearsal on the new song. And, aside from understanding the meaning, that takes three things: a good arrangement, a good chart, and a good demo.

Let's work backwards. A good demo may be as simple as the latest recording by your favorite worship artist. It might be in the wrong key for your church, but it's probably a great arrangement for you to emulate. Make sure everyone in the band has a way to hear it and internalize it before rehearsal. I might even play the song at the beginning and sort of talk over the top, pointing out various parts to the musicians or vocalists.

If this is a new song that you've written, I think a good demo is even more important. The technology is probably

already on your laptop for you to record something you can share. Even if it has to be you and your guitar playing into the "Voice Memos" app on your iPhone. You can easily send that to your team and they'll be able to hear your song. I like to go a step further and do a real demo back at my studio including the basic drum groove, piano part, bass riffs, and vocal harmonies. Things very often change as we start to put it together, but at least everyone will have a good sense of our starting point. If you've got a Mac, you've got GarageBand. And even with only the little built in mic on your laptop you can do a pretty nice demo with drum loops and whatever else you want to throw in.

Chart It Out

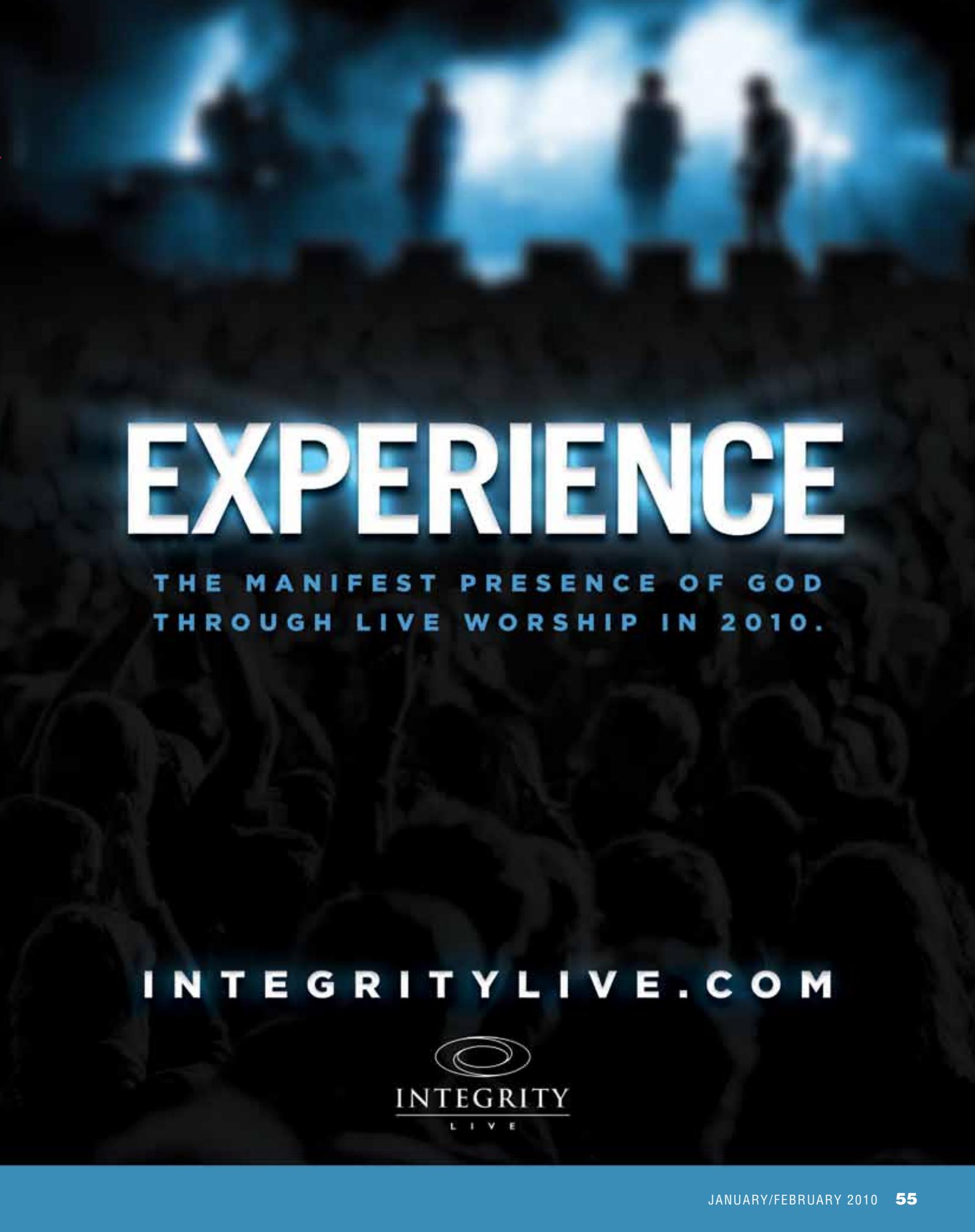
I could do a whole series of columns on the benefits of good charts. And, by "charts" I don't mean the little chord-over-word things you print off the CCLI website. Sure that tells you what chord to play over what word, but that's all it tells you. How many bars go between the end of the chorus and the next verse, what's the intro, or does that chord come on beat 3 or on the "and" of 2? I use a sort of hybrid chart that is laid out more like a traditional lead sheet but doesn't include any music notation beyond bar lines and repeat symbols. It allows the band to easily see the sections, the words, and the arrangement of the song from start to finish. And I use a few symbols to denote rhythmic pushes or placement of the chord in the bar. It's not a perfect system, but it gets us a lot closer to being able to read it right the first time through. Send me an email (brian@thestickhouse.com) and I'll send you a better explanation and a couple of examples of the chart system I use.

Getting Things Arranged

Now let's talk arrangement. If your church is like most, you don't have a band full of session musicians ready to play it exactly like the record. So, when you're arranging your new song, you have to take into consideration the ability level of each musician and vocalist. Arrange to your team's strengths. If you have a bass player that can really hold his own, sing the first verse with only your vocal and the bass. But, if your bass player is just barely keeping up, relying on him in that way would only frustrate you and embarrass him. Decide who's playing what for every single section of the song. And here's the key: everybody does NOT have to be playing throughout the entire song. In fact, if everyone is playing through the entire song, you need to work on your arrangement some more. Taking instruments out of a section is the easiest way to make a dynamic contrast. And those contrasts are important to highlight the chorus, an important lyrical line, or to signal the congregation it's time for quiet reflection. And that includes you! You don't have to be strumming your guitar or playing the piano the entire time.

Once you're prepared, your team will have a much easier time learning the song and will be ready to teach it to the congregation much sooner. **W**

Brian Steckler is a producer, engineer, mixer, songwriter and composer, as well as the Worship Team Music Director at Crossroads Church in Northern California. Brian lives in the trees near Auburn, California, with his wife, June, and sons, Zane and Nate. Check him out at thestickhouse.com or follow him on Twitter @stickhouse.



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FEATURE REVIEW

TOMMYWALKER.NET **TOMMY**WALKER

OVERFLOW:

Tommy Walker, who has gifted the Church with some of its best loved devotional music (“He Knows My Name,” “Only a God Like You,” “Lord I Believe In You,” and “Mourning Into Dancing”) continues his love affair with God, worship—and the guitar—on *Overflow*. A master at combining simplicity and complexity, Walker crafts melodies, singable for even the vocally challenged, floating on intricate, rhythms, harmonies, and first-rate composition and musicianship.

PROFOUND

TRUTHS SIMPLY

STATED AND

SWEETLY SUNG

Known for his stewardship of all God has given him, Walker has served as worship leader at Christian Assembly in Eagle Rock, California, for 20 years. He has shared his offering of worship around the world and teaches at Churches and Conferences, from Saddleback to Willow Creek, as well as being a valued faculty member at the National Worship Leader Conference and Song DISCOVERY events.

A World In Need of Joy

Overflow emerged out of Tommy’s experience of traveling to the Middle East and visiting with courageous Christian leaders. In that process, he also encountered “many, many people living joyless lives without a Savior,” he says. Walker was profoundly moved by what he saw: “I felt so challenged to be a person marked by the joy of my Lord. A kind of joy that is deep and lasting and that speaks to a hopeless world, that there is a God of mercy, love and peace!” The title song reflects that hope and is a very short—just over a minute—simple worship prayer that bears repeating many times.

Mixing Style & Content

Overflow exudes an overall adult contemporary worship feel nuanced here and there by some Latin and gospel, the former typified by “Now Is the Time” and the latter on “I Will Not Be Shaken,” co-written with Jacob Park. The ascendant “Shaken” includes an interlude of “Holy, Holy, Holy,” a screaming guitar solo, and is featured on Song DISCOVERY 82. With sensitive arrangements and expansive dynamic range, it moves from sweet intimacy to all out adoration, power, and triumph, returning to quiet assurance.

Drawing from the Book of Revelation, “To Thee Be the Glory” combines some Keith Green “Easter Song” syncopation and Hallelujah Chorus-infused chromatics with all-out Tommy rock. Walker has sprinkled

some country in the mix with his “I’m Forgiven,” Jacob Park’s “This Is What My God Has for Me,” and Craig Michael Ahern’s song “The Blood,” which draws from classic songs such as “There Is a Fountain” and “Jesus Paid It All.”

The Beauty of Sung Prayer

“I’m So Glad” is part of the ongoing conversation of prayer in this album; the two most evocative of these talks with God are “Find Me Faithful,” and “Nearer.” The former recalls Hebrews 12 and the faithful servant of Matthew 24 and is adorned by another soaring guitar solo. In the latter, the attributes of God are alluded to rather than declared, and yet, ironically, the lyrical treatment only adds power to the message that God brings safety, renewal, forgiveness, comfort, and joy. Every song is church ready, but these two songs are especially so. Worship leaders can also look to “He Came,” which is written from the we-and-us perspective and juxtaposes His coming to love us, to live, die, and rise, with our coming in return to give Him praise, thanks—and our lives. “I Give Thanks” is rife with Tommy-ness and sweet simplicity offering gratitude for everything from the beauty of creation, to the comfort of a hot meal and roof over our head to the joy of worshipping and the hope God has sewn in our hearts.



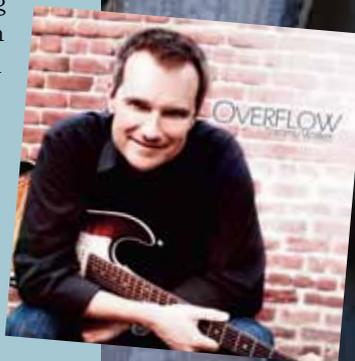
OVERFLOW, OVERFLOW

LET YOUR JOY, LORD, OVERFLOW

WIT A JOY THAT’S DEEP

AND SETS OUR SPIRITS FREE

LET YOUR JOY, LORD, OVERFLOW



For those who prefer the “we” perspective in worship, a number of songs will need some pronoun work, but other than that, the majority of songs are ready for takeoff, lyrically and musically accessible, direct and powerful. Once again Tommy has brought us his gift of worship: rock solid, scripturally-based and straight from the heart.

— Andrea Hunter

A Pastor's Point of View

The title track of *Overflow* epitomizes its multiple strengths. “Overflow,” the song, contains only 22 words: “Overflow, overflow / Let Your joy, Lord, overflow / With a joy that’s deep and sets our spirits free / Let Your joy, Lord, overflow.” This song is simple, yet reflective of a deep yearning for God. Its simplicity reminds me of classics like “I Love You, Lord.” Here we find economy of words yet a richness of godly desire.

The songs on this album, most of which were written by Tommy Walker, consistently express solid, biblical faith. Some songs, like “To Thee Be the Glory,” almost paraphrase passages of Scripture, in this case, Revelation 5:11-13. Others weave together diverse biblical phrases and images. The result is a theologically weighty collection of songs that help us to worship in Spirit and in truth.

Tommy Walker has an unusual poetic gift for using uncomplicated words that exercise the mind and move the heart. “I Give Thanks” collects a variety of reasons for gratitude, “For my clothes and my bed, a roof over my head / And a piping hot meal when our table is set / For a walk on the beach where Your beauty is seen / I give thanks.” The song’s closing focus on Christ’s “stripes,” “crown,” and shed “blood” anchors the lyrics in the bedrock of God’s grace.

Several of the songs on this album impressed me as resulting from a mature faith, a long, authentic walk with the Lord. It’s not often that worship songwriters mention “that great cloud of witnesses” (Heb 12:1), believers who have gone before us to be with the Lord. In “Find Me Faithful,” Walker acknowledges that he’s “strayed” on “this long and winding road” of faith. Yet in “surrender” this road will “someday lead me home.” Thus the cry of our hearts is to be faithful: “Find me faithful, ever faithful, I make this the goal of my life.” Indeed, *Overflow* will help us to be more faithful in worship and in daily discipleship.

— Dr. Mark D. Roberts

Laura Hackett

FORERUNNER MUSIC



Worship radar

BACKGROUND: The pool of talent at the International House of Prayer is proving itself quite deep and dense. Laura Hackett was born in Cleveland, but she has lived in Kansas City for the last 17 years, where she has become intimately involved with the IHOP ministry and university. You may have heard her songs on one of the IHOP compilation albums: *Majestic* and *Simply Beautiful*.

SOUNDS LIKE: With rich melodies and simple, pure, and heartbreakingly honest lyrics, Laura Hackett’s eponymous debut just kind of takes your breath away. It’s a sweet merger of tone, passion, and musical expression. With a voice that seems basically limitless, Hackett chooses to drape it over her songs with straightforward intentions that nearly always flow smoothly into some kind of gorgeous and surprising vocal rhapsody.

The prominent instruments on the release are pianos and guitars, and it’s all strung together in a roots-pop ballad style, yet her singing has that certain unassuming loveliness that simply draws you in, so it takes a minute before you recognize the beautiful orchestration surrounding the songs.

On her more provocative tracks, Hackett invites listeners to not just investigate, but excavate the deeper significance of worship. First we get the powerful approach and commission to praise while we are suffering in “Beautiful Mercy.” It’s lines like, “He’s brought me to the wilderness where I will learn to sing.” The sweet dangling guitars and simple verses ascend into a soaring chorus and bridge that in Job-like faith invites the Beautiful Mercy to “do what You have to do.” The CD opener, “Give in to Me” puts her hypnotic pipes to great use as she croons the words of a loving God with a poured out passion for His creation. It certainly shows the emotional depths and the lengths a lover like this would go.

A LITTLE MORE: The CD is enhanced with chord charts, which is kind of nice. Also when you head over to Forerunner Music’s website, click on “Freebies” and you can download a couple of Hackett’s tunes (along with other Forerunner artists).

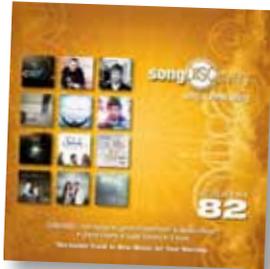
— Jeremy Armstrong



FORERUNNERMUSIC.COM/LAURAHACKETT

Song DIScovery 82

By Kevin Goldstein



We ask worship leaders to tell us how they would or would not use the current volume of Song DIScovery.

Recently moving from a large church in California to a smaller church in the Dallas/Ft. Worth area, I'm finding that the musical culture greatly differs between the churches. First Baptist Church of Coppell, Texas, is a wonderful church that has a strong history of diverse music dating back over 100 years. Having established an entirely new church staff in the past year, the FBC Coppell is looking for a modern musical approach to worship in order to better reach the surrounding culture, yet we still cherish some more traditional elements that honor our rich heritage that helped establish this great church.

Takeaways from Song DIScovery 82 are numerous for me. From the downbeat of the first track, "A Thousand Amens (Doxology)," I was excited to hear a modern take on such a traditional song. This song has a variety of applications for me, and a very cool acoustic rhythmic drive.

Tommy Walker's "Shaken" is a great 12/8 shuffle with a worship choir that is relatively accessible to most churches, and an anthemic chorus declaring God's power is at the center of this beautiful song. A nice touch is how he segues into "Holy, Holy, Holy."

Then "Because of Your Love" by Phil Wickham is a beautifully written song about the love of God. Its simple lyrics and well-crafted melody are equally matched by the production quality.

Vol. 82 is an exciting collection of relevant songs with strong lyrical content that is sure to get a congregation engaged in Christ-centered worship.



DECLARE YOUR NAME

Brooklyn
Tabernacle
Choir
Integrity



Choir director Carol Cymbala and her creative cohorts at the Brooklyn Tab, not to mention a 285 voice choir and some great guest vocalists (including Israel Houghton, Paul Baloche, and Jonathan Butler), have once again fashioned a worship experience that is sure to bring in the accolades and award nominations. *Declare Your Name* is a big, roof-raising, lush, orchestral production; it is emotional, inspirational, and scripturally-based, with a nice variation in tempos and approach (Pop/World/Gospel/Contemporary worship/musical theatre). The lyrics hold few surprises, but are solid and simple, with all words and music written in-house by the BTC team. "Oh, the Cross" and "New Jerusalem" are power-packed pop ballads that would serve as special music for Easter. The latter is an album highlight opening with the plaintive cry of a single violin that leads into the evocative and powerful vocalizing of TaRanda Greene. "I Surrender" is the perfect re-dedication chorus, filled with trust and hope. With the overall bigness, one notices the juxtaposition of the quiet, simple and subdued moments more, as on "Helpless" with guest Paul Baloche, which will be adapted across congregational/denominational styles. Guest Jonathan Butler brings Afro-Caribbean style and joy to "It

All Belongs to You" and "Coming Back." Brooklyn isn't that far from Broadway and in the music/production department *Declare Your Name* has all the drama and sparkle of a New York Broadway musical.

WL TAKEAWAY

This will be an album that impacts many hearts with music for your choir, congregation, and selections for special occasions, sermon support and personal listening. Although not every song will be a fit for every congregation, with arrangement adjustments—most congregations are smaller than BTC's choir—there will be something for everyone.

PLAYLIST

"I'll Sing of Your Love," "Helpless," "Where Can I Go"
— Andrea Hunter

SONS & DAUGHTERS

Various
Sovereign Grace
Music



Able to avoid the temptation to produce candy-coated arena rock, Sovereign Grace has built a tradition on crafting powerful anthems of praise, nonetheless. How is this accomplished without overwhelming distortion and soul-pounding kick-beats? With the strength of melody, overall tunesmithing, and the cohesive tie between the music and the themes.

Sons & Daughters calls listeners to take Galatians 4:6 to heart: "And because you are sons [and daughters], God has sent the Spirit of His Son into our hearts, crying, 'Abba! Father!'" Overall, it's a celebration. And since worship is celebration (even when we lament), *Sons & Daughters* offers a pure worship experience.

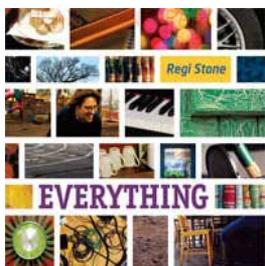
The songs are written and preformed by different SG artists, but everything flows together quite comfortably as the musical spine of the project is built on acoustic guitars, piano and a hushed awareness of its place as servant to the lyrics. Highlights include "God Delights in You," the acoustic-guitar-and-mandolin

pop tune with a Caedmon's Call feel. Also, take time to dwell with the opener "The Prodigal"; it is a gorgeous piano ballad beautifully arranged with subtle atmospheres and a melody that blends seamlessly with the theme of a God Who runs towards His wandering children like the Father of the Prodigal.

WL TAKEAWAY: Another must have from Sovereign Grace Music. Congregationally-friendly and beautifully recorded songs with folk-rock musical underpinnings and biblically astute lyrics.

PLAYLIST: "The Prodigal," "God Delights in You," "Undying Love," "You Made Us Your Own"

— Jeremy Armstrong



EVERYTHING

Regi Stone
Regi Stone

Recipe of the month: Take one part excellent background voices and three parts incredible horn section. Then take veteran worship producer/arranger Bradley Knight and a dusting of Nashville strings and veteran worship leader/songwriter Regi Stone, and the result is a powerful resonating release that is marked by the Holy Spirit.

You may not immediately recognize the name; however, chances are you have

been exposed to one of Stone's arrangements or original songs. Regi Stone is the founder of Experience Worship and owner of Belden Street Music, a publishing company for Riverspring Music, Drama Ministry, and Worship Today Music Services. (I personally have used songs/skits from each of these phenomenal resources and can tell you they are worth the price of the subscription, but I digress.)

Everything is the first album in two years for Regi Stone and well worth the wait. This release takes the listener on a guided tour of positive lyrics and horn-driven melodies. The opening track, "Prayer Is Rising," whets the appetite and prepares you for the complete and enjoyable listening experience that is Everything.

The horn driven "Say So" recalls an earlier Chicago-like sound. The contemplative "Love So Amazing" and "I Need You Jesus" call you to reflect on the true grace found in Christ. Just when you find yourself wrapped in the Spirit's presence, you are transported to the throne room for "Let Everything," a clever treatment of the "Doxology." The lyrics and bluesy feel of "On My Feet Again" express our intense desire on a daily basis to find that "getting on my knees, gets me back on my feet again." Add Everything to your recipe box and take it out often. It is one dish you can listen to again and again.

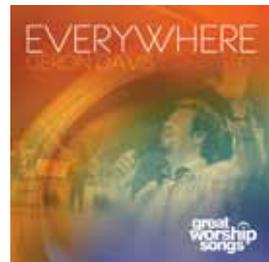
WL TAKEAWAY: Filled with congregational songs that can find a home in a simple acoustic set or backed by an orchestra and choir; this release will

serve many worship leaders.

PLAYLIST: "Say So," "Let Everything," "On My Feet Again," "Love So Amazing"

REGISTONE.COM

— Randy Cross



EVERYWHERE

Geron Davis
Great Worship
Songs

On Everywhere, Geron Davis blends pop, gospel, rock, soul, R&B, and funk. It's a genre blending, decade crossing ('60s, '70s and '80s) extravaganza of mostly energetic praise and worship laced with solo and rhythm guitar, keys, horns, percussion, choral power and production a plenty to keep things moving and ascending. The opening and title song echoes the sensibilities of David's Psalm 139 with an infectious and engaging chorus of worship. Songs like "Lord Send Your Presence" borrows sensibilities from the late '60s/'70s Broadway rock musicals, such as Hair. The Houghton/Gungor "Say So" reflects the retro vibe with modern flourishes. There are also some quieter moments, such as, "I Need Your Anointing," a heartfelt prayer and cry for God's anointing to fall; "He's all I Need"; and "Come to Me"; the latter is a tender, sweet, and lovely altar call. Davis' classic "Holy of Holies," written several years ago, but with all new

continued on page 60

PAUL BALOCHE
GLORIOUS

Features "WONDERFUL GOD"
as heard on Song Discovery



www.IntegrityMusic.com/paulbaloché to listen and watch video



continued from page 59

arrangements, is a Bible study on sacrifice and redemption from both the Old and New Testament perspectives. With dramatic and powerful arrangements and content, it brings us to the present: "Now, I can go into the Holy of Holies ... although I am just a man, because of God's redemption plan, I can go boldly before the throne." In the beginning "I've Got It" seems like the ultimate "me" song. But thankfully, in the middle it moves from "Everything I need, I've got it in Jesus my Lord" to "You've got it," broadening the focus of the song. The album finale is the gospel-flavored "We Shall Be like Him" and Davis' lyrical and musical update of the classic "Blest Be the Tie"; the combination makes a perfect sendoff at the close of any service.

WL TAKEAWAY: The vibe is encouraging and hopeful throughout, with an emphasis on God's ability to meet our needs and overcome the current (and any future) atmosphere of personal or financial instability.

PLAYLIST: "All I Need," "Holy of Holies," "He Says Come," "Blest Be the Tie"

GERONDAVIS.COM

—Andrea Hunter

**IT IS WELL:
A WORSHIP
ALBUM BY
KUTLESS**

Kutless
BEC Recordings



An album worth hearing is the least that can be said about Kutless' latest worship project *It Is Well*. This rock-centric group continues to change up and add their progressive flavor to many of the popular worship songs that are circulating in the Church culture today.

The album opens up with the traditional "It Is Well," which has steadily made its way back into the contemporary church service in the past few years. The opening bells familiarize the listener with tradition. However, it does not take long to reveal that ever so metallic electric-guitar-crunch which Kutless does so well, and although some of the chord changes are different from many of the other versions available, the total arrangement makes it unique and worshipful. Another favorite the listener may identify with is Kathryn Scott's "Hungry." This arrangement opens up with the lyric cry "Living for You" and soars continuously until Kutless unleashes the rock, then drops to that subtle opening line, "Hungry, I come to you for I know You satisfy."

Finally, the Kutless original "Everything I Need" is a ballad expressing the security and ultimate peace found in the strength that the Lord provides in times of weakness. This song will undoubtedly provide a sense of peace especially as the chorus builds and lifts the burden.

Kutless is an example of how familiar worship can be successfully rearranged and made unique. The demand for a more progressive sound is evident,

as the youth of today are crying out for familiarity and relevance. This is not to say that the album only tailors to the youth, but on the contrary it provides a bridge that can be easily applied to the "big church" and youth gatherings. This crossover worship album has major potential of being embraced by a wide variety of folk.

WL TAKEAWAY: Modern worship songs with the high-quality Kutless grit applied to them.

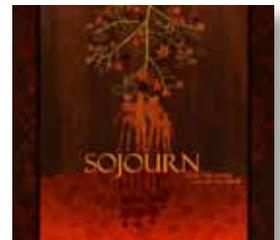
PLAYLIST: "Everything I Need," "God of Wonders," "It Is Well," "You Save Me"

KUTLESS.COM

— Jeremy Verhines

**OVER THE GRAVE:
THE ISAAC WATTS
PROJECT
VOLUME ONE**

Sojourn
Sojourn Community Church



People don't typically go to Isaac Watts to satisfy their need for driving-guitar, multiple ambient sub-textured songs or to satisfy their hunger for blazing Southern rock riffs. And, on the other hand, we don't usually go to indie-rock for deep theological traditions being musically unearthed in themes like justice, righteousness, and the dramatic transformation of death into

continued on page 62

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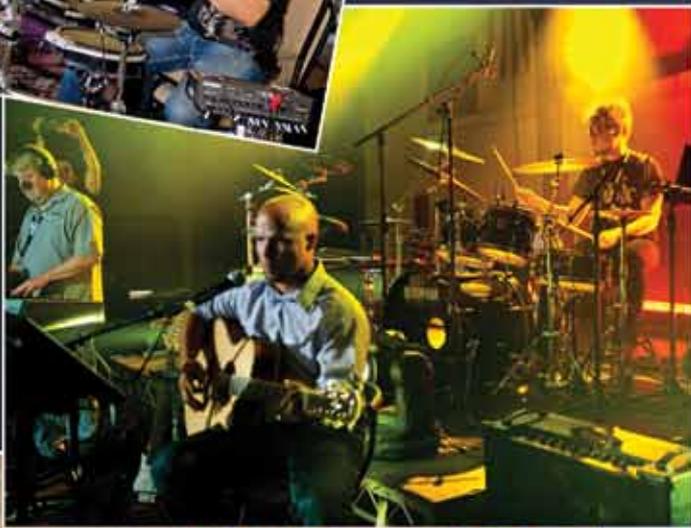
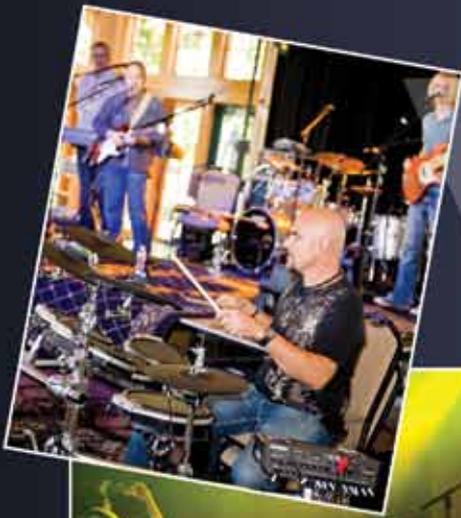
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Join us in the HOT Zone on Friday from 12:30-2:00 p.m. in room 204B and participate in a meet and greet with Lincoln Brewster, Paul Baloche, Tony Guerrero, Scott Kripayne, Carl Albrecht and more.

The HOT Zone will feature hands-on worship training all 4 days of the NAMM Show.



continued from page 60

victory by the sacrifice of the Lamb. But that all changes with *Over the Grave*—a church worship team's concept record that has taken some fairly obscure Isaac Watts songs and put them in a modern Southern-meets-sweet-falsetto-vocal and guitar rock format.

For better or worse, one certainly doesn't get lines like these in our typical congregational tunes these days: "Your hand shall find out every foe, and as a fiery furnace glows . . . They will feel Your wrath upon their souls," but the folks at Sojourn Community Church are ready to let them soar. Yes with these Watts hymns, humans are unworthy, foes will be destroyed, and God is a fearsome being. There is also praise for the God of victory who died as our ransom; wonder over the fact that we have been freed from our chains; and a sovereign God who hears our pleas is praised—themes one can find readily enough in The Book of Psalms. With over 35 musicians taking part on *Over the Grave*, this is a community offering. Featuring the unique blend of coffeehouse musical art and the

classic hymns that began a movement of reformation and music in the Church, *Over the Grave* is a nice find.

WL TAKEAWAY: These songs may take a couple listens for your congregation to grab, but most have choruses that will ring out in the rafters.

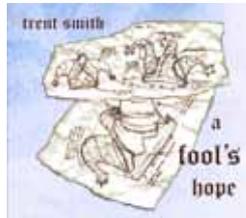
PLAYLIST: "Warrior," "Alas! And Did My Savior Bleed," "May Your Power Rest on Me"

SOJOURNMUSIC.COM

—Jeremy Armstrong

A FOOL'S HOPE

Trent Smith
Self Released



Trent Smith is a relatively new artist in worship music but has racked up significant successes, winning "Best New Worship Song" in 2008 from Integrity Music at the Christian Songwriting Conference, as well as being a finalist in the Embassy Music Talent Search this past spring. His new album, *A Fool's Hope*, confirms the promise

that those successes suggest and also outfits worship leaders with a whole new armory of cutting-edge worship songs.

The songs are all well-produced and expertly written. Although they explore familiar themes in worship songs, the lyric work is engaging and appealing and does not come across as cloying or dated. The musical art is also strong—of course, the vocal range sounds a little high for the average parishioner, so worship leaders may choose to transpose them down to make them more accessible. There are some nice stylistic approaches on the album, exemplified by "Letters of Hope," which features piano and strings, and a Jason Mraz-like acoustic song called "You Were, You Are."

WL TAKEAWAY: Strong effort with lots of cutting-edge worship songs that would appeal most to young adults.

PLAYLIST: "Hallelujah, I Am Free," "Adoration," "Salvation Song"

TRENTSMITHMUSIC.COM

—Daryl Bean

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Sound Advice for Houses of Worship



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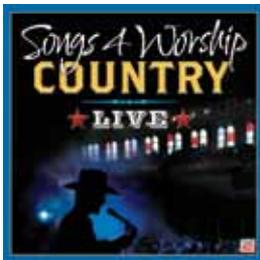
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MAGAZINE

SONGS 4 WORSHIP COUNTRY LIVE

Various
Time Life



OK, "Country" worship is about to gain some new fans. Lenny LeBlanc's "How Can I Keep From Singing," "Trading My Sorrows" sung by the Palmetto State Quartet, and "Heart of Worship" with Rebecca Lynn Howard and Rachel

Robinson introduce an impeccable string of uplifting country Christian music. The songs are all well produced by Michael A. Curtis with inspiring instrumentation. "Indescribable" sung with Colin Raye on lead vocals is a gem. There really is not enough space to mention all the wonderful songs on this Time Life compilation. All one can say is that they got it right with the perfect blend of praise and worship to inspire devotion as well as a desire to put the songs on repeat. There is an overflow of feeling and emotion that grabs the heart from beginning to end with Ricky Skaggs' version of "We all Bow Down"

and Randy Travis' crooning "Open the Eyes of My Heart" that put this Songs 4 Worship collaboration at the top of the list.

WL TAKEAWAY: Songs 4 Worship and Time Life "got it right" on this one; it is a timeless and awesome collection of Country worship and praise songs from beginning to end.

PLAYLIST: "I Waited," "I will be with you," "The Lion and the Lamb" and "Your Everlasting Love," "How Can I Keep from Singing," "Trading My Sorrows," "Heart of Worship," "We All Bow Down," "Open the Eyes of My Heart" (OK, They are all wonderful)

TIMELIFE.COM

— Darryl Bryant

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Worship Pastor, Bayside Church
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FIREFLIES AND SONGS

Sara Groves
INO Records

In a cohesive and focused 40-minute collection of 11 songs, Sara Groves traces the highs and lows of human relationships in such a detailed and intimate way that one can only assume the material has been drawn from her own life. And in fact, she admits to as much on her website when talking about the album and how producer Charlie Peacock encouraged her to "enjoy God and the gift of songwriting."

Throughout *Fireflies and Songs*, Groves' songs hint at the frail and flawed nature of our lives on Earth. On the song "Eyes Wide Open," she sings about how she has "layers of lies that I don't even know about yet," and "It's Me" details the breakdown of communication that sours relationships as partners turn to hard-heartedness

continued on page 66

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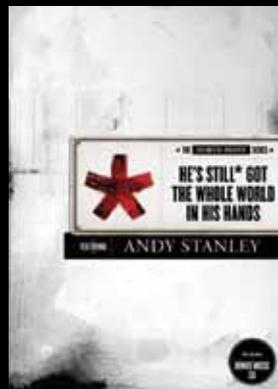
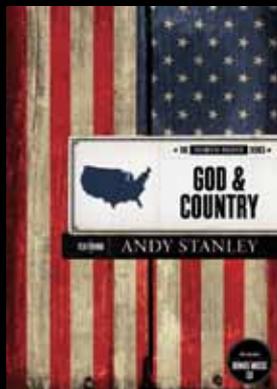
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continued from page 64

in the face of conflict and difficulty. As a listening experience, the album is exactly that—an experience. Through subtle textures and sensitive ensemble playing, Sara's band weaves an evocative landscape for the songs that is reminiscent of Nickel Creek, Glen Phillips, and R.E.M.'s *Automatic For the People* album. Organic textures of guitar, piano, Wurlitzer, and drums dominate the arrangements, and any modern production techniques are applied with restraint and taste. The songs call out for repeat listens, and to be listened to—a strong contrast to much of the “in your face” music that one would hear on radio or online.

Fireflies and Songs establishes clearly that it is easily one of the best albums of the year in any genre, and possesses a weight and depth that suggest a timeless, classic that will be appreciated for years to come.

WL TAKEAWAY: Don't miss this modern classic by renowned songwriter and singer Sara Groves.

PLAYLIST: “Fireflies and Songs,” “It's Me,” “Joy Is in Our Hearts”

SARAGROVES.COM

— Daryl Bean

EVERYTHING IS DIFFERENT

Shane and Shane
Inpop
Records Inc.



Shane Everett and Shane Barnard aka Shane & Shane know how to write a great song and have been at it as a team for almost a decade creating beautiful melodies and lyrically powerful songs. And with *Everything Is Different*, nothing is different. The acoustic-guitar-driven songs flow and the gospel is at the heart from the outset. Among the tunes that might work in a congregational setting, we have “Worthy of Affection” and “Great Reward” and on the radio friendly side, we find “I'm Alive” and “Rain Down.”

Overall, the category for this rendition of the Shanes is comfortable and familiar. You can confidently put *Everything Is Different* in the hands of anyone walking through challenging times who need a reminder that the good news is “alive and well.” If you are hungry and thirsty for the message of Jesus Christ, you certainly have a place to go. Finally, “Turn Down the Music” is an anthem of grace that ties this album together and sets Shane and Shane on solid ground as artists who offer something deeper; who are in tune with a heartfelt cry from a hurting world.

WL TAKEAWAY: A positive jolt of encouragement, praise and worship that should find a comfortable place, both on the airwaves and in the sanctuary.

PLAYLIST: “Everything Is Different,” “Worthy of Affection,” “I'm Alive,” “Rain Down,” and “Great Reward”

SHANEANDSHANE.COM

— Darryl Bryant



NEW SONG

His Honor Music

Most bands only last a few years. Finances, interpersonal and creative conflicts, and the rigors of a touring life spell the end of many fledgling groups. The ones that survive over the course of time last by either finding their niche and sticking with it (think ZZ Top), or by making a career out of reinventing themselves—this is the road followed by perennial Christian artists NewSong.

Originally founded in 1981 as a quartet, NewSong has thrived, even as a revolving door of members have joined founders Eddie Carswell and Billy Goodwin over the course of the various expansions and contractions of the group. The latest version of NewSong marks the return of Russ Lee, the lead vocalist of the band throughout the '90s. Lee fronts a full-blown 8-man lineup with a rough and gritty vocal style that would sound right at home in a blues club. Styles vary from song to song, as aggressive guitars update the established NewSong sound (especially on the songs “Hope” and “Magnet”), with the band even venturing into congregationally friendly territory on “Song Of Songs.”

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continued from page 66

Songwriting has always been a key element of NewSong's bag of tricks. *Give Yourself Away* marks the first time that the group has been paired with producer Charlie Peacock, an exceptional songwriter in his own right. The combination of the large-scale NewSong sound with Peacock's more intimate sensibilities produces a broad palate of lyrics. A theme of hope and encouragement runs through the album, alternating with songs celebrating God's goodness and mercy. The end of the disc shifts the focus to children, including the bonus track "Every Child (Deserves A Home)," prompted by the band's affiliation with adoption agency Holt International.

NewSong's new partnership with EMI (who have provided free copies of *Give Yourself* to concert goers) is based in part on the strength of the band's live show. They continue to tour relentlessly, and many longtime fans will welcome the return of Russ Lee and the gathering of the Grammy-nominated group's biggest lineup yet.

WL TAKEAWAY: Mostly personal listening with the usual special solo songs and even a congregational tune: "Song Of Songs."

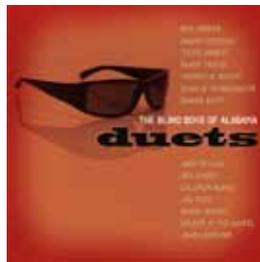
PLAY LIST: "Song Of Songs," "Hope"

NEWSONGONLINE.COM

- Greg Wallace

DUETS

The Blind Boys of Alabama
Saguaro Records



Some things don't naturally seem like they would go together at first glance (think watermelon and salt). But when just the right chemistry occurs, the results can be stunning. *Duets*, the latest from The Blind Boys of Alabama, is a stellar example of what can happen when artists of wildly divergent styles musical mix and mingle.

Founded in 1939, the Blind Boys have firmly established their place in gospel music history. A series of Grammy-winning albums have featured their smooth, yet "real" sounding harmonies. The group has seen various members over the years—although Clarence Fountain, the original lead vocalist, still joins the band live when in good health—as they've aimed to "shun worldliness, yet eagerly embrace the world." *Duets* shows this principle in action, as the Blind Boys vocalize with a first-rate array of artists from across the musical spectrum.

As you might surmise, there's some straight up gospel and blues here—however, it's not what you might expect. "I Had Trouble," a pairing with Charlie Musselwhite, combines spoken word with a more traditional sung chorus,

and John Hammond leads through the spooky (and previously unreleased) "One Kind Favor."

WL TAKEAWAY: An excellent testament for a group that has spent seven decades taking gospel music to the world at large.

PLAYLIST: "The Devil Ain't Lazy," "I Had Trouble," "Jesus"

- Greg Wallace

BEAUTIFUL HISTORY

Plumb
Curb Records



If you have been part of modern Christian culture in the past 10 years, you probably have heard one of the many hits by Tiffany Arbuckle Lee. You may know her as Plumb. Her music has been featured in movies, TV shows, and advertisements. These songs have been packaged together in *Beautiful History* a 2 disc greatest hits collection.

Featuring updates and remixes of Plumb's most popular songs, *Beautiful History* takes serious topics such as abuse and self injury and treats them to the grace and love of God, providing the listener with a hope that things can be better.

As you travel through *Beautiful History*, listeners are reminded that Plumb has been around since the late '90s when many female singers were thriving. In-

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A NIGHT OF WORSHIP WHERE
GENERATIONS CONVERGE

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continued from page 68

credible vocals and reflective lyrics bring an authenticity to the music that many generation nexters are desperate to embrace. From the chart topper “In Your Arms” to the power ballad “I Can’t Do This,” there is a sweeping intensity and range of emotions, lifted by skilled musicianship that is part of the *Beautiful History* experience.

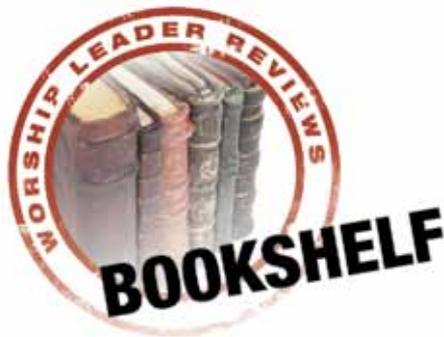
The first disc features easily recognizable tracks from Plumb’s 12-year history in the music business with the title track “Beautiful History” thrown in for good measure. “Stranded” and “I Can’t Do This” quickly remind the listener why Plumb needs a greatest hits album. The second disc is pure dance mixes. Eight of the previous disc’s songs ramped up and extended for those who have a little more pep in their step.

WL TAKEAWAY: You may not know this, but have been listening to Plumb for years. Take “Beautiful History” and reacquaint yourself to this gifted singer.

PLAYLIST: Disc 1 “Stranded,” “I Can’t Do This”
Disc 2 “In My Arms (Brownlee and Bose Mix),”
“Hang On (Digital Dog Radio)”

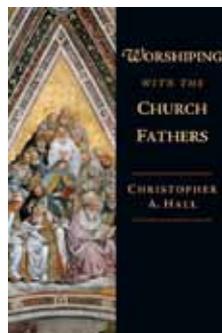
PLUMBINFO.COM

— Randy Cross



WORSHIPING WITH THE CHURCH FATHERS

Christopher A. Hall
IVP Academic



Each time we engage in worship or prayer, whether corporate or individually, our lives join with the great cloud of witnesses. Whether we are willing to admit

it or not, our worship practices and vocabularies have been influenced by models from earlier generations. Christopher A. Hall, Chancellor and Dean of the Templeton Honors College at Eastern University, points us to this very truth in his new book *Worshiping with the Church Fathers*. This book is the third published volume in what will soon be a four-volume set exploring reading scripture, learning theology, and living ethically with the church fathers.

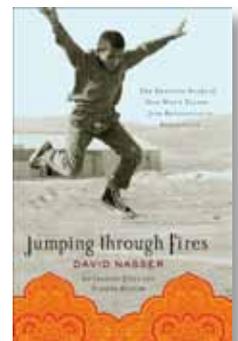
In *Worshiping With the Church Fathers*, Hall distinguishes three components of worship practices important to the church fathers: Sacraments, Prayer, and Disciplines. Hall explains the church fathers’ view of Baptism as the entry point into the church and the Eucharist as spiritual nourishment for the spiritual journey. Prayer for the church fathers was a dialogue with God that was continual, while discipline was finding sacred space to read Scripture, pray, and increase knowledge of oneself and God.

Many modern Evangelical Christians use vocabulary claiming all of life is worship and God can be found throughout the created world. Each of them will benefit from reading Hall’s book, for in it, they will find spiritual role models and dialogue partners to enhance their worship vocabulary and practice. Moreover, they will find leadership from Hall’s personal narrative, which successfully applies a patristic worldview to twenty-first century Christianity.

— Eric Mathis

JUMPING THROUGH FIRES

David Nasser
Baker



In *Jumping Through Fires*, David Nasser gives insight into the story behind the stories he tells as an in-demand conference speaker, thought leader, and minister. Those who attended the National Worship Leader Conference 2009 in Kansas City will remember his deft interweaving of aspects of his own wedding day and the Church’s bridal identity.

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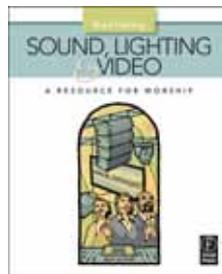
Here he fills in the back story and much more. He begins with his dramatic escape from Iran as it undergoes a radical political change from a nation ruled by the Shah to a religious kingdom ruled by the Ayatollah Khomeini. Nasser uses the symbolism offered by the Persian *Chaharshambe Suri*, Red Wednesday—where people build and jump through fires burning away all the sickness and “bad stuff”—to begin and end the book.

In the telling of his journey to Christ (and subsequently the salvation of every member of his family), Nasser underlines the concept of Grace. He also points to the importance of having those who will mentor others along the way. Throughout, God weaves into the tapestry of his life a series of rhymes and repeats, divine life-altering/miraculous appointments, which more often than not take place in parking lots. Because Nasser’s family were not religious Muslims, it is not a book on apologetics or religious contrasts for the most part, but rather a story of God’s unfolding grace, sovereignty, forgiveness and redemption in the life of a boy as he grows to manhood and into ministry.

— Andrea Hunter

SOUND, LIGHTING & VIDEO: A RESOURCE FOR WORSHIP

Brad Herring
Focal Press



The question, “Should we use lights in worship?” is moot. Light will shine, artificial or not, in your sanctuary this weekend. The more appropriate question is, “How should we use lights in worship?” Or sound or video for that matter. Written by the managing editor of *Worship Arts & Technology* magazine, Brad Herring, *Sound, Lighting & Video* tackles this topic. And the “how” covers both the technical how-to and the significance behind what you are accomplishing.

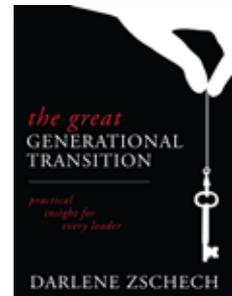
Sound, Lighting & Video is really, media ministry tech 101. And it’s a must have for any church that uses more than a podium mic. With clear diagrams and pictures throughout, pull-out tips, and a language

that is completely accessible to the average Joe or Jane, your church is one simple step away from having a burgeoning media guru in its midst. Herring demystifies the media world, so it’s a good idea for worship leaders to give this book a read, too. That way your rogue engineer won’t be able to dazzle you with all the jargon and intricate mysteries of the sound board and light panel in the midst of a rehearsal or sound check. Not that that ever happens.

— Jeremy Armstrong

THE GREAT GENERATIONAL TRANSITION

Darlene Zschech
EWI



The Great Generational Transition, written by Darlene Zschech (best known for leading the Hillsong church worship team for many years and writing the worship anthem “Shout to the Lord”) is in essence a leadership book for ministers of every sort, encouraging them to pass on the lessons they have learned to the next generation. As a leader who has clearly grasped the importance of this in her own worship ministry (the development and encouragement of Joel Houston and Reuben Morgan as the newly appointed worship leaders at Hillsong Church), Zschech has much experience, wisdom, and practical advice for us all to learn.

Using her honest, robust, and creative style, Zschech works through 14 “values” of leadership—all with the intention of helping the reader pass on their knowledge and skill to the next generation. What shines through is the heart of a worshiper and a leader who has a deep love for the people who she comes in contact with. Her passion is infectious and her tips are quite practical. Even if you are not currently seeking out mentorees in your ministry, if you lead a team at all, *The Great Generational Transition* will fill your heart and mind with the skills and the desire to give your most to the people you have the opportunity to lead and disciple.

—Jeremy Armstrong

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By Kent Morris

SONGSHOW PLUS



As one of the pioneers in lyric display in the worship environment, SongShow Plus (SSP) has enjoyed a long-term perspective on how churches incorporate lyrics, background, I-mag, sermon notes and text into a service. Thanks in part to this experience; Doug Reece and company have been quietly working to overcome a challenge common to all lyric display programs: how to render true text over live video without frame lag. In typical situations, text, whether it be song lyrics, personnel identifiers or Bible reference locators, must be placed on-screen via chroma or luma key where the video capture process creates a delay in the video stream. SSP can now integrate with Black Magic Design's DeckLink video cards through a plug-in device. The integrated system not only eliminates latency, but delivers sharper blacks, smoother font rendering and improved shadowing. There are two card options available. The more cost effective SDI model can be used for internal overlay using just a computer in a standard definition environment while the HD Extreme supports both standard def and high def configurations and will work with compatible video switchers as well as a computer.

\$295 FOR SDI AND \$995 FOR HDX.
SONGSHOWPLUS.COM

BUDDA BUD-WAH



A magazine issue with an article covering the guitar's contribution to worship would not be complete without a look at an update on the classic wah pedal. Best known as a Crybaby pedal, this 1960s veteran derived its signature wailing tone from the Italian Fazel inductor. Modern versions tend to exhibit an exaggerated high-end and the resulting tone is considered too harsh for the midrange-heavy character associated with "proper" tone. Budda, with years of tone pursuit under its belt, developed a custom coil inductor with parallel response to the Fazel and has built quite a wah for discerning players to use. The tone sweeps starts fully back at the heel-down position with a molasses-encrusted bass response and then segues through meaty mids on its way to a softened high-end crescendo with just the slightest hint of citrus crispness as a finishing note. As a side dish, the fully transparent hard-wire bypass does an exemplary job of removing the Bud-Wah from the circuit while the beefed-up switch acts as a perfect condiment to the proceedings. In all, Budda has found and delivered the right recipe for those players seeking a four-star experience.

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FENDER ROAD WORN '50S STRAT

If you have always cherished the look and feel of a Buddy Holly guitar but found the collector's price out of reason, this might be the instrument for you. Despite their image as rebels, guitarists are really conservatives at heart, for the entire guitar playing world is fixated on the pre-CBS Strat as the only point of instrument reference. Guitarists from 16 to 60 are convinced an old Strat through an old AC-30 with an old SM-57 in front of a beat-up grille is the purest form of rock tone. Hence, we have the only logical explanation as to why someone would pay to have the factory technicians purposely sand, rub, nick and scratch a new instrument in order to make it "better." It

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Great Digital Pianos Begin Here

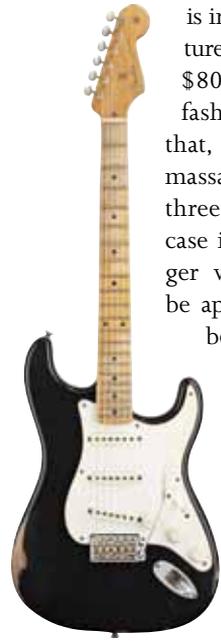
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KAWAI
Digital

continued from page 74



is ironic in a youth-obsessed culture, teens with perfectly gelled \$80 haircuts and the latest hip fashions clamor to buy a guitar that, while brand new, has been massaged to look as if it spent three decades on tour without a case in the floor of a 15-passenger van. Authenticity then can be approximated. A parallel can be seen in vintage cars, with '60s era muscle-cars built in a "resto-mod" fashion where the body is old but the running gear is modern. Fortunately, the Road Worn Strats are excellent guitars with or without their "apparent aging" techniques. The Tex-Mex pick-ups sing without becoming brittle and the neck flows easily along its runway. The classic nitrocellulose lacquer finish is present as is the collection of twenty-one #6105 narrow jumbo frets. If retro is in your blood, this Start should be in your hands.

\$1200
FENDER.COM

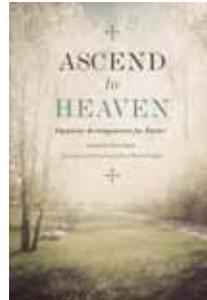
PROGRAMMING RESOURCES

BY WARREN ANDERSON

Annually in this space we roll in the New Year with a look at a fresh batch of Easter musicals sure to bring the Passion of Christ to your church in creative ways. We encourage you to look at these collections of "new songs" as you consider your plans for Holy Week.

ASCEND TO HEAVEN

Created by Dave Clark Allegis



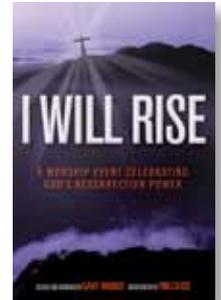
Sometimes what serves worship leaders best at Easter are options. Here's a collection of brand new tunes from a variety of heretofore unfamiliar (to this reviewer) writers—although that's not likely to be the case for very long. The anthems cover a va-

riety of styles. The opener pulses with energy, calling all to worship, reminding us that what we celebrate at Easter is "Not Just a Story." The ballad "When Jesus Wept" features arresting harmonic structure not often found in praise and worship music, lending poignancy to the events leading up to the resurrections of Lazarus and Jesus. Use the optional, short narrations to weave all the individual pieces into a whole presentation, or utilize the songs individually for a series of Holy Week anthems.

ALLEGISPUBLICATIONS.COM

I WILL RISE

Created and Arranged by Gary Rhodes
Word



Subtitled "A Worship Event Celebrating God's Resurrection Power," *I Will Rise* features a host of contemporary worship favorites, including "How Can I Keep From Singing," "God You Reign," "You Alone Can Rescue," "Overcome," and the title song. Rhodes, who was last seen in this space authoring the popular musical *East to West*, blends in Lenten-season classics such as "Jesus Paid It All" and "My Savior's Love" for a mix that will minister across generations. Churches with projec-

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Regi Stone

EVERYTHING



New worship songs including:

- We Love You Lord
- Prayer is Rising
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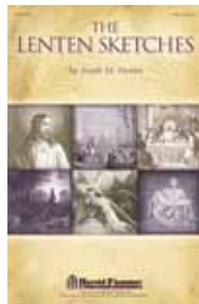


Forerunner Music is a division of the International House of Prayer of Kansas City, Missouri
To learn more about IHOP-KC go to IHOP.org

continued from page 76

tion capabilities will wish to purchase the accompaniment DVD to add an extra visual component to the celebration.

WORDMUSIC.COM



THE LENTEN SKETCHES

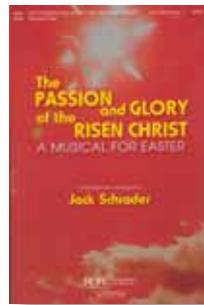
Joseph Martin
Harold Flammer

As the title implies, Joseph Martin has created a series of what the publisher calls “tableaus,” illustrations-in-song that highlight the central events of the Passion, from the triumphal entry through the crucifixion, making this a perfect cantata for a Good Friday service. Martin is a student of music history, and he usually incorporates interesting historical elements into his larger-scale works. Sketches is no exception, with its recurring use of the 17th-century French melody, most commonly associated with the Christmas setting for “Of the Father’s Love Begotten.” Brant Adams’ orchestration is a highlight of the work, its lush textures complementing well Martin’s word-pictures. An extensive digital resource kit is also available, including practice hints, interpretive movement suggestions, and a composer’s commentary track offering perspectives on the work.

SHAWNEEPRESS.COM

THE PASSION AND GLORY OF THE RISEN CHRIST

Compiled and arranged by Jack Schrader
Hope

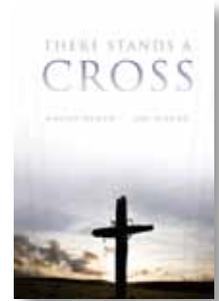


Jack Schrader has eclectic musical tastes, and he brings them to bear in this new Easter-season musical. There’s an American folk hymn, “Jesus Walked This Lonesome Valley.” There are traditional favorite hymns like “The Old Rugged Cross” and “When I Survey the Wondrous Cross.” And there is a modern-day classic, Jack Hayford’s “Resurrection Chorus.” Schrader writes from a holistically ecclesial perspective, with the entirety of the local church in mind. Hence, we find a children’s chorus wedded to “All Glory, Laud, and Honor,” vocal parts that are interesting but fairly easily learned, and an instrumental score written, as the editors say, “with typical church players in mind.” The omniscient, third-person narration is extensive, making this a good choice for churches with a member who excels at oration.

HOPEPUBLISHING.COM

THERE STANDS A CROSS

Randy Vader
and Jay Rouse
PraiseGathering



Randy Vader and Jay Rouse have long deemed the cross of Christ in need of more attention in contemporary evangelical Christianity, which sometimes gets a bit too wrapped up in the “me-and-Jesus” nature of our Lord’s immanence at the expense of the “otherness” of His transcendence. Several years back, they took the gist of author/songwriter John Fischer’s wonderful reflection on the cross, *On a Hill Too Far Away*, and turned it into a musical, and in the same vein comes *There Stands a Cross*. As they have done of late, Vader and Rouse eschew the novelty of re-inventing the wheel at every turn and reach into their vast cannon for noteworthy anthems from days gone by, none finer than their 1997 rendition of “The Lord’s Prayer,” with high baritone solo, which appears midway through the musical. The arrangement of Chris Tomlin’s “I Will Rise” is also quite nice. Churches with drama ministries will wish to consider purchasing Rose Aspinall’s drama companion to the musical.

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[Diagram: 6 strings, 2nd fret on all strings]

Open G
[Diagram: 6 strings, 0 fret on all strings]

Short-Cut
[Diagram: 6 strings, 0 fret on all strings]

Drop D
[Diagram: 6 strings, 2nd fret on 6th string]

Masterpieces of Devotion

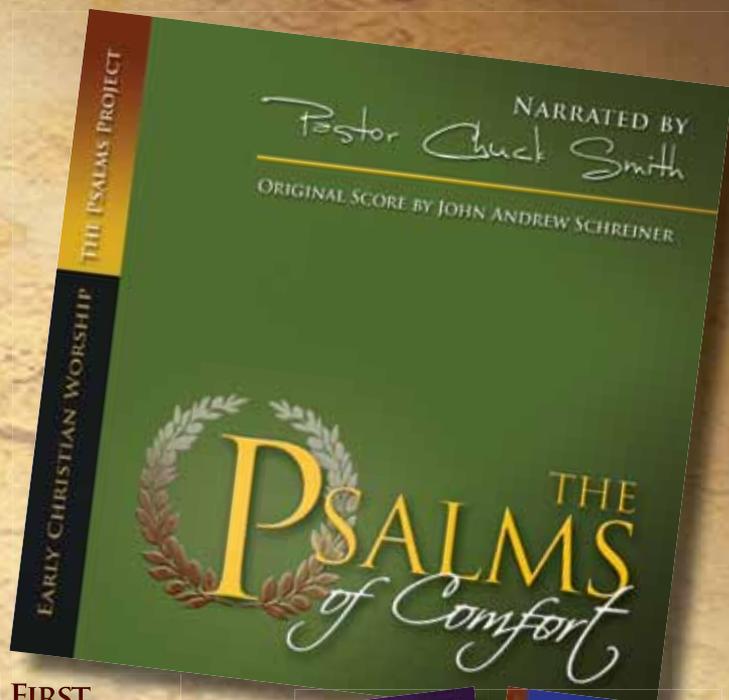
"INTIMATE."

*Sally Morgenthaler, Worship Consultant,
Speaker & Author*

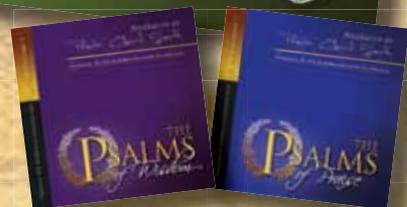
**"A SOFT PILLOW
FOR WEARY HEARTS."**

Skip Heitzig, Sr. Pastor, Calvary of Albuquerque

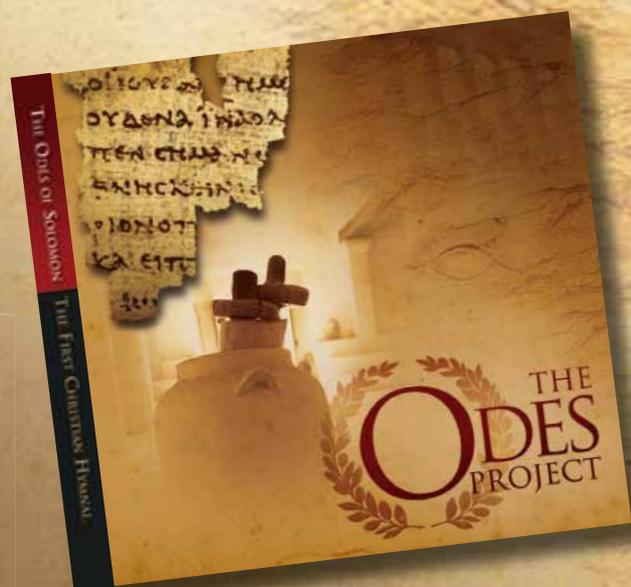
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A Better Vintage



By Scotty Smith

A good friend once told me, “There are some things which require a good bit of time, like the cultivation of a wise heart. Not that time alone brings wisdom, because there’re a lot of old fools running around, but there are very few really young wise people.” My good friend is a wise friend.

The same can be said of a church, a mission, or a ministry like *Worship Leader* magazine. For something to gain the status of “vintage” presupposes time, refining, more time, and more refining. Time alone will most certainly bring wrinkles, but not necessarily bring one bit of maturity. That’s why I’m thankful to witness, and be a part of, the vintage that’s emerging at *Worship Leader* magazine, perhaps best captured by the timely theme of *New Song*.

In a season when the business of music, even worship music, is greatly challenged and ever changing, it’s so encouraging to know for *WL*, it’s never been just about the music—just about the songs. Rather, the focus and passion have been for God’s worship—for the raising up of lead worshipers and for the equipping of worship leaders, for the local church and from the nations of the world. After all, it’s called *Worship Leader* magazine, not *Worship Music* magazine.

A Worthy Goal

Now, with this edition of *WL*, and with this year’s National *Worship Leader* Conferences, the bud of this ministry is more fully blooming, and the bloom is suggesting the aroma of a bouquet. I’m excited about the *New Song* emphasis for several reasons:

First, the theme of *New Song* highlights the vital connection between God’s

worship and God’s mission. There are two things that God has “signed on for” which define the history of the world as we know it—God’s commitment to be glorified through redeeming His people from the nations and by his commitment to make all things new through Jesus Christ. As John Piper has well said, “Missions exists because worship does not.”

inities, in cross-cultural settings—anywhere God will send us, not caring who gets the credit, all for God’s glory! *New Song* will not let us turn God’s worship into an ingrown “kum-ba-ya fest.”

Thirdly, *New Song* connects us with the lyric, the music, and the dance of the gospel. As we have seen throughout this issue, *New Song* is not an altogether new

There’s only one song worth living and dying for, the *New Song*.

By this, Dr. Piper is reminding us that the goal of the history of redemption is for “the glory of God to cover the earth as the waters cover the sea”—that is, the transformation of God’s broken people and God’s broken world. We are to live with a view towards the Day when God will be worshiped perfectly by His gathered and glorified people in the magnificent world of the new heaven and new earth. *New Song* will not let us divorce God’s worship from God’s mission. This is a fresh heartbeat at *Worship Leader*.

Pointing Outward

Secondly, the theme of *New Song* calls us into a new dialogue about worship arts and our various callings as worship leaders. There is no such thing as a non-missional calling, and there is no such thing as a calling which does not make God’s worship pre-eminent. What are the implications of this for how we want to invest the rest of our lives as worship leaders? Imagine this, and pray for it: Over the course of the next few years a new breed of worship leaders who will become doxological missionaries in the heart of big cities, in our broken commu-

song, nor simply a novel or nuanced version of an old tired song. *New Song* is the unfolding story of every glorious and grace-full thing God is doing through the person and work of His Jesus—the good news we call the *gospel*. Like every great song, the *gospel* has a lyric to be understood, music to be enjoyed, and a dance to be learned.

The more fully we understand the *gospel* of God’s grace, and the more fully its music is sung into every broken and sinful place in our hearts, the quicker we will join the younger brother on the dance floor of the Father’s love (Luke 15), and the more readily we will follow Jesus wherever He leads us—living as conduits of the grace and truth, of which He is full.

There’s only one song worth living and dying for, the *New Song*. Let’s join *Worship Leader* in making it the main song we all cherish and the main song by which we live. ¶¶

Scotty served as Senior Pastor at Christ Community Church in Franklin, TN, for its first 20 years. He invests much of his time now in world missions, speaking, writing, coaching church planters and serving as adjunct professor at Covenant Theological Seminary and Reformed Theological Seminary in Orlando.



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