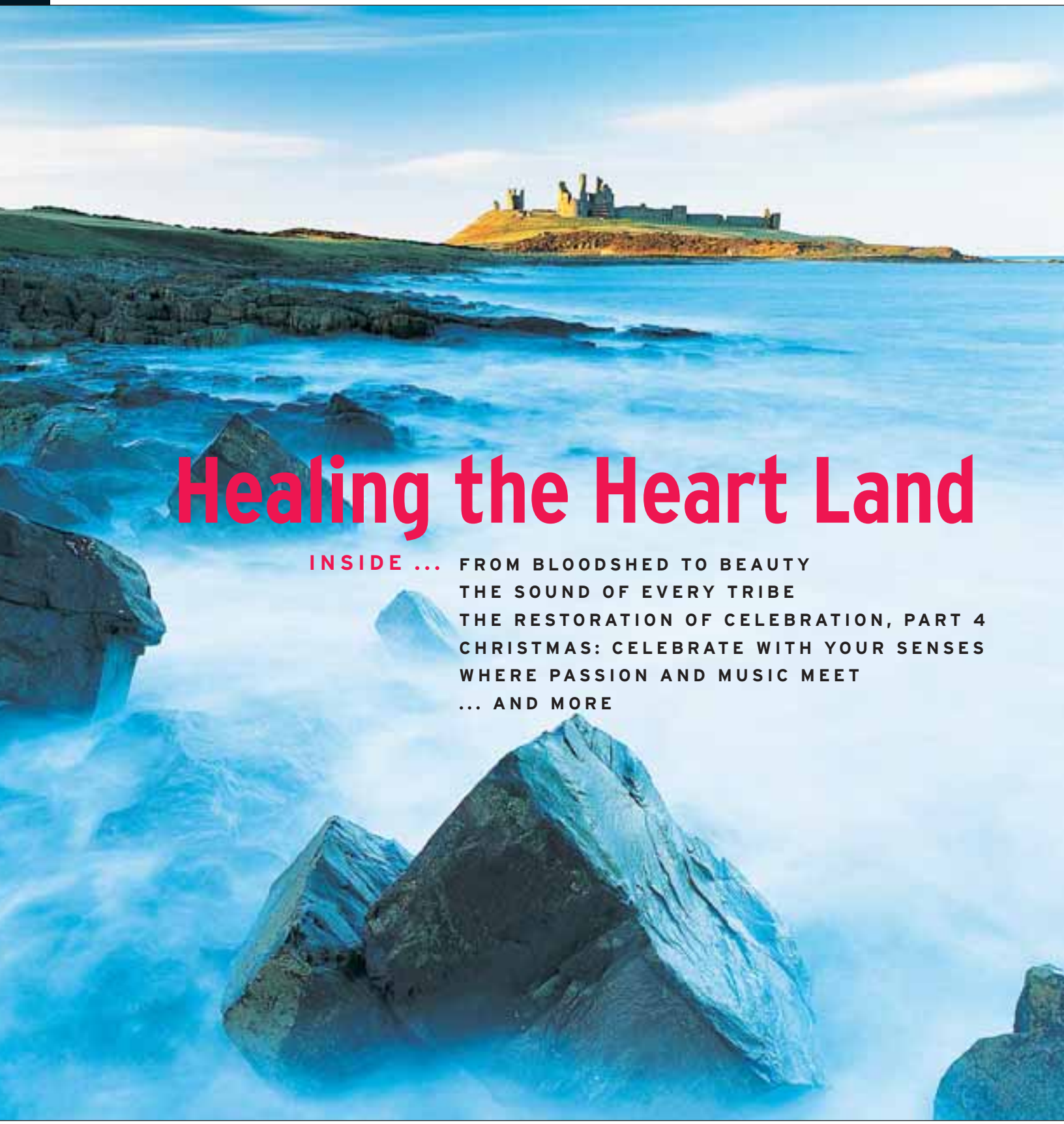
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VOLUME 54 | OCTOBER 2004

insideworship™

A DEEPER LOOK



Healing the Heart Land

INSIDE ...

FROM BLOODSHED TO BEAUTY
THE SOUND OF EVERY TRIBE
THE RESTORATION OF CELEBRATION, PART 4
CHRISTMAS: CELEBRATE WITH YOUR SENSES
WHERE PASSION AND MUSIC MEET
... AND MORE

PLUS: INTERVIEW WITH ANDY PARK

Worship And Cultural Transformation



When God moves on people's hearts it always seems to release worship and creativity. When passionate worship and creativity are released, communities are transformed.

Although I don't fully understand it, the resulting expressions often have the appearance of being a blend of both the human and divine – something inspired by God, created through man, to give glory to God. It is a mystery. When this circular equation occurs, God's movement resulting in a creative response given back to Him, we may be uncomfortable with the high emotion and uniqueness of the interchange. We may want to place the response of worship and art "under control," or bring a predictability to the experience which we may call good order – but may not be God's good order. Let me illustrate with some brief vignettes from Church history.

The first illustration comes from Martin Luther, who said, "Let God speak to his people through the scriptures; let his people respond by singing their hymns." Interestingly, there weren't many hymns (as we know them today) at that time that weren't written by Luther. In essence, what he was saying was that as we encounter God, creativity is released and music and worship are a vital part of our response. It was interestingly noted of Luther, and this by his opponents, that he won more converts through his singing than through his bold preaching.

Our second illustration comes from the Welsh Revival just one hundred years ago. One of the criticisms of that revival was that all they did, gathering after gathering, was to spontaneously break out into song. Meetings were often without a leader or a preacher, and were as long as eight or nine hours in duration. They would consist of spontaneous outbreaks of exuberant singing. Music seemed the best available vehicle for heartfelt expressions of praise, and old hymns were sung over and over. The consensus was that the singing, more than any amount of preaching, stirred hearts and won converts.

As the singing continued in Wales, something began to happen in the community. One historian notes how significantly the world around these "singing saints" was affected:

"Alcoholism, a major social problem in southern Wales, it was significantly reduced. Miners voluntarily taxed their wages to build libraries and recreation halls which would provide alternatives to the saloons. As the numbers of arrests declined drastically, the 'magisterial bench' expressed 'keen gratification' for the movement. Many stories of repentance followed by restitution circulated. The effect of it all was itself in sobriety, industry, repaid debts, and healed relationships – as well as in evangelism."

To God be the Glory. Our response to the movement of the Holy Spirit in creative worship is a gift from and for God. It can, or shall I say will, touch a broken world with the healing hand of God.

JEREMY COOK
President, Vineyard Music

insideworship™

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Healing The Heart Land

The letter is handwritten on thin, transparent typing paper, and tucked away deep in my filing cabinet for safekeeping. It begins with a few thankful comments for a worship service a friend and I led eight years ago in another part of the world. "I brought my son to the evening service... and he was visibly moved," she begins. Enthusiastically, she continues to say that he was "...openly weeping some of the time."

While this may sound like a typical response to God's presence in many intimate worship settings, in this case, a profound healing miracle had taken place. After numerous tragic events in this young man's life, including seeing his father drown trying to save his life at age 9, and watching a young neighbor girl die in front of him while he stood helpless at age 15, this man had become schizophrenic and lost all capacity to experience emotion. After fourteen years in and out of hospitals, he was terrified of his emotions – and medication was the only thing keeping him from taking his life. During that time of worship, he began to release decades of pain to God, and slept well for the first time in years.

This issue of ***Inside Worship: Healing The Heart Land,*** focuses on the mighty works God does in the midst of people worshiping from an pure heart. From the war embattled city of Belfast, Northern Ireland, to the rugged spiritual terrain of Kathmandu, Nepal, it is our prayer that these inspiring stories will lift your heart to hope again, and draw you in thankfulness to the feet of a living, and healing, Jesus.

DAN WILT
Editor, Inside Worship

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ANDREW SMITH

BLOODSHED TO BEAUTY

How Creativity Is Healing A City's Soul

InsideWorship.com spent time with pastors Andy and Harmony Smith in Belfast, Northern Ireland this past spring. Their passion for Jesus, love for the Kingdom of God and heart to see their divided city healed of its wounds is profound. Here is one way they, and their church, are enacting the healing ministry of Jesus.

Our Capacity To Create

In the course of our journey as a church community, I have come to realize – and believe passionately – that creativity, and the capacity for it, is in all of us. It is part of the heartbeat of the Creator Father that followers of Jesus can feel pulsing in them as well. That gift is not limited to the visual arts, or musical worship types, but is in all of us in very unique forms. I used to think certain people were creative and some were not – but I was wrong. Our Creator God has hard-wired a capacity for creativity into every one of us, and wants to use it for Kingdom works and Kingdom worship in our churches and in our streets.

A Pastor In Process

Our journey began with the people God had blessed us with. There was a real hunger for creativity, blended with worship, in many of our people. They wanted more from our small church: more places to use their gifts, more recognition of creativity and its place among us, more ownership of our creative calling as a whole community. As a pastor, I felt intimidated and put under pressure by their requests. I valued what they wanted, I just had no idea how to do it, or how to pastor them through it. So I began to pray. I asked God to lead us into greater expression, and to let it birth real Kingdom ministry – not just creativity for creativity's sake.

I got my answer sooner than I expected, and in a way that I couldn't imagine. Belfast is a divided city, long troubled by sectarian conflict and violence. Much has been done to bring peace, but different parts of the city are still dominated by paramilitary-style gangs from both sides of the conflict (protestant and catholic). Our church currently meets in a community that is controlled by a loyalist (protestant) paramilitary gang. Nothing happens in the area without their knowledge or permission.

Healing Hatred With A Brush

All over the city, and on both sides of the conflict, the paramilitaries paint murals to intimidate the other side, and to mark their territory. They often depict violence, gunmen, and the troubled history of the divide in Northern Ireland. The paramilitary groups also use blank walls in the community to send messages and threats to anyone who dares to oppose them.

About the time I began to pray, some particularly nasty, anti-catholic graffiti had appeared on a wall facing the main road running through the community. Our church joined with some community groups to take a stand against it, and we personally began to meet with the local paramilitaries to negotiate its removal.

After much prayer and private dialogue, the paramilitaries agreed to remove the graffiti, and also agreed that a non-violent, non-sectarian mural should go up in its place. I approached an artist/animator in our church who had a heart and a vision to use his creative gifts to serve the Kingdom, and he agreed to produce a design and actually paint the mural on the wall. The whole church was able to participate in the prayer around it, and in the painting of the design. It jump-started something in our naturally creative people that spread to those of us who didn't even know we had the Father's creative heart in us. God had used creativity to do a real Kingdom work in East Belfast – a work that birthed real worship in our church, reclaimed territory from the enemy and blessed and spoke to all who pass by it every day.

Creation Liberation

God truly showed me the value of releasing creativity in the church, and gave me a longing to see more. I realized that I as the pastor had to embrace it if the whole church was going to "get it," and make it part of who we are as a community. We began to explore, and to try to encourage creative expression in many different ways. We had nights for artists and creatives, we had a weekend away for anyone wishing to pursue the creativity God has put inside them, and we even had a conference in March of 2004 dedicated to creativity and the Kingdom of God – an event designed to embrace anyone who feels God's creative pulse within them.

Our journey has had highs and lows, failures and successes, and we are nowhere near the end of it. We are simply a community of people who have seen God bring out the creativity



that He has placed in each of us, and use it to bring his Kingdom in Belfast. We are longing for more of that, and for more healing to come to our land.

Lessons From The Journey

Here are some things we have learned along the way:

Creativity has to be surrendered to Jesus. We all must be his disciples, and be stewards of the gifts and dreams he has birthed in us. He is the author and perfector of our creativity.

Creativity is not an accessory to, or a way to have, a "cool church." It is a powerful kingdom tool that God wants to use to deepen our experience of who He is.

We have come to realize that for many, creativity is the language of their souls; it's how they primarily connect with their Father. It is how He works most powerfully in them. Living and participating in a community that does not value creativity is like doing church without worship. In fact creativity is worship, the primary way many inside and outside the church pour out their hearts to Jesus. As a result, we have tried to change how we do church. We try and make sure all we do has the value of creativity intertwined in it; from the visuals used in worship, to the language we use, to how I preach, to the children's ministry, to the freedom we give to artists and poets to create during the service if they wish.

Not everyone will jump at the chance to release the creativity that God has placed in them. Some will need encouragement, permission, time and space to do it. I try and do lots of different things to encourage people and give them permission to go for it. I "commission" works during the sermon, calling out what God is doing in people and what He is stirring in them as I preach on a particular theme. Last Christmas, I was preaching on Luke 1:78-79, about the tender mercy of our God. In the middle of the message, I called for people to create, inspired by the tender mercy found in Jesus. Over the next weeks there were poems, paintings, short stories and spontaneous art works in the services. One woman was even was prompted to cook a gourmet meal and share it with her friends as a creative response to our creativity conference.

Don't try to do too much. We are a small church, still struggling with this and trying to live it out. We don't have endless resource to throw at it. We have tried to simply do what the Father seems to be doing at the time, and nothing else. Sometimes that's a lot, like the mural, or our conference. Sometimes, it is little things practiced in the life of the community. You don't have to do it all, or have it all, especially not at once.

Creative people are not there for us to exploit and use. This can never become about me as a pastor using creative people for my own wants and wishes, or exploiting the gifts God has given them so that we can gather more people, do the trendiest worship service, or "get noticed." This all has to be about what God is doing in the lives of the people, calling out the creative gifts to bring the Kingdom for His glory. The temptation as a pastor/leader to use and exploit will come, but it can never be about me. It can only be about what God is doing in the community.

Increasing creativity in your church has to come from the top. The senior pastor has to value it, and also not be afraid to take risks and grow in it themselves.

People need to be cheered on it, encouraged and valued. They need permission, time and space. Don't be afraid to fail, and take lots of risks. As a small church without our own venue, one way we give space to this is to have an area on our website dedicated to creativity. Poetry, art, creative writing and more can be put on the site and given the time and space it deserves. Praise all types of creativity, no matter how small. Anything from gardening, to writing, to mural painting.

Pray it in, and ask God to lead you in the journey.

Hang out with other creative Kingdom people who will push you and share ideas and their stories.

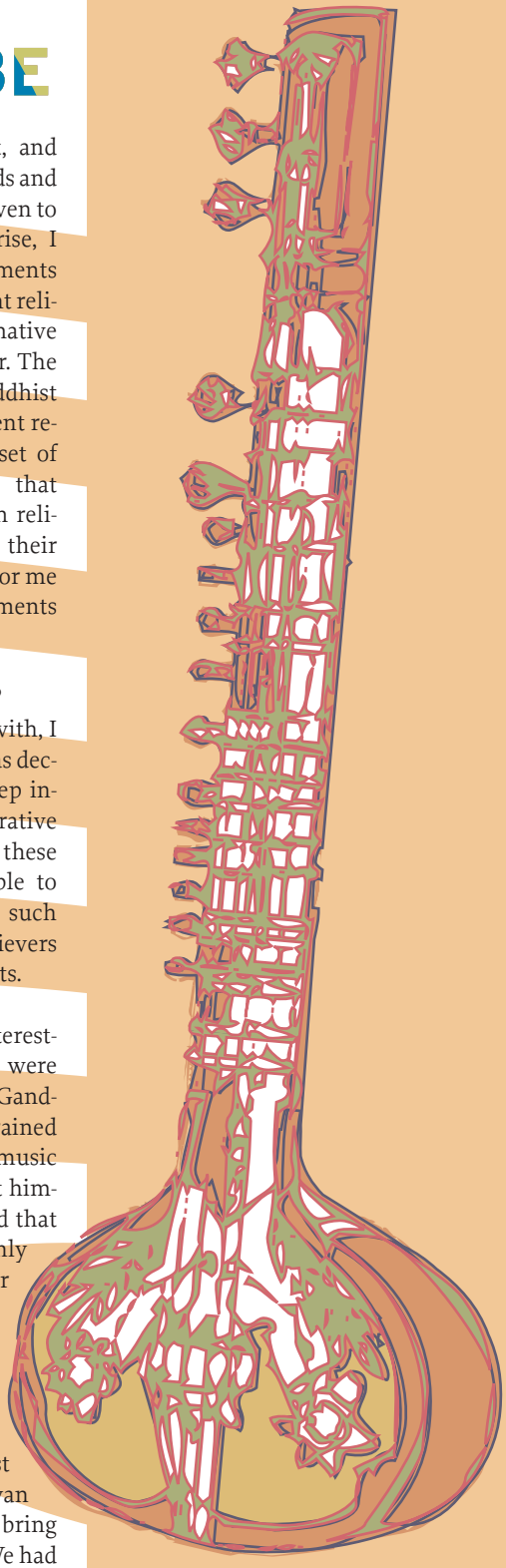
Go and see places where creativity is valued, respected, and on display. Get ideas and inspiration from many sources (preferably not all Christian expressions).



ANDREW AND HARMONY SMITH are senior pastors of the Belfast City Vineyard in Northern Ireland. They have a vision to build a church that follows Jesus, forms authentic community, and fulfills kingdom ministry. Mural design at top right is by artist Joel Simon.

THE SOUND OF EVERY TRIBE

NOEL ISAACS



When A Song That Doesn't Fit

I grew up in a church environment. All I had seen of worship was by way of an old guitar given to my dad by a missionary. He used to play three chords and teach us songs. Later I saw a harmonium, which was considered a "poor man's" keyboard. In those days, playing those instruments in the church was a big hit. The tunes of the songs that we sang in the church were very different from the tunes of the songs that people sang in our Nepali culture. I learned that the songs we were singing were translated songs from an English hymnbook. While those were great songs for me as I grew up listening to my dad play them, when I sang those songs to a person outside the church it was like giving a bat to a soccer player. The songs just didn't fit.

Reclaiming The Sounds Of The Nations

Though I did not understand anything clearly at that time, later I would. I was in a place called Whistler in British Columbia, Canada attending a meeting called a *Gathering Of The Nations*. In one of the worship times, there were over thirty native musicians from different countries, with their native instruments, playing together. The instruments were truly leading the worship. A Samoan guy with a seashell then came forward, and he was blowing so hard on the shell. What I heard in my ears was the dark sound that I was used to hearing when a Hindu dies and the Hindu priest blows a seashell in order to do the burial ritual. To my ears, it was initially the sound of a bad event. Then, when I shook my head a moment later, the Kingdom broke open for me and I started hearing the voice of God! The sound then changed, and it was worshiping the Creator of all sounds.

This started me thinking about, and looking for ways to find, the sounds and the instruments that I felt were given to the Nepali people. To my surprise, I found that all the unique instruments of our culture belonged to different religious groups. For instance, our native drums belonged to a witch doctor. The native percussion belonged to Buddhist monks, which they play in different religious ceremonies. In the mindset of our society, everyone believes that those instruments belong to each religious group for the worship of their gods. I felt like it was impossible for me to somehow bring the instruments back into true Kingdom worship.

Who Will Play These Instruments?

I decided to try anyway. To start with, I bought few of those instruments as decorative items. Yet I knew that deep inside, I wanted not just a decorative piece – I wanted someone to play these instruments. It seemed impossible to me that I would be able to find such musicians, as there were no believers who knew about these instruments.

It's here where the story gets interesting. Typically these instruments were all played by one tribe called the Gandharba. The Gandharba had been trained up by the king to sing and play music with complimentary words about himself. The Gandharba even believed that the Hindu gods had appointed only their tribe to be the musicians for Nepal. Among the Gandharba tribe there were no reported Christians.

In 1998-99 we were getting ready to move to Nepal to plant the first Vineyard Church in the Himalayan Region. Our main focus was to bring worship and justice to the poor. We had seen in the past that worship was key in connecting people with Jesus, and the result was that healing was poured out on the people. In the midst of this, I passionately wanted to bring to the people worship in their own language, rhythm and tune. I found that ninety-percent of

the people with whom I was connecting had no education – and no idea about the outside world – including the music world. At the same time, David Ruis' heart for native sounds in worship was really impacting me.

Playing Among The Players

I began to check out other churches to see what kind of worship was happening in Nepal. To my surprise, I did not find any native instrument player in a worship team environment. I looked through the songs, and there were hardly any typical, Nepali folk worship songs ever written.

Then one day I was in Thamel, a tourist area in Kathmandu, with Jan Stefan from the Brandon Vineyard in Manitoba, Canada. There I saw many Gandharbas singing typical, Nepali folk songs – and those songs were songs about praises to their ancient kings, gods and goddesses. But they were very poor and broken people. They were asking for money and selling their native instruments to the western tourists. After talking to a few of them, they led me to their "club." There, I found about two hundred Gandharbas that were members of the club, and all they did was play songs to tourists and ask for money. That's how they survived.

They started playing songs and instruments for me. There were about fifteen guys with different instruments playing, and after the second song I closed my eyes. It was hard to believe what I was hearing. They were so intense, loving and passionate about every word they sang and every note they played. After half an hour, I realized that they were not singing for money. Singing was their life and they were full of music. I began to cry as I was filled with compassion for them, because they were singing the wrong songs to the wrong gods. Deep inside I felt like I had found what I was looking for all these years. My mind was racing back and forth thinking, "What would happen to this world and to heaven if these people with the same passion and life would worship the true God?" I started praying for their salvation, and rebuked the devil for their bondage. I think I did everything hoping that a big and powerful miracle from heaven would fall, and the whole place would become what I wanted so badly. After two hours, I gave them some money and came back home.

I could not sleep that night, as I started dreaming about them being on our worship team singing these new songs that Nepali people could connect with and love. It was life to my soul, and I was helpless. The next day I went there and they played for me again. A third day they played for me. After two weeks I realized that I was "broke" – financially and spiritually. I had even used our rent money just to hear them play again!

After a month or so I again felt like I needed to go to them, this time not as a tourist – but as one of them. I went to the club and asked them if I could join their musical community, but they laughed at me thinking that I was crazy! When they finally understood my seriousness, they told me that I could only be one of them if I learned to play one of their instruments, called Sarangi. I agreed, bought a Sarangi, and every day went to their club as one of them. One of the Gandharbas taught me to play the *Sarangi*.

Kingdom Dreams Fulfilled

In the midst of learning to play the Sarangi, I was learning about the Gandharbas and was interceding for them everyday. I desperately asked God to bring a breakthrough in their lives, and asked for His Kingdom to come. A few months later, a glimmer of light broke in.

One of their leaders asked me to come and pray for some sick people in his house. They had heard about my personal encounter with Jesus. Wherever we went, and prayed for Gandharbas, we started to see healing. It was a great testimony for them. Many began to give their lives to Jesus, and some became a part of our church family. After much discipleship, some started writing worship songs and became part of our worship team! We recorded two new, original Nepali folk worship albums. These songs were songs from their hearts. The Nepali people enjoy, understand and relate to these songs so well. When we play these songs in our church, the intensity and passion for worship rises like a wave and we see many signs of freedom in our people.

I have learned from my journey with the Gandharbas that the truest joy for a worshiper is to lead others into worship with you – worshipers from every tongue, tribe and nation.



NOEL AND DONNA ISAACS pastor the Kathmandu Vineyard in Nepal. Their deep desire is to see the poor and broken within their city come to encounter the living Jesus. They are a sister church to the Winnipeg Vineyard in Winnipeg, Manitoba, and are a welcome part of the Vineyard Churches Canada family.

The Restoration Of

BY DEREK MORPHEW

This article is the fourth and final installment in this series on Celebration. For the first three articles, see the three previous issues of our magazine, or visit us at ***www.insideworship.com*** *for Derek's complete article.*

The Retreat From The Dance

We have noted the attitude adopted by the Council of A.D. 692. Augustine made a similar attempt to eradicate dancing (1265 – 1321). There were perhaps valid reasons for these attitudes at the time, which we are now unaware of. In any event, they were not successful. In 1518 a plague broke out in Europe caused by a poisonous fungus, which developed on rye bread. This produced strange contortions of the limbs and people filled the streets with these strange movements. Many would go on for hours and then collapse and die. This strange dance, called St. Vitus Dance, was judged to be a demonic manifestation by the church authorities. As a result, attitudes to all forms of dance hardened. Dance became synonymous with the demonic.

The reformers opposed dance mainly because of their great stress on the preaching of the word as the focus of worship.

As the church retreated from the use of dance in worship, it was gradually taken over by secular society, and what was originally created by God for the praise of God became the property of men with no love for God. The secularization of dance is a direct result, not of the renewal of the church, but of the retreat of the church.

The Renewal Of The Dance

It was therefore most encouraging to see the restoration of dance in the twentieth century church. There are, in fact, a number of different modes of dance that are emerging within different traditions. Here one should bear in mind that the biblical terminology is flexible and covers a variety of movements. The Hebrew words for dance cover the following spectrum,

to leap or hop,
to play or sport,
to turn or whirl,
to circle i.e. in groups.

The term used for the latter, to dance in a circling group, is translated by the Latin "chorea", leading to the English "chorus". In the history of the church the "processions" of the Greek or Orthodox church continued the element of dance.

Today one may note the following variety of movements in worship. The Latin American Pentecostal churches practice dancing. As one might expect, these movements are rather rhythmic. In most indigenous African churches, a swaying, rhythmic movement is taken for granted as a normal way to worship God. In the British "restoration" movement, a free kind of hop on the spot has become commonplace. This is one of the only possible outlets when one is enclosed in the typical western church seating arrangement. The only way is up and down. In the liturgical churches, a more organized tradition of dance is emerging, based mainly on classical dance theory. Trained groups dance before the worshipping congregation. Then, of course, there is the re-emergence of Israeli dancing as a result of the growing contact between Christian groups and Judaism. Messianic synagogues have proliferated in the United States.

As dance is restored to the church, local congregational leaders will have to find the particular style they feel comfortable with. It will be helpful for Christian leaders to teach their people a correct Christian view of the body. The biblical tradition is holistic. Man is not viewed as a conglomeration of separate elements (body, soul and spirit), but as one whole being, able to express himself through body, soul and spirit (1 Thess.5.23). We are to worship God with heart, soul, mind and strength (Mk.12.30). As the Psalmist says, "My heart and my flesh, sing for joy to the living God" (Ps.84.2 NASB).

There is, unfortunately, a great deal of pagan Greek philosophy that has continued in Christian thinking, together with the ancient heresy of Gnosticism, with its separation of the spirit from the body. One finds Christians deducing from Jn.4.23 that worship "in spirit and in truth" means worship with the mind but not with the body, not with the "flesh". This raises a large subject that cannot be dealt with here. The reader may want to consult *The Spiritual Spider Web* (Derek Morphew, VBI Course, www.vineyardbi.org), which deals with the Gnostic problem. Let it suffice to say at this point that a rejection of dancing in worship may sound very theological and biblical but will reveal more about the non Christian influences on the thinking of the objector than anything else.

Current Ideas And Trends

The biblical concept of the body also militates against the "classical" Pentecostal idea of "dancing in the spirit".



Part Four

One seeks in vain for biblical justification for this term. We dance in the body (where else?) before the Lord as we are inspired by the Spirit. True, dance should proceed from a genuine joy in the Holy Spirit (Rom.14.17; I Pet.1.8), but this does not mean that we have to wait for some kind of special "dance anointing" to sweep us away before we dance. While organized dance groups are therefore certainly within the biblical tradition, the spontaneous release of dance amongst the worshiping community (a la king David) can be a wonderfully edifying experience.

The last thing that I wish to encourage is avoiding a slavish habit of having to dance at every meeting in order to prove that we are truly "liberated". Having to dance is just as silly as always having to clap or make a noise or whatever we do as a mindless ritual. I rather enjoy the relaxed style of most Vineyard services and find hyped worship exhausting. As a local church policy I support the idea that those who dance should do so in the aisles and at the back, so that the congregation is not forced to view them continually. Freedom is not exhibitionism.

Further, the true context for dance is a festival occasion. Celebration gatherings (various congregations coming together) are an obvious occasion. Those times when the particular leading of the Spirit in the meeting is towards joyous abandon before God are equally obvious.

Conclusion

We have tended to narrow the concept of celebration down to the area of dance. There is, of course, much more to celebration than dance itself and it would be a complete misunderstanding of my intentions were the reader to conclude that dance were some kind of personal "hobby horse" or "hang up". A general repentance about our total view of God, his wonderful salvation and the response of the church is rather in mind. However, it would seem that dance has become the "shiboleth" (Judg.12.6) issue that either opens churches up to celebration or closes them down into age-long monotony.

The words of Richard Foster, in his *Celebration Of Discipline* serve as a fitting conclusion.

"Far and away the most important benefit of celebration is that it saves us from taking ourselves too seriously. That is a desperately needed grace for all those who are earnest about the Spiritual Disciplines. It is the occupational hazard of devout folk to become stuffy bores. That should not be. Of all people we should be the most free, live and interesting. Celebration adds a note of gaiety, festivity, and hilarity to our lives. After all Jesus rejoiced so fully in life that He was accused of being a wine bibber and a glutton. Many of us lead such sour lives that we couldn't possibly be accused of such things."

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separation of the spirit from the body





CHRISTMAS
CELEBRATE WITH YOUR SENSES



Making Good Sense At Christmas

Crackling fires, whispered prayers, sweet aromas, familiar carols, favorite cookies and rooms full of laughter. No matter where you live, you're bound to find at least one Christmas, season-identifying factor in the short list above.

But what do the senses have to do with worship? Well, there is a reason that people love to go to Christmas parties. Melodic sounds, sweet smells, yummy foods and rich laughter all seem to characterize gatherings of friends and family. Biblically, God initiated worship "feast" times that seem historically to have been seasons of tremendous festivity. These feasts celebrated the mighty acts of God, and emblazoned them on the memory by enlisting all five senses in worship. Sometimes Advent and Christmas services in many churches feel less like a great worship feast and more like... a bad party. Try some of these sense-ordered ideas in your worship planning this season:

Touch Christmas

Have a traditional candle-lighting service, where each person (even the children) holds an inexpensive, drip-less candle (these can be purchased in any church supply store). Starting with total darkness in the room, light an initial candle, and pass a flame (representing the Light that came into the world) around the room. It is delightful to watch children's faces as the entire room becomes lit from one small flame, and is a very tactile memory for years to come. Or, give an inexpensive, but textured "Christmas Thoughts On Worship" card – one that folds and can sit in the center of their family table – to all those in the congregation.

Taste Christmas

Celebrate the touch and taste act of communion by candlelight, or less formally, have cookies and punch available before your Christmas Eve service. Some churches throw full-out parties, recognizing them as a part of their community's worship journey, complete with live music, food and entertainment.

Smell Christmas

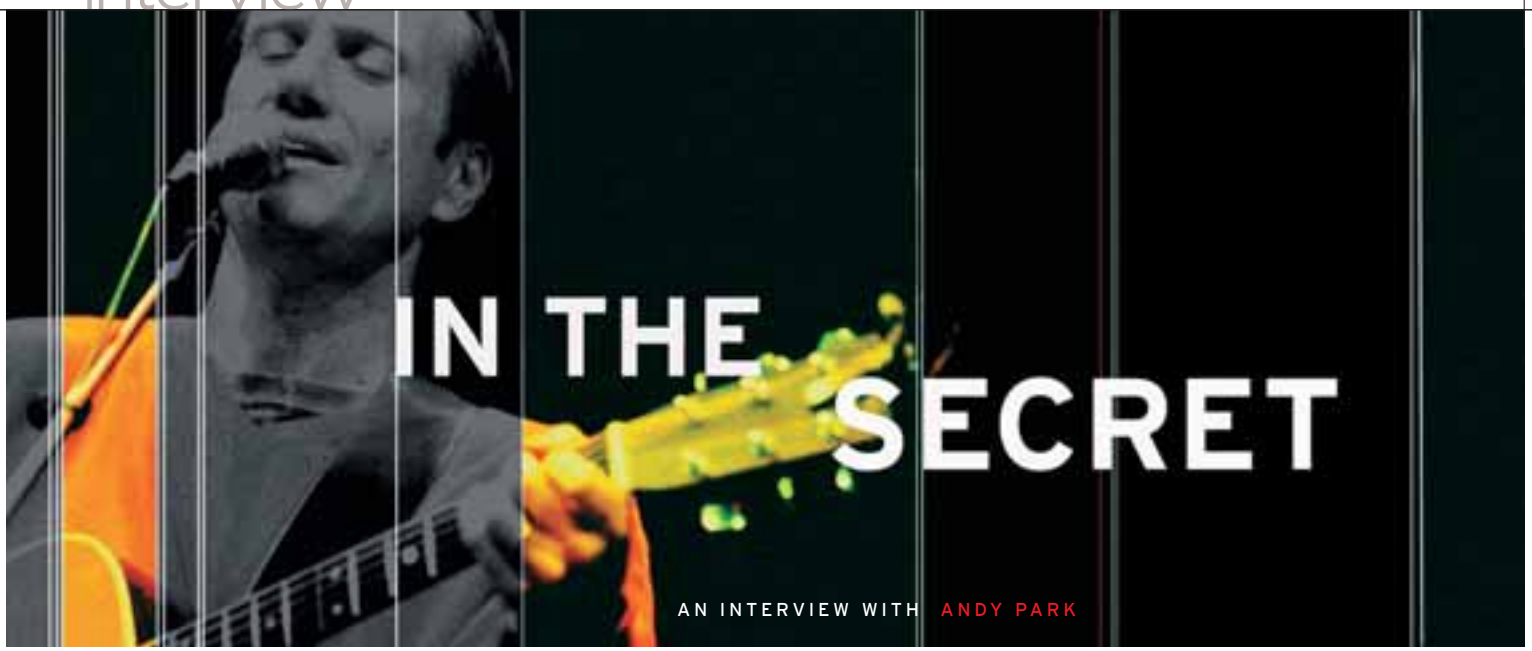
A few hours before the service, light fragrant Christmas candles throughout the sanctuary or gathering place. The hanging of winter greens such as pine branches or cedar garlands can bring a wonderful smell to an otherwise stuffy room.

See Christmas

The use of images, icons and fabric work can be much appreciated worship elements during services, giving the eyes something to meditate on during worship or the message. Consider commissioning a visual artist to make a piece throughout the year that can serve as an annual visual tradition for your ongoing Christmas worship gatherings.

Hear Christmas

Welcoming bells, mini-choirs caroling at the entrance, and live background music before or after a service can inspire a celebrative spirit within the gathering. Consider moving the band to use all "acoustic" instruments, or integrate classical stringed instruments, bringing uniqueness and simplicity to the worship set.



WORSHIP LEADING IS A PRIVILEGE

How do you, as a songwriter, turn an initial idea into a corporate worship song?

Turning an initial burst of inspiration into a song requires writing and rewriting, along with hard work, commitment, perseverance, and a willingness to make mistakes. It's not uncommon for me to have fifteen or twenty pages of scribbles and notes for one song. It can take weeks or even months to get it right. Even now, I'm working on a song that is probably ninety-five percent done, but it's still tedious because I'm sweating it out. Wimber told me it would be like that: "Songwriting is ten-percent inspiration and ninety-percent perspiration." He was right.

A great songwriter is willing to learn through trial and error. For example, I did the song *We Exalt Your Name* once or twice in church but I didn't really like the chorus. So I put the song down for a whole year until I wrote a new chorus. Only then was the song finally done.

As a seasoned worship leader, do you have any words of wisdom for an emerging worship leader? Anything they should bear in mind as they take a greater role in their church or small group?

Worship leading is a privilege, and that's something I am constantly reminding myself of. During my last recording project, I kept thinking to myself: "Why do I get to do this? It's amazing."

We should always be thankful for the opportunity, whether it's eight people gathering for an 8 a.m. prayer meeting, or eight hundred people at a conference. We are never entitled to anything – the platform is not our "turf." It's something that belongs to God, and we should always look for ways to share it.

Being teachable is another important asset. Grow where you're planted; serve in the church. Emotional passion comes and goes, so long-term commitment is vital. Don't let the ministry become more important than God. If you're anything like me, you can find yourself working really, really hard to be successful. All of a sudden, I realize that I'm a little out of whack—I'm putting way too much energy into turning out a product. I just need to be a friend of God, loving my wife and loving my kids.



ANDY PARK is one of today's most well-known worship leaders and songwriters. His new CD is part of Vineyard Music's new *Vineyard Voices* worship leader series, and is entitled *In The Secret*. Visit us at www.vineyardmusic.com to order.

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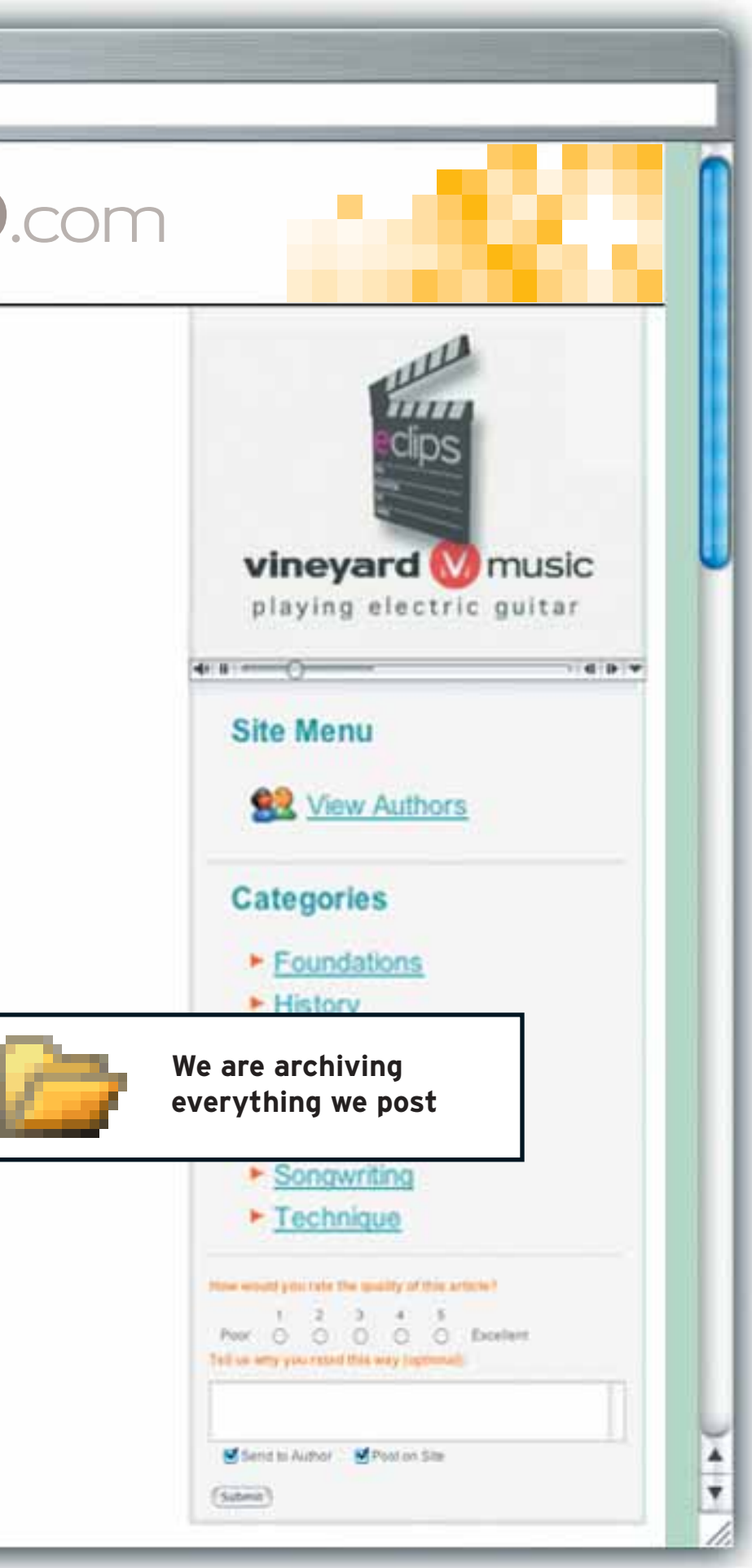
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We're committed to you, and to fulfilling the mandate God has given us at Vineyard Worship Resources and Vineyard Music:

"Vineyard Worship Resources is the resource arm of Vineyard Music and exists to bring you the best of the Vineyard's experience in worship. Drawing from sources both past and present, our mission is to equip the local church in providing meaningful worship opportunities for people to encounter God intimately. Through* Equip *(multi-media resources), Inside Worship™ magazine (print resources) and* InsideWorship.com *(web resources), we seek to be a full-service worship resource to local churches across the globe."

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Three-Word Lessons For Worship Leaders And Teams

Keep The Tradition
Holiday times are special, on some level, to most of the people in your congregation. Honor timeless traditions such as familiar songs and scriptures in the planning of your worship sets.

Flavor The Familiar
Most people are willing to go somewhere new in worship if they start with something they are familiar with, and are slowly led along. Initiate change by beginning with where the people are at, and then make subtle changes over a long period of time.

Style The Sound
Many teams and musicians are comfortable playing in one "style" of music. Use special events, themes and seasons to experiment and stretch your wings – an acoustic bluegrass worship set, a string quartet first service, or a "looped up" celebration evening.

Strengthen The Weary
Remember that when people enter any gathering to worship, they come from a variety of places – both physically and spiritually. Tend to their needs by planning sets that give the truck driver, the single mom, the CEO and the street guy a place to meet with God.

Open Your Eyes
Many worship leaders, out of insecurity, close their eyes as they lead a worship set. Try keeping your eyes open through a whole set, and see if you don't begin to perceive the congregation's engagement in worship in a new way.

Where Passion And Music Meet

AN INTERVIEW WITH DAVID RUIS

Sometimes in the worship community, there can be a strong focus on musical excellence. Would you give us your perspective on the union of technical proficiency and artistic passion?

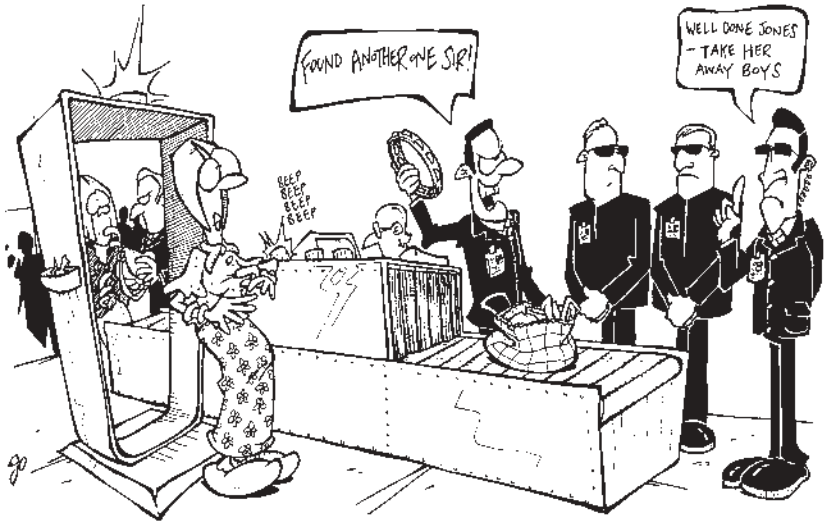
David: There must be a pairing between technical excellence and passion that happens in music. You can't, for the sake of passion, blow off technical excellence. But when technical excellence lacks passion, something doesn't resonate well.

Look at the great historical example of Mozart and his counterpart, Antonio Salieri, in the movie, *Amadeus*. I know it's a bit Hollywood, but here you have Mozart. He had technical ability, but what brought him to impact the popular culture of his day was his passion. Salieri, who some historians say was technically superior to Mozart, was uptight, stressed, competitive, and was so consumed by technical excellence that his zest for life/passion didn't fill his music. Which one of these men do we know about today? We know about Mozart.

If we care about what God is looking for, He takes high value in it. In John 4, you've got Jesus and the woman at the well reflecting on worship. She's unlocking a longing in her life and a desire to meet with God. She's confused about what she's been told. Her ancestors told her "You go to the mountain to worship." The Jews said to go to the temple. She's wondering, "Where can I go to find God?" Christ answers that the Father is seeking those who will worship Him in spirit and in truth. Since God is spirit, those who worship Him must worship in spirit and truth. "Spirit and truth" refer to something a whole lot deeper than emotions and doctrine. They refer to the deepest part of our being. That is why only those who've been touched by the blood of Christ can truly worship God, because outside of Christ, our spirit is dead. We're dead in trespasses and sin. It's the Spirit of God that quickens us, and makes us alive through the redemption of the blood of Christ. There was a whole part that was separate and cut off from God that is now awakened, and it is from that place we worship.

Paul says, "I pray with my mind. I pray with my spirit. I sing with my mind. I sing with my spirit." The place of the spirit is a place of deep life and real passion – but it's not esoteric spirituality, or mysticism. It's not theological knowledge or doctrinal purity. Christ is looking for honesty, and complete vulnerability, and that's where passion comes from. Passion is not just good for us; He's actually looking for it.

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TIGHT SECURITY AT THE WORSHIP CONFERENCE

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// EMMANUEL

A Celebration Of Christmas

Drawing from the best of Vineyard Christmas music, EMMANUEL blends traditional with modern, encompassing some old favorites like *Away In A Manger* and *O Holy Night*, and two fresh new songs that are sure to become Vineyard classics.

The brand new song, *Emmanuel (Our God Is Here)* features the angelic voices of children to remind the listener that our God is here with us, while the other new song, *Unto Us* is a modern proclamation of the good news of the birth of Christ.

Listeners young and old are sure to enjoy EMMANUEL and it'll make for a great gift for friends and family.

// IN THE SECRET - ANDY PARK

As a modern worship pioneer, Andy Park's celebrated songwriting and worship leading skills have touched multitudes of people around the world. His songs have been sung in thousands of churches large and small, and have also been featured on numerous gold and platinum records (SonicFLOOD, WOW Worship Blue and Orange).

This Vineyard Voices release features fresh, new recordings of some of Andy's most familiar songs, including the title track *In The Secret, Blessed Be The Name,* and *Yahweh* along with Andy's newest song, *Have Your Way In Me.* From the joyful exclamations of *The River Is Here* to the humble and broken cry of *Yet I Will Praise,* this second installment in the Vineyard Voices series beckons the listener to enter into the worship experience wholeheartedly; coming away with a new understanding of God's love, power, and acceptance.

// HOME AGAIN DVD A / B

Home Again A & B are easy-to-use instructional DVDs, featuring a collection of top Vineyard songs arranged specifically for small groups. These DVDs are the follow-up to the *Home Again* CD series and are led by some of the most well known Vineyard worship leaders in the world today. Simple, acoustic recordings of both familiar and new worship songs; each one arranged with you and your small group in mind. It's just as if the worship leader is right there with you!

Featured Worship leaders from the US, UK, and Canada include *Randy Butler, Sheri Keller, Michael and Helen Frye, Brian Doerksen, David Ruis, Andy Park, Brian Thiessen and Monique Tute.*

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