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Book Sample Only

2011 Ultimate Worship Resource Guide: Songs & Media Edition

The ultimate, edited guide of where to access and purchase church worship resources for leaders, ministers, planners, media techs and musicians.

Kim Anthony Gentes

2011 Ultimate Worship Resource Guide – Songs & Media Edition : The ultimate, edited guide of where to access and purchase church worship resources for leaders, ministers, planners, media techs and musicians.

By Kim Anthony Gentes

Research: Martin Caffrey
Interior Illustration & Artist Photo: Matt Frise (www.mattfrise.com)
Editor: Dan Wilt

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KimGentes.com
6029 Stags Leap Way
Franklin, TN 37064
USA

Contact: wrg@kimgentes.com
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The Development of Modern Worship Music Resources: Impacts of History, Style, Promotion & Technology

While this book deals directly with many specifics aspects of resources related to music and media, my reason for serving the church in worship resources is deeper than music and products. The goal of resourcing the church, for me, is to see it become captured with its holy passion once again – a fervent, world-changing love of God. It has always been my goal to resource the church, and thereby to see the church change the world.

If you are interested in understanding more about the development of worship music in the last 40 years and how that change impacted church music resources, read on. If you would rather get right to the reviews and research, feel free to jump immediately to page 59 and read about "The Rating System" that we use in our reviews and the reviews themselves, which follow thereafter.

In the journey of resourcing the local church, we can learn much by looking at the brief history of changes that have taken place in the last 40 years – a timeframe in which church music has changed considerably. These changes are important to review, since they directly impact the music, media and resources that have been in a constant state of flux for the last three decades. It is not enough for us to a simply recognize that church music style has been changing, but one must also recognize that the methodology for implementing church music has changed drastically for the leaders and musicians involved in the worship services in local churches.

If the change in style and methodologies in our musical liturgy were not enough transition, technological advancement would

guarantee change to our local churches and ministries. While cultural changes were impacting music and style in the church, science and technological changes also began to exert their influence on our local churches.

Lastly, the way in which songs would become popularized for local church use has changed drastically as well in the aforementioned three decades.

These four things: the historical change in music style (across the decades of the 60s through present); the change in the popular liturgical music tools and methodology; the technological changes in music and media; and the change in promotional channels for popularizing worship songs are the areas we will cover. These areas of change simultaneously impacted and transformed church worship music and media. Each of these is dealt with in this following section.

The view presented here is reflective of my particular expertise and fields of work – church music resourcing and technology. Through a series of circumstances (and, I believe, God's direction), I have had the unique opportunity to participate in a number of different professional fields that stretched across the gambit of change that was occurring in local church worship and music ministries.

As a music industry insider, local church worship leader, professional technologist and business leader, I had the privilege of having contact with literally tens of thousands of churches in the last 15 years.

A word of clarity – while the perspective presented (mine) is specifically attuned to what has happened in church worship and music ministries, it does not reflect a complete survey of all Christian church music or all traditions, and is most certainly

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Traditional to Popular

Moving away from organizations and people related to church music in the last three decades, the origin of contemporary worship music was also the result of a broad shift in musical styles. This change in style was not distinct (nor could it be) from its implementation in local churches. Playing different music required different instruments and methodologies. This change was typified by a shift away from 19th and 20th century classical and traditional forms of musical liturgy which involved largely piano and choir-based, multi-part vocal applications in its songs. The transition was made to a style that matched the musical and vocal nuances of popular music as it was developing from the mid 60s until the present day. Originating from campfire songs with the sound of 60s folk music stylings, these simple songs were easily played by musicians and easily learned and sung by the congregants of churches in which they were played.

Critics and proponents of older church music styles (such as hymnal traditionalists) have criticized the more modern musical style of worship music as being lyrically simplistic. Some even believed that updating the musical style of church music was somehow denigrating to the sacredness of the old forms of chants, hymns and traditionally prescribed songs often assigned for use in many Christian denominations.

This conflict between church music traditionalists and modern church music proponents became popularized in the last 20 years as the "worship wars," which encompassed a broader set of issues

but was typified by the stylistic differences of musical genres held by the varying parties.

But church music did change, and the more popular sounds of folk and rock music became a norm of the new worship music style.

The Worship Service's Changing M.O.

Worship music not only brought a shift of musical style into the church, it forced a change in the *tools* and the *people* needed to play the music. Traditional and classical forms of worship music often required classically trained musicians (centered, often, on the piano) and choral singers with multi-part vocal harmonization skills (SATB). The new worship music changed this by utilizing:

- the acoustic guitar,
- simple, melodic song writing,
- garage band musicians and ensemble formats,
- and the chord chart.

These changes in the way church music was learned, played and disseminated had a dramatic effect on the musical liturgy of the Christian church in the modern western world.

The Acoustic Guitar

The introduction of the acoustic guitar as a new primary instrument made the music portable and accessible in almost any venue, where the previous piano-based liturgy was limited to church sanctuaries, meeting places and a few homes. This shift alone helped this new church music to mirror the wildfire spread of popular music that happened throughout the last half of the 20th century, when the influence of the guitar dominated the cultural strata of music in North America and Europe.

Simple, Melodic Songwriting

The predominance of simple, melodic writing in songs was an early earmark of this music. This diverged from the extensive and almost exclusive use of SATB choral applications for vocal parts, which had predated worship music. This new simplicity contributed greatly to the musical style's popularity among congregants who found the music infectious and memorable, also mirroring pop music's influence through the 20th century.

Garage Band Musicians

A corollary factor in the musical style change included the extensive use of non-classically trained musicians (garage band and self-taught musicians) in congregations which espoused worship music. Propelling this was the introduction not only of popular music styles, but the huge influx of tens of thousands of "hippies" (converted through the Jesus people movement of the 60s and 70s) into churches across America. With them, and the growing popular

music culture in the US, garage band musicians poured into churches.

The Chord Chart

The use of the chord chart as a common method of transcribing, distributing and learning new songs came to fruition inside the church with the praise and worship revolution. Originating from the popular use of fake books in folk music and general music culture, chord charts also moved in to the church. With the use of chord charts in the 90s, church music began to be shared and distributed quickly. Much to the chagrin of the church music publishers, this was accelerated by the use of photocopying in the 90s, then by the instant reach of the internet after the turn of the century.

This is not to say the chord chart has overtaken use of standard piano and vocal scores in the church. Those formats remain very much alive. As worship music has matured in its form, the musical style has actually become more complex in the last 15 years, in contrast to its early very simple forms in the 70s and 80s. The use of chord charts will continue to flux as the music form evolves.

More Changes Facilitated by Technology

The change in musical style and methodology was relatively easy to measure from one perspective – church resource sales. As churches moved from traditional style hymns to popular choruses of the 80's, then praise and worship songs of the 90s, and modern worship anthems in the last 10 years, those changes were reflected in what churches purchased for their worship ministries.

Hymnals did not disappear completely, but the transition to lyric-based song aids for the congregation ushered in a new era in worship for churches the world over. For over two hundred years the hymnal was the guardian of Protestant church music for both the members of the congregations it served and the ministers who employed it. The hymnal's supplanting dispersed its responsibilities in two ways – church members moved away from its use as a lyrical guide and ministers moved away from its use as a musical source.

Church congregations began to use projection screens (and later video screens) to follow the songs of the modern liturgy. This began with overhead transparencies (in the 70s and 80s), slide projection (in the late 80s and early 90s), TV screen projection (only by larger churches in mid-late the 90s), and eventually (by 2000) software-driven computer displays using software specifically built for lyric presentation. By the end of the millennial decade (2010), the majority of churches in North America had begun using some form of multimedia presentation system.

During this same time, church musicians and leaders began to use modern songbooks, lead sheets, chord charts, even Nashville Number System charts as musician resources. This began in the

form of large collections that largely mimicked the hymnal predecessors' gathering of hundreds of popular songs, only this was filled with praise and worship choruses. *Maranatha Red Book*, *Maranatha Green Book*, *More Songs for Praise and Worship*, *Integrity's Hosanna* volumes and *Vineyard's Songs of the Vineyard* were examples of songbooks that mimicked the hymnal format of large collections of songs.

Those large collections became unwieldy and expensive as the pace of music introduction quickened (with the popularity of worship music growing through the late 80s through mid 90s). Churches began to rely more on continuity clubs during this time, garnering music resources from *Integrity's Hosanna* club, *Vineyard's Touching the Father's Heart* series, and the continued *Maranatha Praise* series. These were supported by a technology shift from cassette to CD audio.

By the end of the 20th century, the internet was in full swing. Access to legal and illegal digital copies of music was exploding. Onstage audio, online purchasing of gear, cheaper digital mixing equipment and other technology changes were propelling the church music ministries into a digital age.

While most musicians were not getting their new song repertoire exclusively from the internet, any audio music resource was quickly accessible online (legally or illegally). Collections of musician resources were soon sold in digital formats (PDFs online, CD-ROMs with vast libraries and software programs with musical tools). In 2001, WorshipTogether.com began releasing online "how-to" videos allowing members to view instructional "New Song Café" episodes which explained how to play new songs. By 2005, YouTube had launched its popular video streaming service. In less than two years the internet provided a huge collection of "how-to" videos (on YouTube and others), allowing instant access

to learn songs quickly by the large and growing contingent of non-classically trained musicians that filled the volunteer and paid ranks of church music ministries.

What happened in three decades (80s, 90s and 2000s) is that both the church musicians and church members quickly incorporated changes in media and music technology to facilitate their needs in the worship context. While the strict use of a hymnal remains in place in some churches, its inflexibility as a tool for local churches ultimately became the cause of its demise, in the face of technological solutions which completely transformed the church ministry tool set and the congregational worship experience.

While there are many benefits to having the flexibility afforded by technology, it is clear (and can be seen clearly on page 54 in *Figure 1 – Forty Years of Church Music Resources*) that the fragmentation of church worship resources into so many components has ironically become as painful in its complexity as the hymnal was in its inflexibility.

While this was relatively clear to see for someone involved in church music resources, it was painfully unclear to many entertainment music labels who tried, often unsuccessfully, to sell products into the "church music" resource world in the last 15 years.

Despite their misunderstanding of the church music resource market, entertainment music labels (and the Christian pop artists on their rosters) would eventually gain influence in bringing new worship songs to the church through the use of radio, as we will see in the next section.

Changes in Promotional Channels for Songs

The last major shift in church music that was occurring in the previous three decades was the way in which new songs reached the local congregations.

The Hymnal As The Song Source

Since the Protestant Reformation, books of liturgy and prayer grew up connected to specific denominational groups. Hymns were no different. They were prescribed through the tradition you belonged to, and the release of a new hymnal volume was a major undertaking for both publishers and churches.

For generations of Christian worshipers the hymnal provided the lyrical guide for congregants, the music source for the musicians (mostly piano), and the song source for leaders developing their repertoire. The changes that accompanied modern worship forced the functions embodied by the hymnal to be disseminated into several different functions, as can be seen in *Figure 1 – Forty Years of Church Music Resources* on page 54.

Word Of Mouth

With the advent of popularized worship music, from the 70s forward, the minister's reliance on the hymnal as the repertoire for the local church began to change. Through most of the 70s and 80s much of the popularization of new songs came simply through word of mouth. One remembers songs like "Change My Heart O God" (by Eddie Espinosa) or even parts of songs, like the chorus

of "Awesome God" (by Rich Mullins) making it to local churches by a friend's recommendation. The great songs spread like wild fire through the tinder dry American church.

Early Continuity Clubs And Events

By the early 90s each of the three major worship music publishers (Integrity, Maranatha and Vineyard) were capable recording and publishing organizations. The advent of digital audio (CDs) and other technologies allowed recordings to improve so that live settings gave good demonstrations of the newest songs. Continuity clubs proliferated new songs to the churches through regular releases of new albums with corresponding songbooks. These clubs became the new repertoire song source for churches.

The popularity of continuity clubs waned in the late 90s when the best new songs began appearing in separately released projects, such as *Worship Together's Revivial Generation* series. By this time, the use of internet marketing (via its WorshipTogether.com site) and touring events had become a primer for new songs, as Worship Together rose to promote the songs of the writers from Passion, Kingsway UK and other EMI labels.

Radio Writes the Playlist

With the popularity of worship music reaching its apex in the first five years of the 21st century, CCM artists Michael W. Smith, Sonicflood, Third Day, Chris Tomlin and others had driven the songs to popular Christian radio. This signaled the most recent shift in the source of new songs for church repertoires – Christian radio.

Music Industry Struggles

During the first decade of the 21st century, the music industry (including the Christian and worship music genres) became the first media victim of the internet age. A number of companies involved have imploded or merged. The music industry found itself under siege from rampant illegal copying and downloading of songs. Soon, revenues were evaporating and financial statements were hemorrhaging red ink. Previously large music companies were now remnant staffs servicing only the most popular artists and repertoire.

Some companies are still producing resources but only for a few remaining very popular brand names such as Hillsong and Chris Tomlin, which continue to garner significant exposure through radio play of their songs.

Radio Continues

Recently, some music has become popular through association with influential church ministries, such as Bethel Church's Jesus Culture music, New Life Colorado's worship department, Kansas City's IHOP /the Call events and a few large national conferences around North America such as Passion events.

While websites and online marketing continue to promote new worship songs, these are not as broadly impacting on their own. Christian radio, along with popular brands/influential ministries, continues to be more effective in supplying new songs to North American churches.

How The Hymnal Was Replaced

"Why does all this history matter?" you may ask. Hopefully, the answer is now clear to you. This change has had a crucial impact on worship and music resources.

It is clear that four major areas of change have altered church music and resources irrevocably:

- **Style**: historical change in music style – hymns to popular music
- **Methods**: change in liturgical music tools and methodology – piano and choirs gave way to guitar-driven rock bands
- **Tools**: technological changes in music and media – hymnals to computer driven screens for the congregation and digital PDF sheet music and online audio for the musicians
- **Repertoire Source**: change in promotional channels for popularizing new songs – hymnals gave way to continuity clubs, popular events, and eventually Christian radio as the promotional vehicle for songs to the local church.

As the following diagram illustrates, each one of these areas was previously governed by the hymnal. As we have said, the hymnal was the lyric source for congregations. This has now changed to computer drive video screens (and software). The hymnal once was the music source for the organist or pianist. That changed to

separate musician songbooks and collections, and is now PDF sheet music and online resources. The hymnal was once the source for songs in developing a local church repertoire. This has now changed to radio (and some internet promotion).

With the development of modern worship, much of the hymnal functions were replaced by a number of other resources. The result was an explosion of need in worship resources. With so many resources available, it soon became confusing for churches to understand how to make good decisions on which resources were best for them.

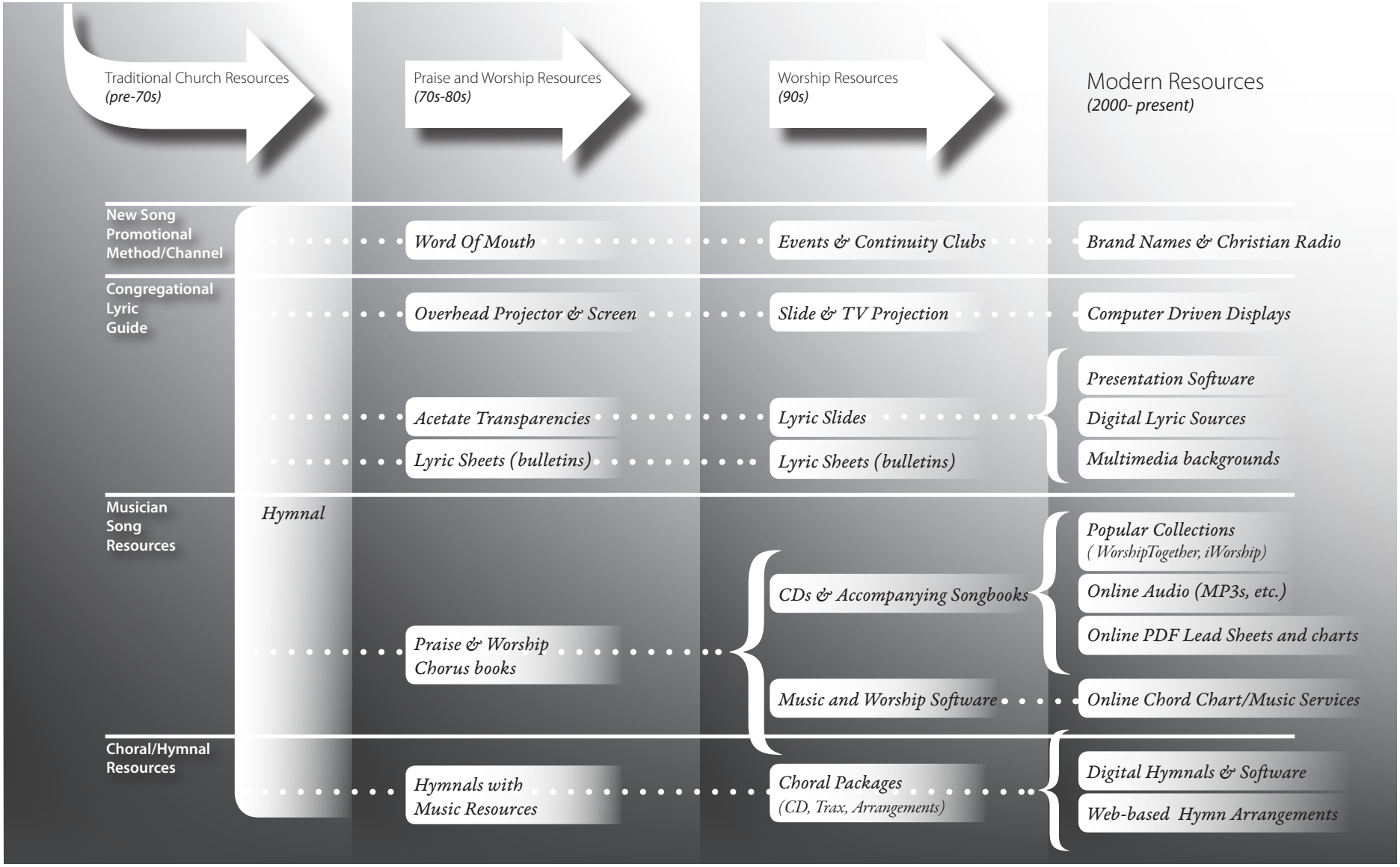
It is out of that need that this book has been written. My hope is that the pages of this book help to save you time and money in searching for the resources you may need for your local church.

Hymnal to Digital: Timeline Of Worship Resources

Much of what we have explored in these sections explains how the hymnal has been replaced by other tools as the primary worship resource of most churches. This does not mean the hymnal is gone or is without value. In fact, for churches that choose to use the hymnal, it can be a simplifying, helpful resource that rids them of the complexities of many "modern" solutions.

The following diagram details the transition through the recent decades for many churches. One benefit of viewing the changes in worship resources this way is that it allows us to see how the functions of the hymnal dispersed into the various online, digital and media resources that exist today.

Forty Years of Church Music Resources.



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Where To Acquire Songs: Online Access And Purchase

Finding and researching songs is not enough. To use songs in your local church, you will need sources that allow for legal access to online versions of songs or purchase of the songs and resources. In this section, we have listed what we believe are the best sources for you to access and purchase those songs. The examples are notable entities that offer a large selection of worship songs available for purchase or access online. You will note that in this section we only list sites that allow you to acquire legal song content. We do not list sites that illegally allow access to sheet music, chord charts or MP3s that are used without the permission and licensing of the publishers/labels. All sources listed here are legal in that regard, according to our review of the site and checking with the music companies for verification.

WorshipTeam.com

★★★★★



WorshipTeam.com is an online worship planning service, with tools for your entire worship ministry. This includes giving you legal access to both chord charts/lyrics and full length audio to thousands of worship songs (including the latest). You can print off chord charts and lyrics, and play full length audio of any song from its database of over 6000 worship songs (and growing) which are preloaded into its song database.

Includes publishers and labels such as Vineyard Music USA/UK, Integrity Music, Word Music (Fervent, Word, Myrrh), Vertical Music, Hillsong Australia, EMI CMG (sixsteps, Sparrow, Worshiptogether), Kingsway Music UK, INO Records, Jesus Culture/Bethel Music, Ardent Records, and dozens of others. Song lyrics are instantly exportable to Media Shout, EasyWorship, ProPresenter and other display software databases.

While WorshipTeam.com provides songs with its service, songs are just one of its components. It is a complete planner, with scheduling, and other features. Pricing varies by the size of your worship team, and the first month is free. Canceling the service at any time is a simple and a pain free experience. Details, free trial, FAQs, and more found at:

URL: http://www.worshipteam.com
Review: **SM9**

PraiseCharts.com

★★★★★

PraiseCharts.com (sheet music and praise band arrangements) offers thousands of individual worship songs available for online download purchase via their web site. For their song titles, they have written lyrics, chord charts, lead sheets, worship choir charts, praise band arrangements, jazz band arrangements, and full orchestrations available. Plus, they have a wide range of audio tracks to complement the charts.

This site has a regular feature of a free sheet music and audio track download for joining the site (free).

PraiseCharts has been *the undisputed leader of the print music arrangement category for modern worship songs* and has recently added the entire catalog of one of the other providers in the online worship music genre (WordMusicNow) to its site. Absolutely worth checking out.

URL: http://www.praisecharts.com
Review: **SM10**

Phone: (800) 695-6293
Mailing address: PraiseCharts
Suite 123 #505-8840 210th Street
Langley, BC V1M 2Y2 / Canada

LifewayWorship.com

★★★★☆

LifewayWorship.com allows users to arrange (via Songmap), purchase, download and print flexible, music arrangements, audio MP3s, backing tracks and multi-tracks for worship teams, choirs, praise bands, and orchestras. They also have lead sheets, chord charts, Power Point lyrics, and other formats on selected songs.

This site has a regular promotional feature of a free PDF lead sheet (called a SuperChart), MP3, or even an occasional downloadable video.

The main power feature of this resource is its online drag/drop arrangement tool for audio files (called Songmap). You can *literally create an audio track by dragging and dropping components of a song* around on the screen. The audio is professional and perfect for local churches that need audio reference customized.

URL: http://www.lifewayworship.com
Review: **SM12**

Phone: (800) 436-3869
Mailing address: LifeWay Worship
1 LifeWay Plaza, MSN 126,
Nashville, TN 37234-0126

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Software/Digital Files Song Sources

Here we have listed some resources of note that contain Software/Digital Files. These are things that one purchases and then uses with a computer. These items typically contain compilations of more than 50 song titles in their respective contents. Most of these products feature PDF formatted sheet music, chord charts or lead sheets and some also include audio samples of the songs. Be sure to review them for details so you know what to expect. These are all chosen based on their application as extensive libraries of the representative songs, and provide the resource in the software or digital file format.

X.0: The Digital Hymnal for the Modern Worship Generation (DVD-ROM/Book/CD)



DVD-ROM of piano/vocal/guitar, lead sheet, and chord chart PDFs with accompanying four-color retrospective book and audio CD. Published by the folks at Worship Together.

Contained within the high-quality packaging of X.0 is a complete overview of the entire Worship Together catalog, numbering over 700 songs. Opening the textured thick-stock box reveals a full-color collector's book filled with information, photos, and interviews about some of the biggest worship songs around today; a companion CD is included containing original master recordings of all the songs discussed. Inset behind the book is a *DVD-ROM containing a whopping 719 songs from the past ten years* of Worship Together, in piano/vocal/guitar, lead sheet, and chord chart format. These PDFs are tied together by a slick, searchable, cross-indexed interface that includes all the information you could want, including theme, tempo, key, scripture reference, writers, and more. The product is available online at:

URL: http://amzn.to/fZDBeS
Review: **SM26**

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