

## STAND FAST IN THE LORD!

Isaiah 62:10

Go through, go through the gates  
Prepare ye the way of the people  
Cast up, cast up the highway  
Gather out the stones; lift up a  
Standard for the people

In 1992, the **Lord** gave me this scripture concerning "**Bloom In The Desert**" Not fully understanding , I tucked it away and waited - (something I have had to painfully learn over the years.) This past summer it "popped" out of the **Bible** at me repeatedly as I was compiling the teaching syllabus. One day I was staring at notation of octaves, seeing them on either side of the scale. I saw the octaves as gates and a thought struck me. These are the gates by which we enter in praise by means of the praise platune. You ask "What is the praise platune?"

## STAND FAST IN THE LORD!

The following lesson is the format I as well as the teachers under me use. We are open to improvement, but this procedure has produced good fruit consistently to the glory of God.

A “**Praise Platune**” consist of 7 consecutive notes of the musical alphabet either ascending or descending. These seven pitches or tones are named after the first seven letters of our alphabet **A B C D E F G** . Repeat **A B C D E F G**, seven notes in succession that repeat, comprise the **Diatonic scale**.

This makes me think of Psalms 119: 64. The palmist said he would **praise the Lord seven times a day**. Each time we sing or play and worship the **Lord** we put the praise platune into action and bring praise and glory to the throne of God. If you haven't looked around lately we are in the midst of battle and have need of going forth in warfare. The “Praise Platune” helps us do warfare in the Spirit.

Choose any tone or key on the piano. From that pitch proceeding seven tones up or down the piano, the eighth tone will be a **repeat in name** and the closest in pitch to the first note, only raised or lowered one **octave**. An octave is the interval from one pitch or tone of the same name to the next tone of the same name, either up or down from the starting point.



### Gateposts

You have a doubling affect of name and close similarity of pitch . An octave proceeds either from space to line eight notes or line to space. The octave is our **gatepost**.

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## STAND FAST IN THE LORD!

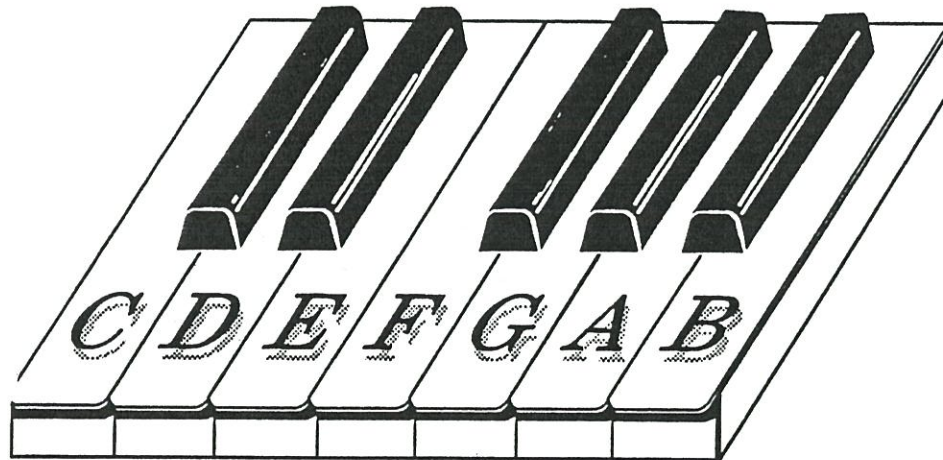
As you continue the octave is the gate. Here the "Praise Platune" begins to march in organization drills called **scales**.

A **scale** is a series of tones proceeding (ascending or descending from the first tone) in a systematic (fixed) pattern.

It can either ascend or descend within an octave. Depending on the pattern, it will form either a major or minor scale. Music in the Western World comes from the Greek diatonic scale of seven tones repeating on the eighth. Using the concordance, I found the meaning searching for another word. Dia, means channel (of an act) and tonic begins the technical degree name of the first tone in a scale.

**\*Channel of the tonic** This means it is central in its relationship to the other notes in the key. The music trend for the most part of the 1900's has moved away from this, you can draw your own conclusions.

Within a given key you will always have five black keys (tones) and seven white, whether played or not.



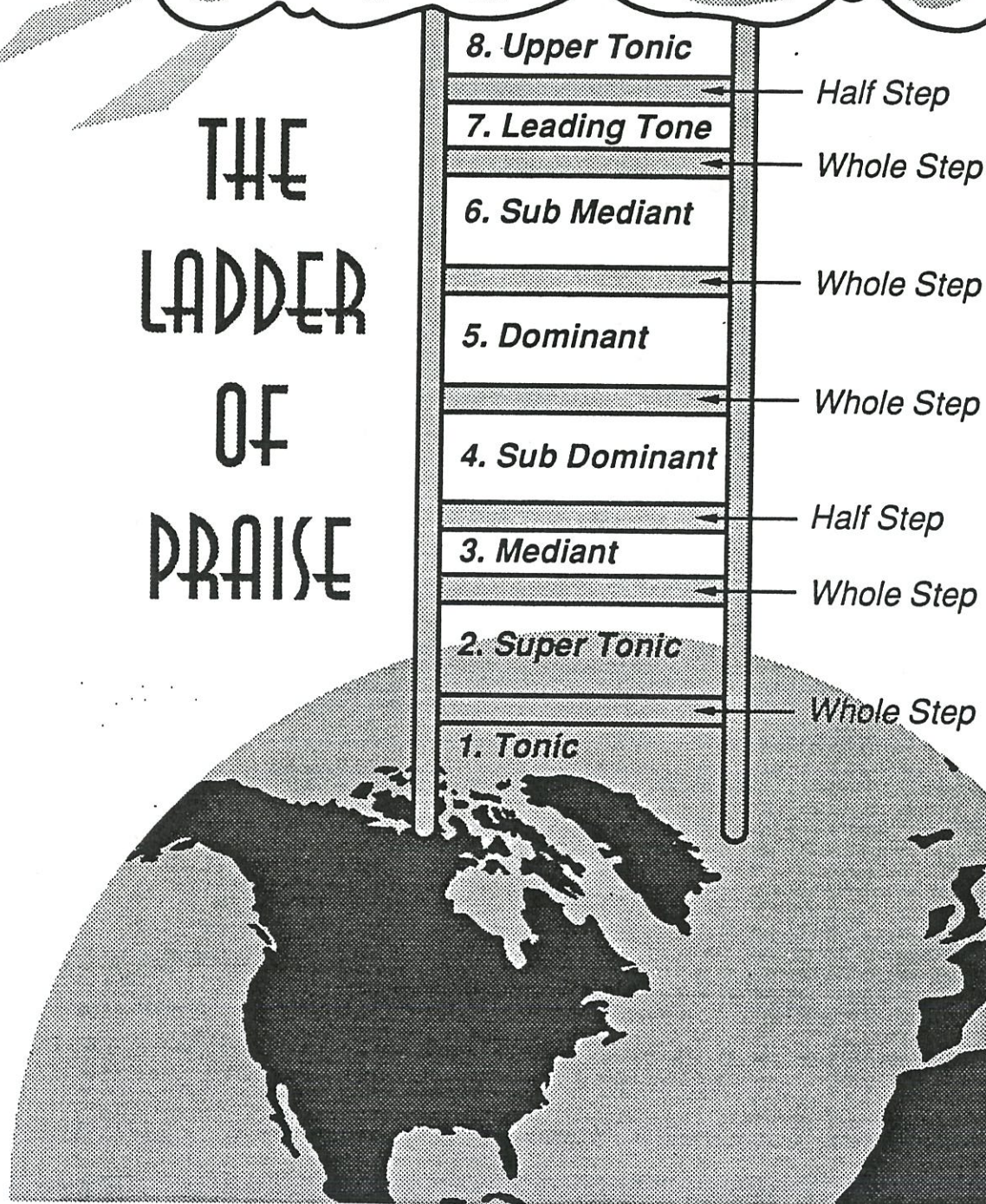
There are 12 half steps or semi-tones held within the scale.

The Italian word for scale is **scala**. This means ladder.

\*(If you want to know more about this subject research **Tonality**.)

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# THE LADDER OF PRAISE



## STAND FAST IN THE LORD!

The reference to ladder in the Bible means ladder or staircase which means to mound up, cast up, make plain, raise up exalt, extol. As you do the ascending-descending pattern it rather looks like a mound. With your pencil, draw an arch  $\frown$  over the scale pattern.



Other Bible references to scales leads us to meanings used as armor, covering, shield as an opposing a force “against the enemy”!

It is also used to mean “ balance beam” - God’s justice as the law giver. (See article on “**Preparing the Habitation**” at the end of this chapter.

Remember our scripture from Isaiah 62:10

Go through go through the gate - said twice (as in the doubling of the octaves?) Prepare a way (Jeremiah 6:16 ) for the people, cast up, cast up the highway - the pathway from one key to another - spiritually a way of holiness as unto the **Lord**, gather out the stones - make it smooth as possible, remove things that would cause stumbling - Lift up a standard - a banner for the people - so they will see and know where to follow.

These musical scales are important for ear training as well as sight reading. They teach flexibility and dexterity to our fingers.

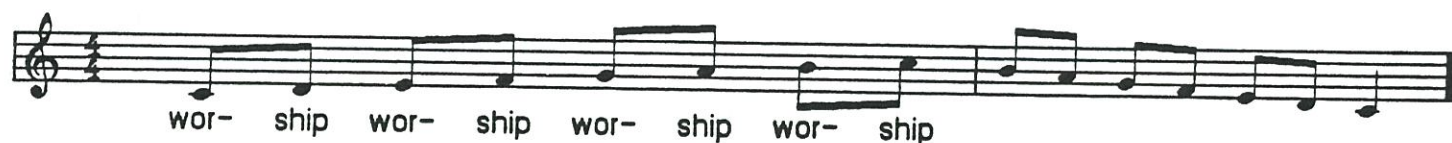
There are wonderful books of scales. I recommend Laura Benner’s “**Make Your Own Scales and Arpeggios**”.

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## STAND FAST IN THE LORD!

Alfred has a brand new book out that has certainly shortened my work. It is called "The complete book of Scales, Chords, Arpeggios, and Cadances # 5743". Begin with one scale for the first couple of weeks, and then begin to add and master them at your own pace.

A wonderful way we have enjoyed counting is to first count each note of the scale as a quarter note in even time up eight notes and back. Then double your speed evenly up eight tones. When this is mastered double your speed again so that four sixteenth notes equal 1 beat. It's fun to sing these too, for voice and ear training as well!



# The Altar of Praise

Take the notes in joyful tones and let them stand for stones to build an altar

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef is a sequence of eighth and quarter notes. The lyrics are printed below the treble staff.

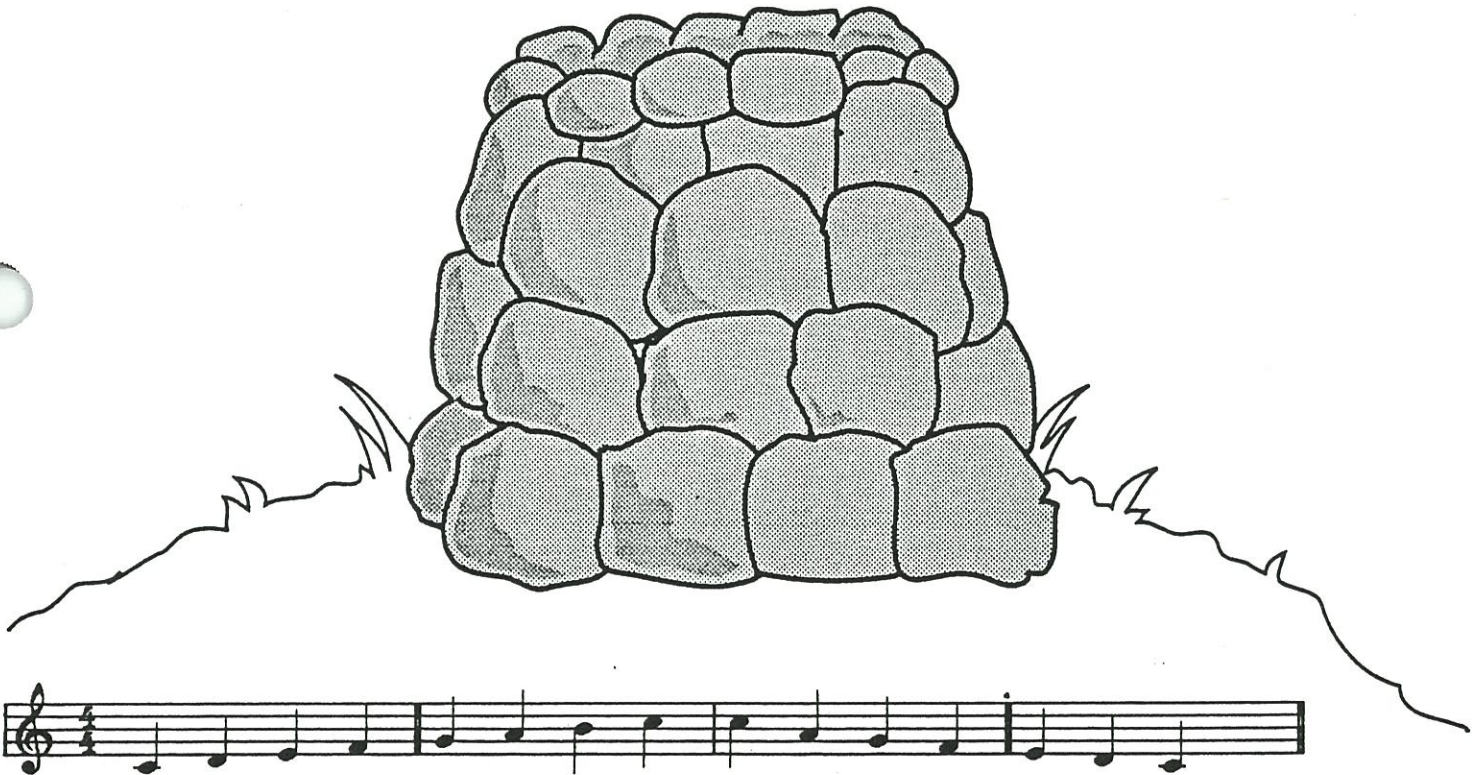
praise to the ancient of days

The second system of musical notation continues the grand staff from the first system. The melody in the treble clef continues with eighth and quarter notes. The lyrics are printed below the treble staff.

Take some notes of joyful tones  
arranged as glorious **stones**  
and build an altar of praise  
to the Ancient of Days,,,,,,,,,

# Build An Altar of Praise

Jesus was the ultimate sacrifice for all sins.  
He calls us to be kings and priests (Rev. 1:6) to worship  
before Him. He calls us to offer ourselves daily  
a living sacrifice of humbling ourselves  
and to sacrifice praise with the fruit of our lips  
(Heb. 13; Psalm 57).



One of the definitions of 'ladder' is  
to mound, to cast up.



# STAND FAST IN THE LORD!

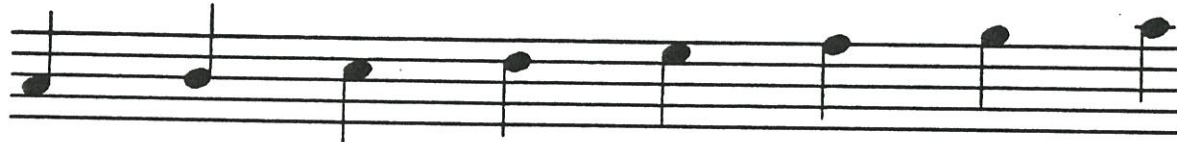
## Song of Degrees

“Blessed is the people who know the joyful sound; they shall walk O Lord in the light of Thy countenance” Psalm. 89

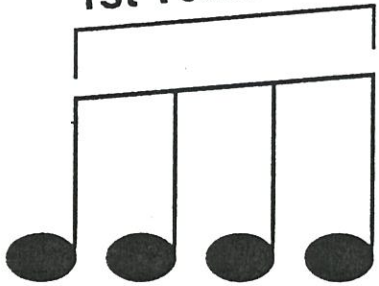
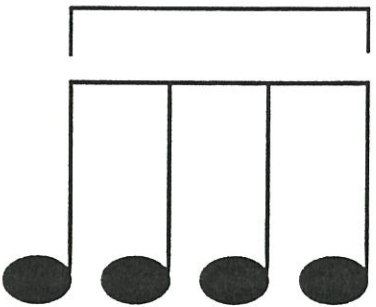
Technical Degrees names for a scale:

Each tone has a name and number;

|       |                |        |                  |          |                 |                 |                |
|-------|----------------|--------|------------------|----------|-----------------|-----------------|----------------|
| I     | ii             | iii    | IV               | V        | vi              | vii             | I              |
| Tonic | Super<br>Tonic | Median | Sub-<br>Dominant | Dominant | Sub-<br>Mediant | Leading<br>Tone | Upper<br>Tonic |



and is divided into 2 parts of 4 tones each

|  |   |
|--|---|
| <p><b>1st Tetrachord</b></p>  | <p><b>2nd Tetrachord</b></p>  |
|--|---|

# Exercises

The first tetrachord has 2 & 1/2 whole and half steps and the second tetrachord has 3 & 1/2 steps. The second tetrachord becomes the first tetrachord of the new scale. It creates a path from one scale to another. ☺

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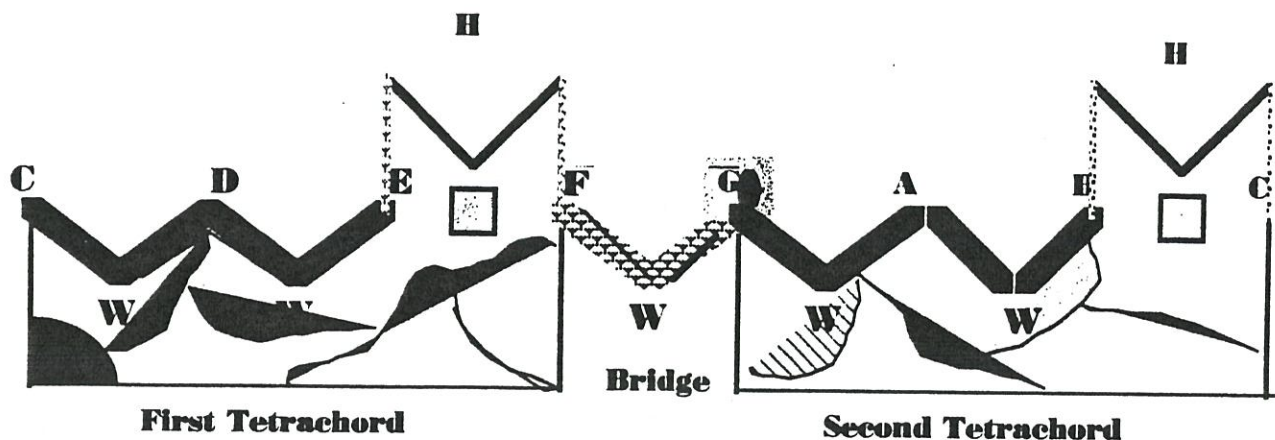
This exercise may be used from Book Two on. It demonstrates chord patterns and inversions. Chord inversions should be taught first on piano.

ex:  $\begin{matrix} 1 & 3 & 5 \\ C & E & G \end{matrix}$        $\begin{matrix} 3 & 5 & 1 \\ E & G & C \end{matrix}$        $\begin{matrix} 5 & 1 & 3 \\ G & C & E \end{matrix}$   
 tonic      1st inversion      2nd inversion

Exaltation follows a one - four - five pattern. For example in the key of C ;

I. = the 2nd inversion of the C chord.  
 IV. = the first inversion of the F chord.  
 V. = the first inversion of the G chord.  
 This follows a pattern in all major keys.

# Fortify The Walls



**Whole step**

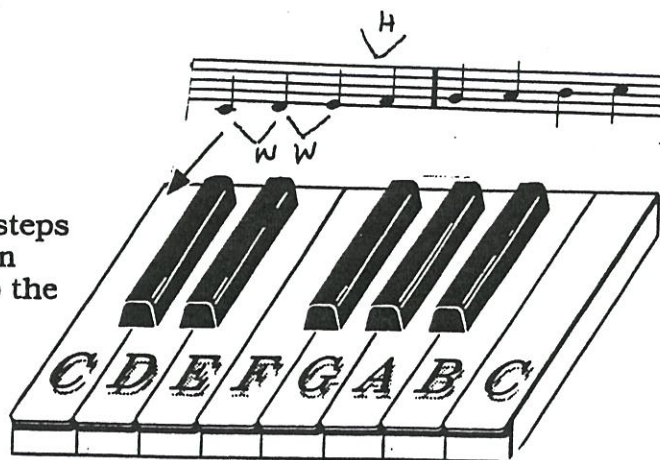


**Half step**

**Rebuild the walls !**

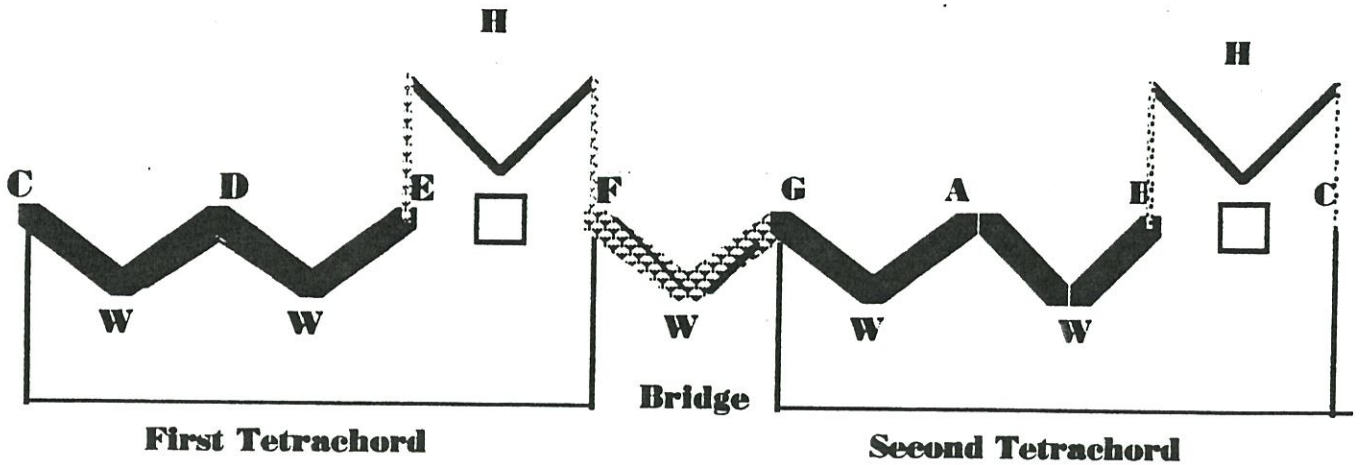
Here is a fun family project to bring in study out of the Bible about rebuilding the walls, fortifying the walls, being a repairer of the breach, the ministry of reconciliation. Take torn pieces of paper and glue them on the wall frame. You can make it larger if you wish but still put in the concept of the letter names of the keys and the whole and half steps. This exercise is part of the believers going in to "Posses the Land!"

Put the whole and half steps in the tetrachord pattern and connect the note to the key.



Look for hidden (?) letters.

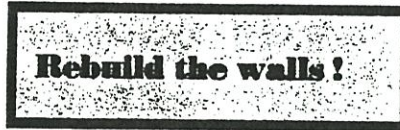
# Fortify The Walls



**Whole step**



**Half step**



**Think about the concepts we have learned that combine music and God's Word:**

**Scale**

**Tetrachord**

**What can we add to this?**

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# Posses The Land!

Draw the tetrachord pattern for each section. II

**First Tetrachord**

**Second Tetrachord**

**Bridge**

**First Tetrachord**

**Second Tetrachord**

**Bridge**

## Our King Awaits!!!

Rebuild the walls, "Posses the land"  
Restore the walls and take your stand.

The time come; Go through the Gates.  
The Lord is nigh. Our King a-waits.

Rebuild the walls of vic-tor-y  
with tones so lovely to worship the lord.

Lift-ing banners of worship high,  
the Army of the lord goes forth !!

# V. Notes to Teachers and Parents

No Sharps or Flats

TSI

Tetrahord  
2 step to Joy



Whole step to whole step to half step to whole step to whole step to

whole step to half step !!!

Sing

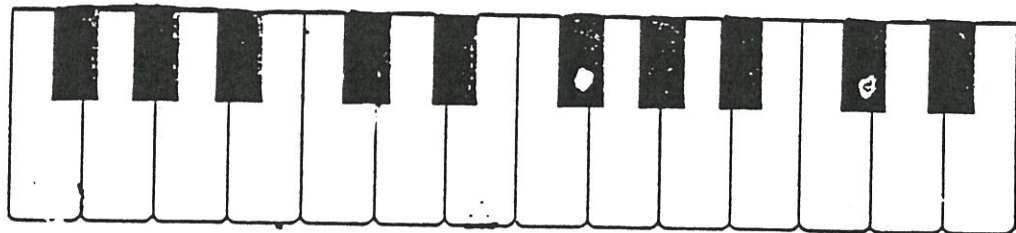
1 Sharp

Whole step to whole step to half step to whole step to whole step to

whole step to half step !!!

2 Sharps

Now you do it!



3 Sharps

and again! ;)

A whole step must have either a white or black key in between each note whereas a half step on the keyboard is from one key to the next.

# STAND FAST IN THE LORD!

Here are some characteristics of two very important technical degrees of the scale,

Tonic the **first** note of the scale

- Central tone
- Resolved
- Complete tone
- Home Tone
- Key tone
- Resting tone

Dominant the **fifth** note of the scale

- Keeps things moving
- Unfinished
- Is used to go in or out of a key
- In tetra chord format
- Is complete when it resolves
- In the tonic
- Used to enter into a Key



as you progress in this course this will mean much more to you.  
Scale balance and the fairness of the **Lord**

Luke 13:30 says “**The last shall be first and the first shall be last**” So it is on the pathway of praise as we pass the torch from one key signature to another.

Tetra means four and thus you see the four notes in each tetra chord. This is not a chord like what we will discuss later, it is simply four tones in a row.

The pattern for moving from one key signature to the next key signature (How many sharps (#.s) or flats (b's) on the far left hand side of the treble clef) is as follow: pick up the second tetra chord and put it in the first tetra chord position and complete the scale by alphabetical order. The **fifth tone or the dominant note** becomes the first or tonic in the new key

|   |   |   |   |   |   |    |    |
|---|---|---|---|---|---|----|----|
| C | D | E | F | G | A | B  | C  |
| 1 | 2 | 3 | 4 | 5 | 6 | 7  | 1  |
|   |   |   |   | G | A | B  | C  |
|   |   |   |   | 1 | 2 | 3  | 4  |
|   |   |   |   | D | E | F# | G  |
|   |   |   |   | 5 | 6 | 7  | 1  |
|   |   |   |   | D | E | F# | G  |
|   |   |   |   | 1 | 2 | 3  | 4  |
|   |   |   |   | G | A | B  | C# |
|   |   |   |   | 5 | 6 | 7  | 1  |

and so on

Put a Keyhole around the dominant tone of each scale. Remember the dominant tone is the fifth tone of the scale.

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## STAND FAST IN THE LORD!

In all keys containing sharps, you notice that the seventh degree is raised  $\frac{1}{2}$  step adding the new sharp. One half step up or right from the last or new sharp is the key tone in which the music is written.



In flat signatures the new flat is added on the fourth degree of the scale. The next to the last flat is the name of the key.



Order of Flats: B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$  F $\flat$

Order of Sharps: F# C# G# D# A# E# B#

Did you notice they reverse ? More about this in the “Crown of Glory”

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# STAND FAST IN THE LORD!

## Intervals within an Octave

An interval is the pitch or tone difference from one given tone to another given tone within an octave.

Some time ago while reading my Bible the **Lord** brought a scripture to my attention, but I was pre-occupied and didn't pay much attention. A few days later **He** brought it to my attention again. Getting the reference books I began to look up each word and phrase. I got so excited I could hardly stand it.

Scripture I Cor. 14:7 "and even things without life giving sound, whether pipe or harp except they give a distinction in the *sounds*, how shall it be known what is piped or harped"

The word distinction is of particular interest to us.. It means making a difference. It means we play with clear pure tones not confusing or distorted sounds. It means letting the **Creator** of the Universe create new wonderful songs in our hearts to bring **Him**.

Glory, Honor, Worship

Here let's review what we have done before.

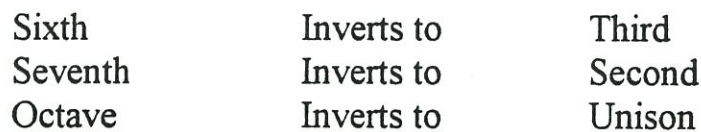
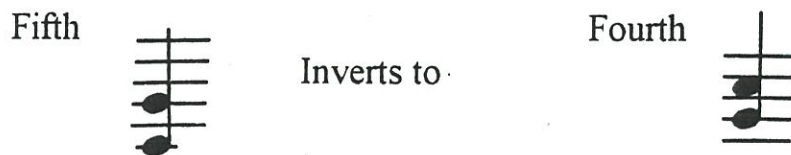
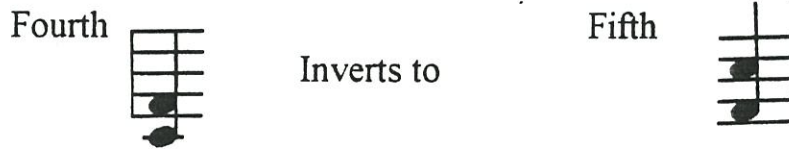
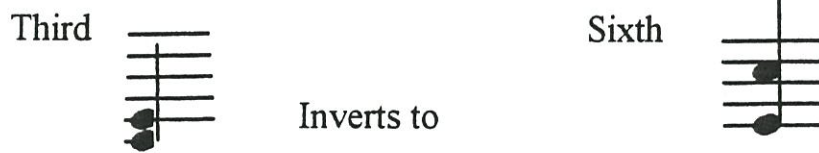
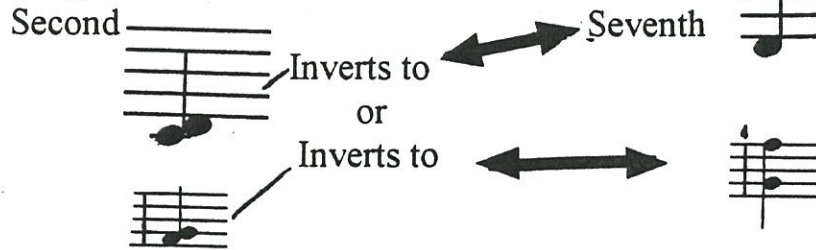


Perfect Unison   Major 2nd   Major 3rd   Perfect 4th   Perfect 5th   Major 6th   Major 7th   Perfect Octave

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# STAND FAST IN THE LORD!

Here is something to think about.



If we put these in a line:

|                         |              |       |                |               |             |               |                |
|-------------------------|--------------|-------|----------------|---------------|-------------|---------------|----------------|
| Perfect Unison or Prime | Major Second | Third | Perfect Fourth | Perfect Fifth | Major Sixth | Major Seventh | Perfect Octave |
|-------------------------|--------------|-------|----------------|---------------|-------------|---------------|----------------|

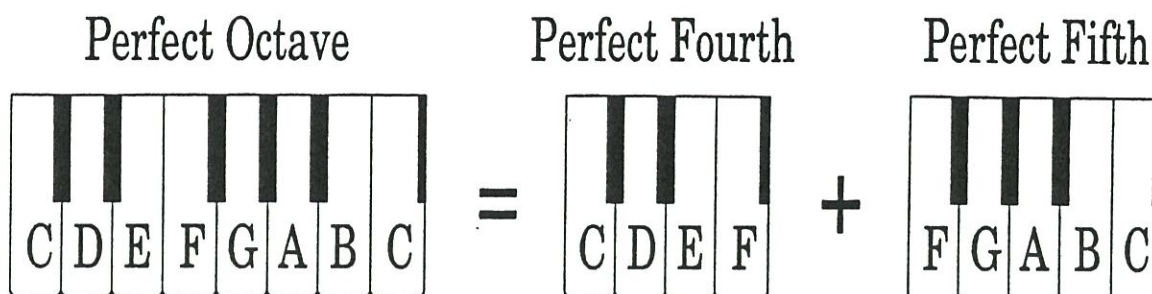
What do these look like? Waves? Resounding throughout creation, going forth to the ends of the earth!

Ps. 19: 4. Psalm 19 is a wonderful example of how the **Lord** speaks to us through **His** creation, verses 1-6 and through **His** Word verses 7-14.

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# A "Perfect" Fit

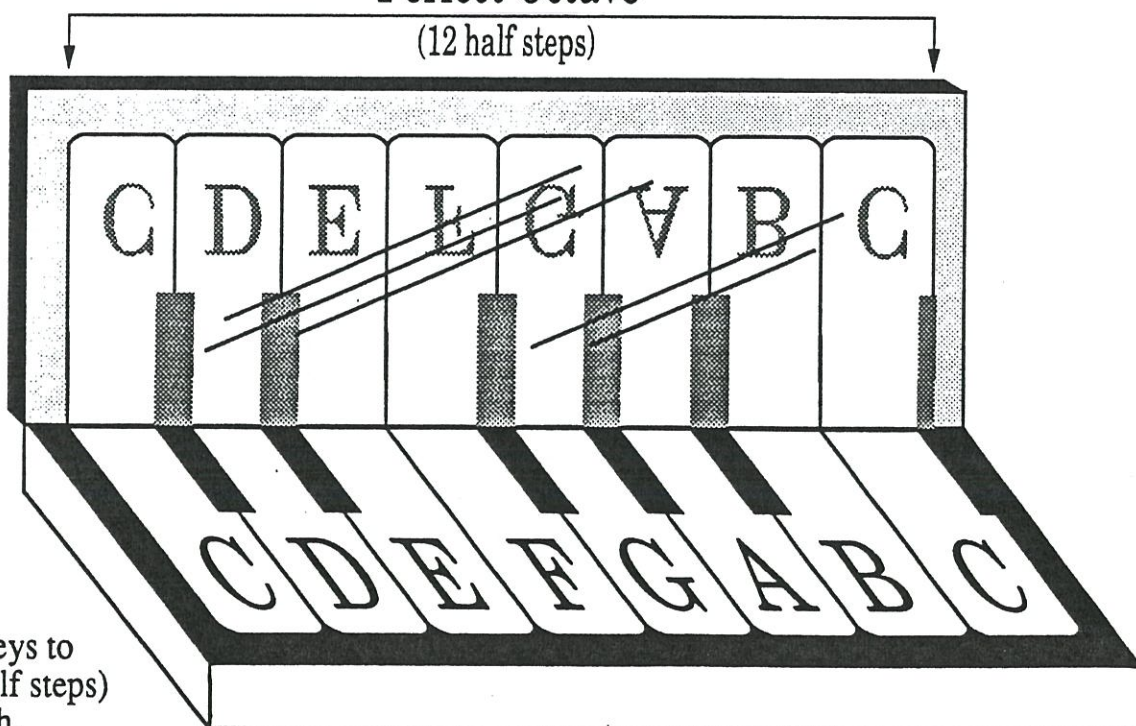
As for God, His way is perfect . . . (Psalm 18:30-32)



OR

Perfect Octave

(12 half steps)



Middle C four keys to the right (five half steps) is a perfect fourth.

Then from F, four notes above middle C to an octave above middle C is a perfect fifth.

Perfect Fourth

(5 half steps)

Perfect Fifth

(7 half steps)

## STAND FAST IN THE LORD!

The number of letter names between intervals determines the number of the interval

F - C      F - C#      Are both **fifths**  
(1 - 5)      (1 - 5)

The number of whole and half steps between intervals determines the quality of the interval. Words used to describe the quality of an interval are:

Major decreased  $\frac{1}{2}$  step

becomes minor decreased  $\frac{1}{2}$  step

becomes diminished 0

augmented + is a major raised  $\frac{1}{2}$  step.

Perfect lowered  $\frac{1}{2}$  step

becomes diminished

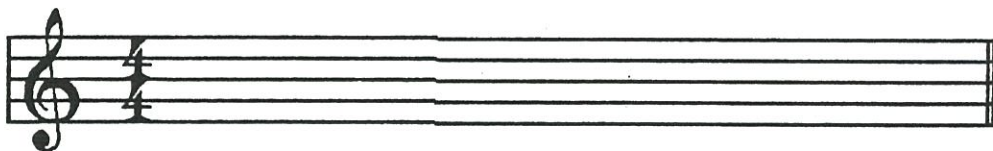
Augmented + is a perfect

Interval raised  $\frac{1}{2}$  step.

A Perfect interval can never be major.

A Major interval can never be perfect.

( See Edith McIntosh Book 2:1 on intervals)



Intervals certainly are a part of the **praise platune** in musical harmony and spiritual warfare.

The domain of music belongs to those who follow Jesus Christ. A difference is part of our birthright. It is ours to make.

The Lord is our:

Is. 12:2

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Ex. 15.2

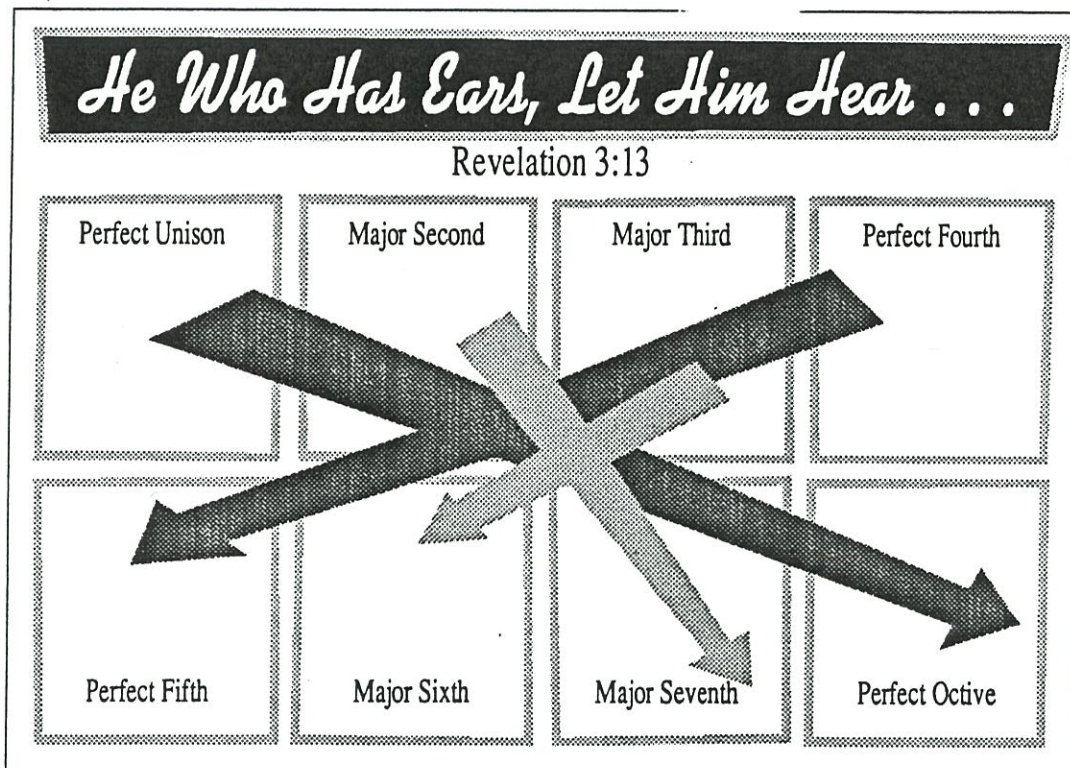
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

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## STAND FAST IN THE LORD!

### A Decision

It was almost half time at our younger son's basketball game. I began to feel very restless sensing the half-time music most likely would be something I should not be listening to. I arose and went out to the car. There on a piece of scratch paper in the dim lights from the school building, I roughly drew the following graphics that Pastor Greg so beautifully did. The first shows the inversion of intervals we have been learning about. The pattern of arrows indicates the battle of music in spiritual warfare.



- Arrows direct 1. \_\_\_\_\_  
 Is. 49 2. \_\_\_\_\_  
 Is. 20 3. \_\_\_\_\_  
 2 Chr 4. Sings praises sound of distinction  
 1 Cor 5. \_\_\_\_\_  
 Zeph. 6. Arrows  
 Rev. 3 7. Hear the Word of the Lord to the Churches - His War Cry

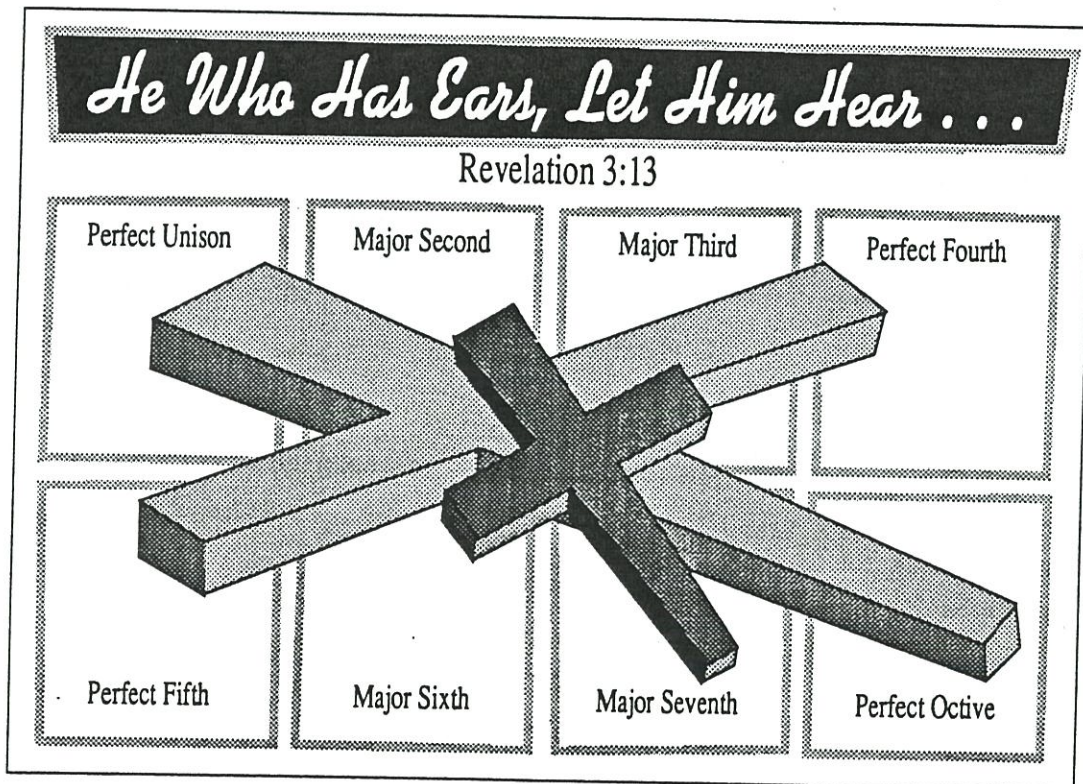
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## STAND FAST IN THE LORD!

We are the Redeemed  
We are His Forgiven

Looking at the larger picture we see the Cross. Isn't that always the bigger picture and the bottom line? In both of the pictures we see one larger and one smaller - "A kind of doubling affect". The faithfulness of Christ our Savior, is seen throughout music. The Song of the Lord is on His People...

Therefore "Sing unto the Lord, O ye saints of His and give thanks at the remembrance of His Holiness (Ps 30:4, 5)".



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# *Ear-Training in Intervals . . .*

Here's a fun family activity!

Perfect Unison

Major Second

Major Third

Perfect Fourth

Perfect Fifth

Major Sixth

Major Seventh

Perfect Octave





# He Who Has Ears, Let Him Hear...

## Revelation 3:13

### *Somebody Special*

Je- sus Je- sus Lord we love you  
Unison or Perfect Prime

### *Hi! Climbing*

Climb- ing climb- ing climb- ing up  
Major Second

### *Just Have Faith!*

Just have faith in our lov- ing Lord  
Major Third

### *Yodan's Praise*

Perfect Fourth

### *Popcorn*

Pop- corn pop corn fluff y and white.  
Perfect Fifth

### *It Came Upon A Midnight Clear*

It came up on a  
Major Sixth

### *Expectation - (in a frosty)*

Major Seventh

### *Not Ashamed!!*

I am not ashamed of the Gos- pel  
Seventh

### *God Of All Glory And Light*

God of all glory and  
Perfect Octave

### *Bloom In The Desert*

You give me joy in the morn ing!  
Perfect Octave

Identify the stated intervals with a  or

## **STAND FAST IN THE LORD!**

### **Intervals**

Scripture songs provide the use of creation and the Word. Let's examine this a little further. Scripture, When the Lord speaks to me He speaks to me through His Word, in a song He gives, sometimes even if it doesn't have words because His voice is a voice of distinction. He tells us to play or sing with distinction. The root word means **interval** or space. The Greek words surrounding and referencing to this word. Diastema channel of the pure interval means to be set apart choosing to set oneself apart, as in making a difference. - being channels and allowing the beautiful intervals to be full of blessing for those around us. " Lord, make us clean pure channels of Your Spirit so we can to the fullest make a difference with clear pure tones and intervals of distinction to bring praise and honor before Your throne.

Pulling the threads of our tapestry a bit tighter we remember King David, the writer of psalms, who had an intimate closeness to the Lord. David cried to the Lord to send forth His (the Lord's) light and his truth in waves of glory. The Lord who sings over us (Zepaniah 3:19) whose voice is like that of many waters brings a new song to the heart of the psalmist to help him focus again clearly, bringing him into right relationship and to the altar of **God**.

**Psalm 43:3-4 "O send out Thy light and Thy truth, let them lead me; Let them bring me to Thy holy hill And to Thy dwelling places. Then I will go to the altar of God, to God my exceeding joy; And upon the lyre I shall praise Thee, O God, my God"**

Church, we need that cry again today, so we can return wholeheartedly to our first love - our **God** and the **Lord Jesus Christ**.

And only our Lord could have woven into the texture of His Word the meaning both spiritually and musically of distinctive intervals right into a verse using musical instruments. And the distinctive intervals are carried into the next verse about the call to battle - worship warfare. I Corinthians 14:7 and 8.

## **STAND FAST IN THE LORD!**

Music enjoyment comes to us as we praise the Lord not only with instruments but vocally as well. There is a special added fulfillment from singing unto the Lord.

For many people this becomes a chore rather than enjoyment if anyone else is around. The problem is two-fold. First is the inability to sing in more than one octave making it difficult to sing all the notes in a song because it's not pitched in your range and second is never having enough air to hold the notes without being breathy. Like so many people you say "I can't sing or you are so afraid of how you sound you never sing in public or when others are around or only sing the notes you know you can hit.

Now I want you to bear with me just a few minutes. I'm not going to give you a complete course on singing and voice training but I am going to give you a few things you can do to greatly increase your enjoyment of singing while at the same time improving your quality of voice and range of tone. You say "Right, do I get a voice transplant?" Not exactly, but you will think you did when we are through. Now let's do this a step at a time.

In an instrument you have a resonating chamber which take the small vibrations and enlarges them. In a piano a soft hammer hits a string which vibrates, giving off sound. The sound vibrates off a chamber or sounding board enlarging the sound. If you open the top of the piano, the sound grow louder. A better example to compare with the voice is a trumpet. Your lips vibrate on a mouth piece when air crosses them, giving off sound but is greatly enlarged and improved as it vibrates through the horn and out the bell of the instrument.

When you sing, the vibration comes from the vocal cords then resonate off the pharynx, the nasal passage, and the mouth. If you sing with your mouth closed you tones will be nasal because the greatest air passage is through you nose. The sound we want should come form the roof of your mouth and upper throat in conjunction with the bone in your nose. Now if that sounds too complicated, just remember to drop your jaw and open your mouth and square your lips. All of that will do you no good without the next steps, which are all part of breath control.

The area of concentration is the diaphragm and the rib cage. Proper posture is vital in order to have deep breathing. Once you inhale a large volume of air you must learn to hold it back while singing. Small releases of air can give massive volumes of sound. Here is where your stomach muscles come into play or work. As a need arises for sustaining a sound or hitting a note that seems out of reach simply tighten you abdominal area as though forcing the sound out of your belly while holding back air for the next note. It really works. I guarantee it. Also when

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## STAND FAST IN THE LORD!

you have to inhale do if through your mouth. You can take in a great deal of air at once, where breathing through your nose only brings in small quantities of air at a time. Practice doing this while singing scales and watch your voice range rapidly increase. Don't worry about your voice cracking, if you use your voice muscles and mouth correctly the sound will resonate correctly.

### Voice Exercises

Do each exercise as you progress from key to key.

A musical exercise consisting of two staves, treble and bass. The treble staff has a treble clef and the bass staff has a bass clef. Both staves contain a scale of whole notes. The notes in the treble staff are C4, D4, E4, F4, G4, A4, B4, C5. The notes in the bass staff are C3, D3, E3, F3, G3, A3, B3, C4. The labels Bass, Baritone, Tenor, Contralto, Mezzo, and Soprano are placed below the bass staff, corresponding to the notes. The label Soprano is placed above the treble staff, corresponding to the notes.

Bass      Baritone      Tenor      Contralto      Mezzo      Soprano

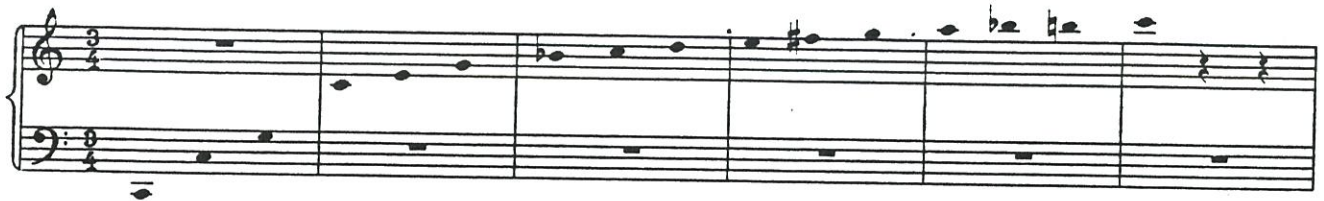
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# STAND FAST IN THE LORD!

## Chords

A threefold cord (chord) is not easily broken. This is referring to a rope that is very strong because of the inner twining of the fibers !. Not only can this be applied to the family, it rings true with notes musically for here we will find something beautiful woven within the wave lengths themselves.

## Overtone

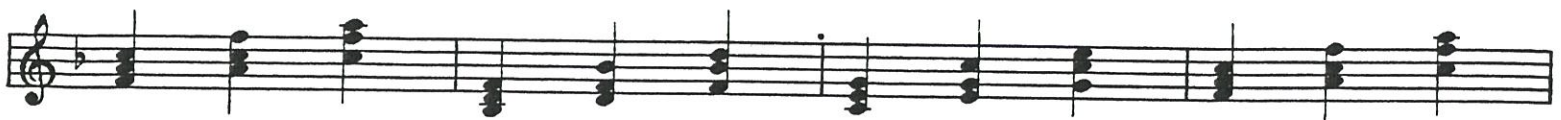


The first tone is called the fundamental. From this other pure tones follow. First is the octave, then the second octave containing the Tonic to Dominant (C-G) and C - G - C octave which contains the perfect fifth to fourth inversion and then C - E - G a three fold chord.(See overhead of crosses)

A major triad is built on the tonic,mediant,and dominant notes of a scale. Now you can take those notes and invert them.



**C** E-G  
root tone

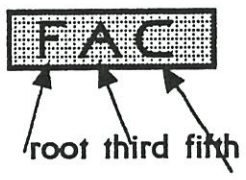
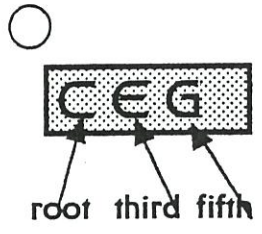


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# The Shepherd Sound Company

C D E F G A B C

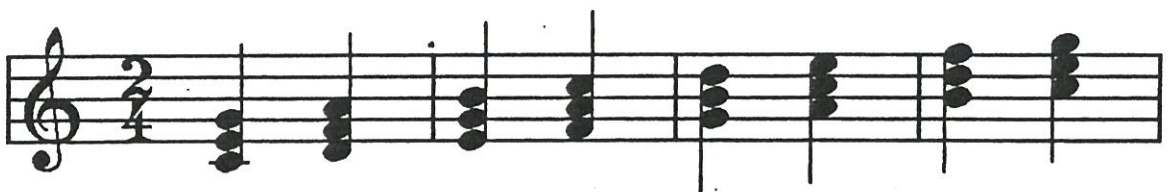
D E F G A B C



The key tone or the root is the lowest tone of the triad.

## In Their Simplest Form

Select a tone on the keyboard. Any chord may be created by using the keytone plus the third and fifth tone above it.



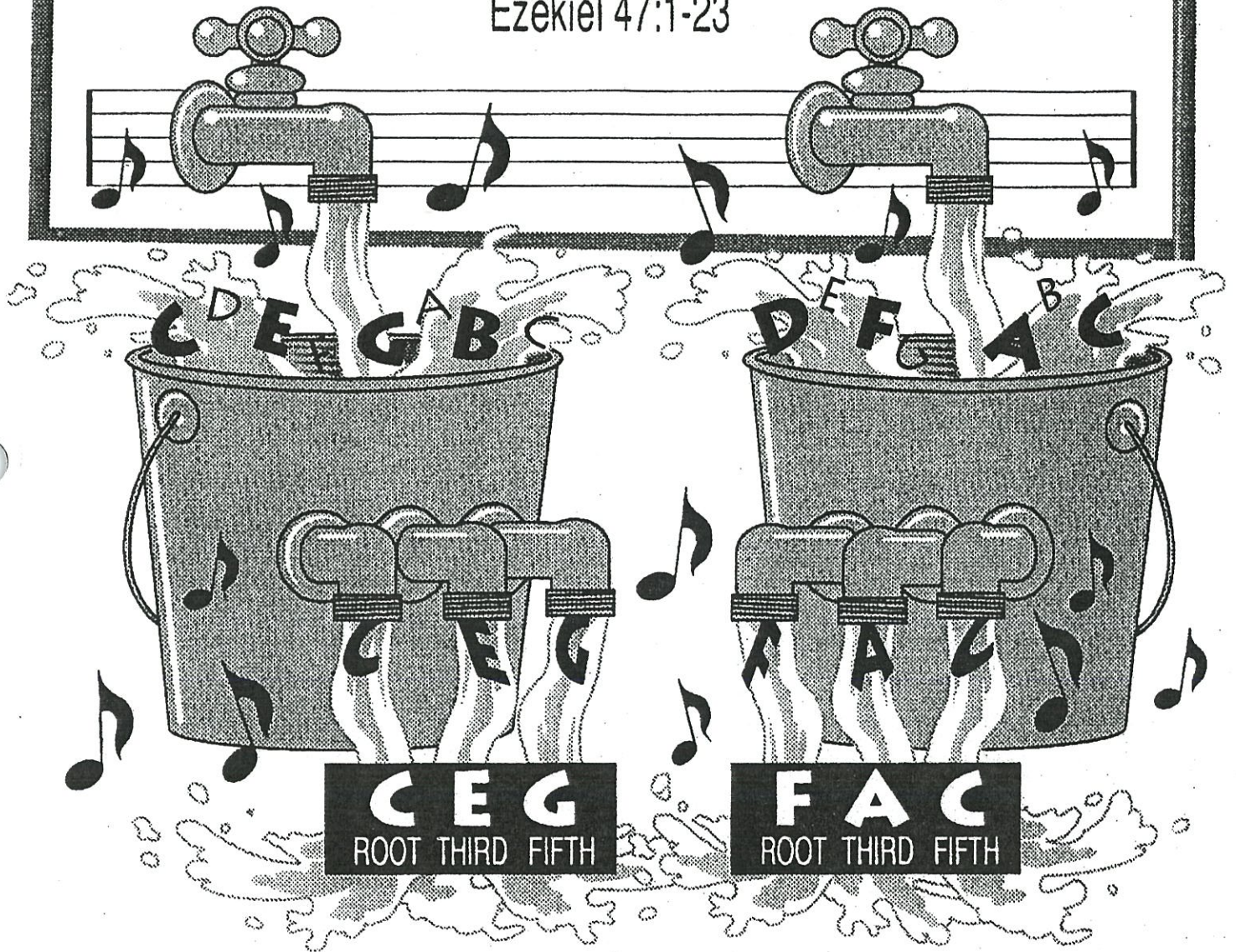
Major minor minor Major Major minor Diminished Major  
 I ii iii IV V vi vii VIII (I)

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# The Shepherd Sound Company

"Where All Pure Music Is Made"

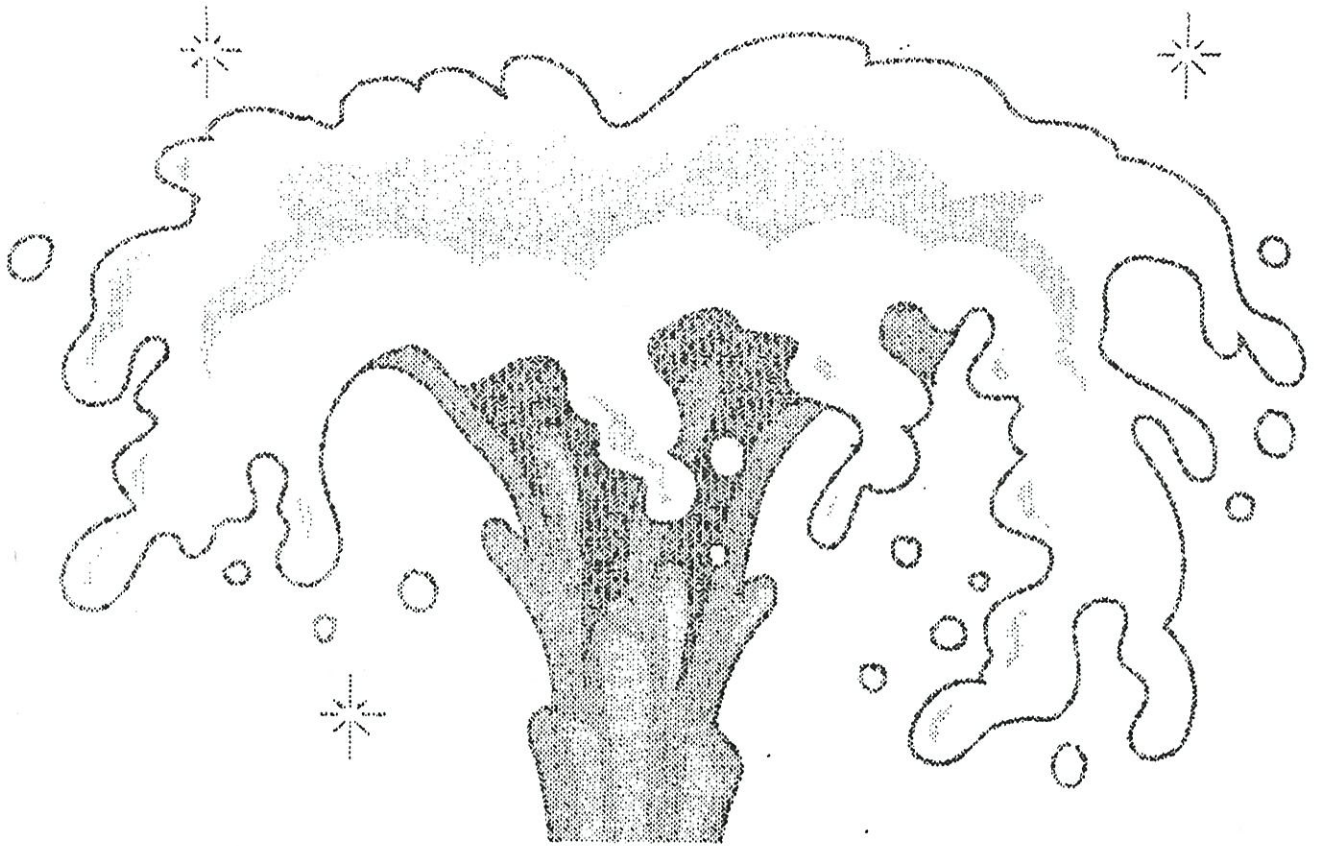
Ezekiel 47:1-23



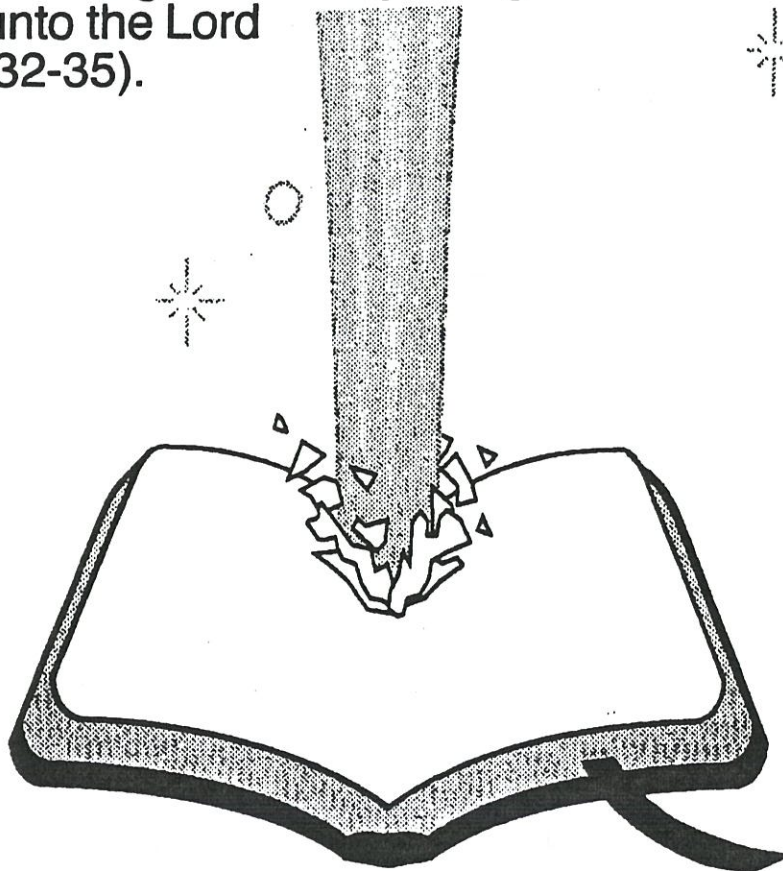
The key tone or root is the lowest tone of the triad.

## In Their Simplest Form

Select a tone on the keyboard. Any chord may be created by using the keytone plus the third and fifth tone above it.



Bless ye God in the congregation...even the Lord from the fountain of Israel. Sing unto God ye kingdoms of the earth, o sing praises unto the Lord (Ps. 68: 25-26&32-35).





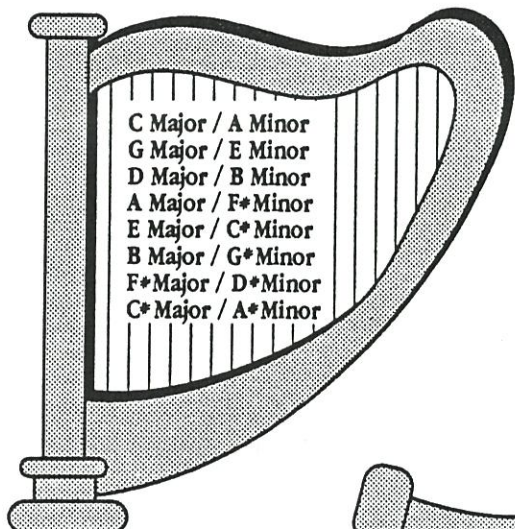
# Playing With Distinction

(1 Corinthians 14:7,8)

## Sharps

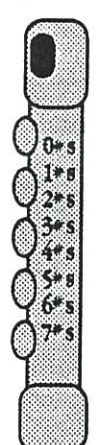
(in Major, the new sharp is on no. 7 in the scale)

**Key**



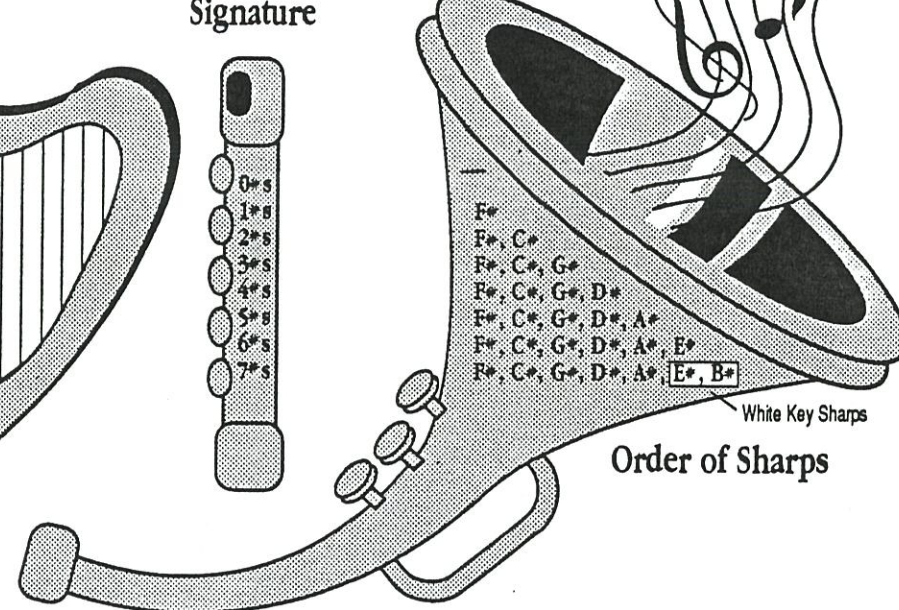
C Major / A Minor  
G Major / E Minor  
D Major / B Minor  
A Major / F# Minor  
E Major / C# Minor  
B Major / G# Minor  
F# Major / D# Minor  
C# Major / A# Minor

**Signature**



0#s  
1#s  
2#s  
3#s  
4#s  
5#s  
6#s  
7#s

**Order of Sharps**



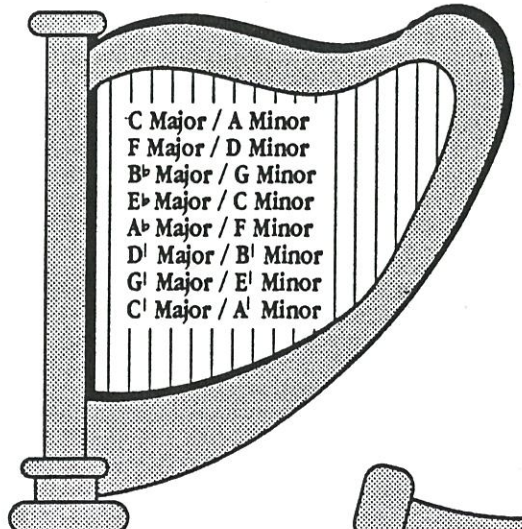
F#  
F#, C#  
F#, C#, G#  
F#, C#, G#, D#  
F#, C#, G#, D#, A#  
F#, C#, G#, D#, A#, E#  
F#, C#, G#, D#, A#, E#, B#

White Key Sharps

## Flats

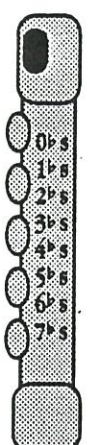
(in Major, the new flat is on no. 4 in the scale)  
The order of flats is the order of sharps in reverse.

**Key**



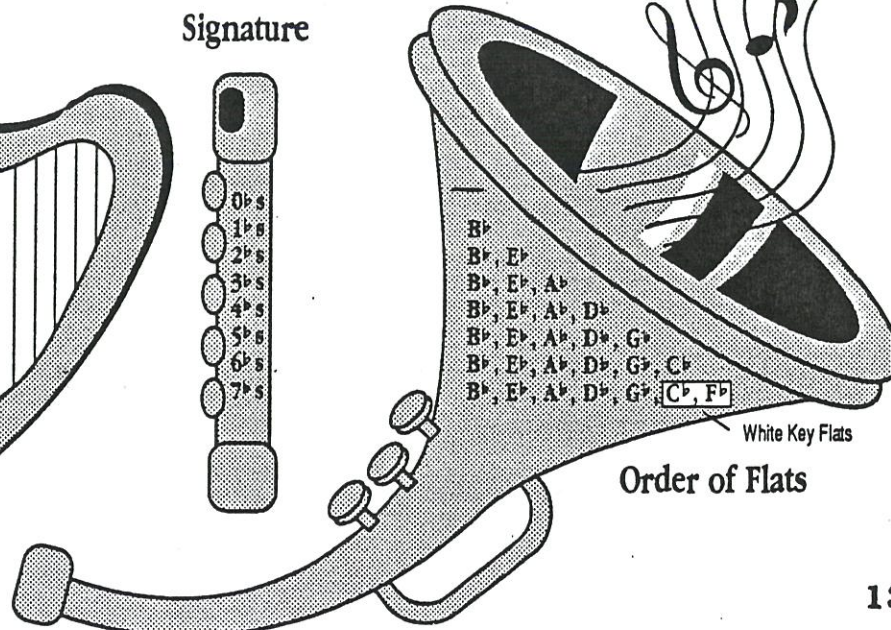
C Major / A Minor  
F Major / D Minor  
Bb Major / G Minor  
Eb Major / C Minor  
Ab Major / F Minor  
Db Major / Bb Minor  
Gb Major / Eb Minor  
Cb Major / Ab Minor

**Signature**



0#s  
1#s  
2#s  
3#s  
4#s  
5#s  
6#s  
7#s

**Order of Flats**



Bb  
Bb, Eb  
Bb, Eb, Ab  
Bb, Eb, Ab, Db  
Bb, Eb, Ab, Db, Gb  
Bb, Eb, Ab, Db, Gb, Cb  
Bb, Eb, Ab, Db, Gb, Cb, Fb

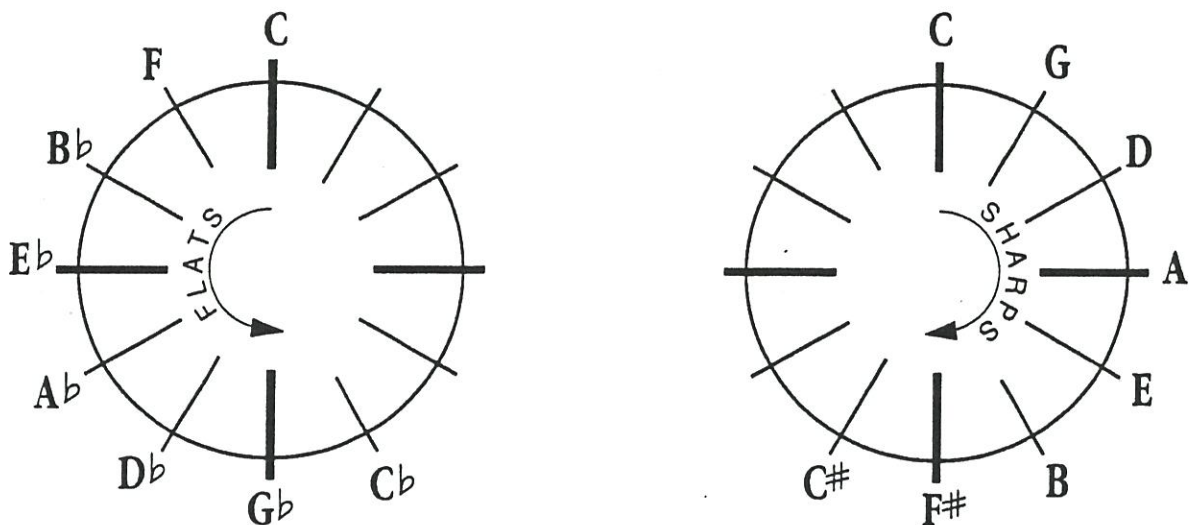
White Key Flats

# STAND FAST IN THE LORD!

## Obtaining a Crown

Do you remember how we began at the piano? We had three dots: red (C), blue (F), and yellow (G).

“Middle C” is so-called because it is at the center of the acoustic keyboard. Beginning then with middle C, if we count five notes (or letter names) to the left, we come to the blue dot F - Faithfulness and continue on around the side. If we count five letter names to the right, we find yellow dot G - Goodness and continue on around the # side.



Therefore, beginning with C and going five letter names either way we have a connection of all scales which forms a circle called the “Crown of Glory for the Savior”

This circle reminds me of Christ, for He is everlasting and the Crown signifies His reign unending ( Is. 57:19). to Dominant to Dominant  
The movement goes from tonic to Tonic  
until the Crown is complete!

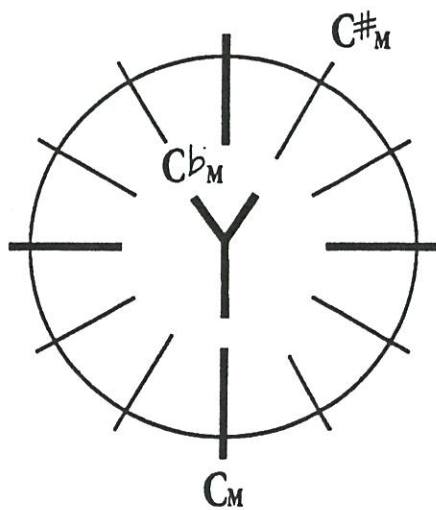
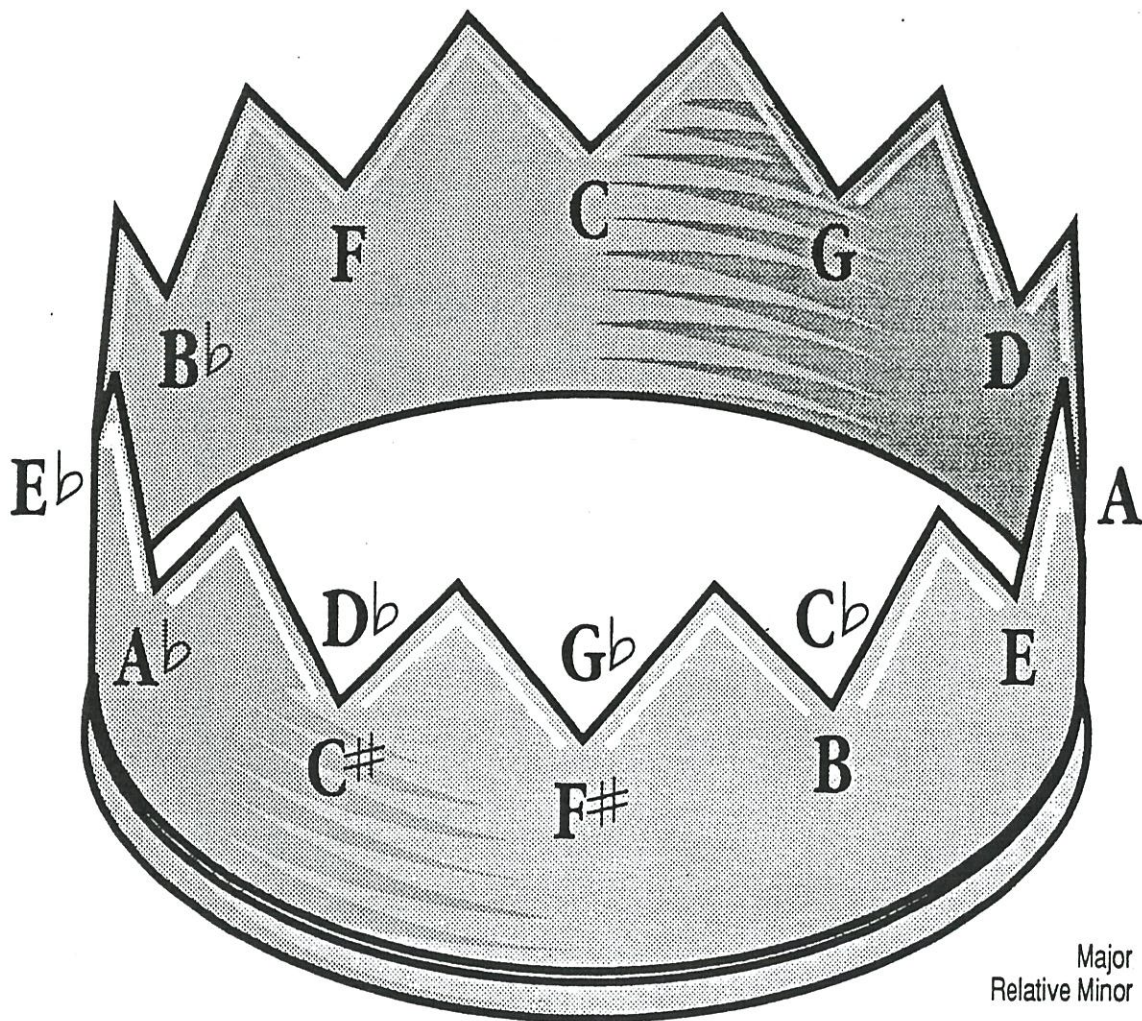
Christ is the Heavenly Father’s gift to us. He is at the Center of all things and through him all things consist (Col 1:16-19). He is our song the Bible says (Is12:12) and His song continually penetrates our lives through His Word. Christ is God’s goodness and faithfulness to us.

From the very onset of our adventure, Christ’s plan was more than three dots

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# The Crown of Glory

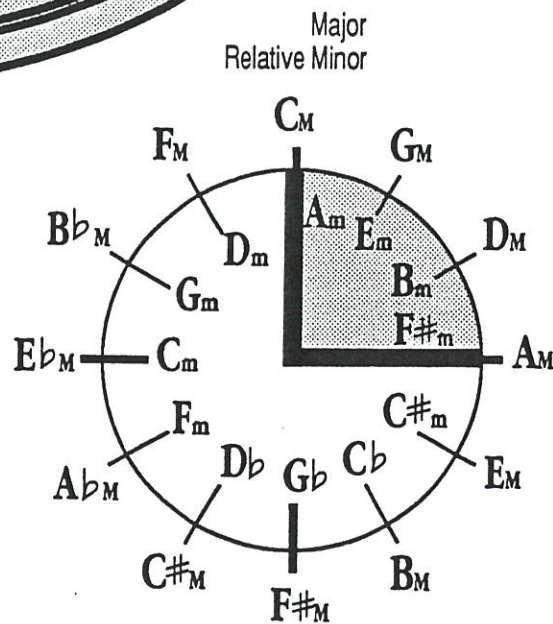
For The Savior

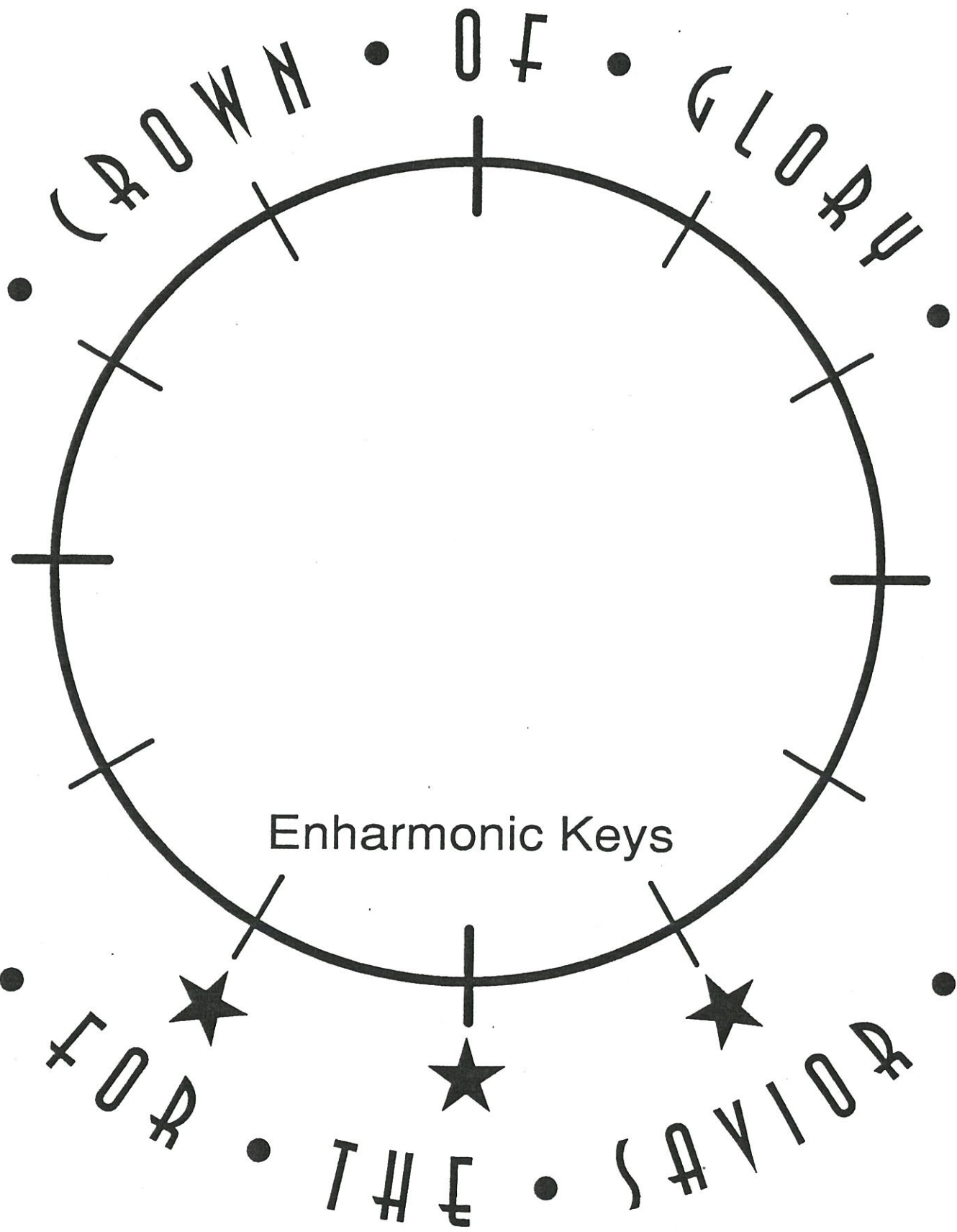


C major, no #s or bs  
 C<sup>b</sup> major has all seven bs  
 C<sup>#</sup> major has all seven #s

*Yeshua  
 Yaweh  
 Any way you  
 look at it,  
 Jesus is our  
 beginning  
 and end.*

*(Eph. 1:23; Rev. 21:6)*





# More Than Conquerors Through CHRIST!

**Christ's**

**Great**

**Dominion's**

**Above**

**Every**

**Battle**

**From**

**Circumstances**

**For He's taken  
captivity captive ,  
and He's made a  
show of them  
openly**

**By His Blood and  
Death on the Cross  
He's conquered,  
every foe and  
principality!!!!**

**Always**

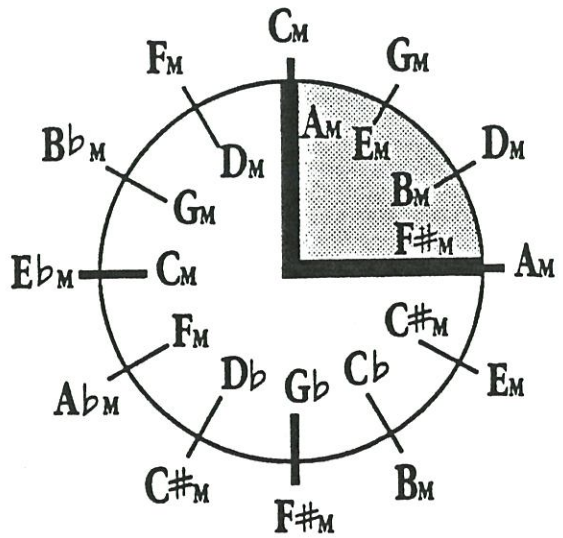
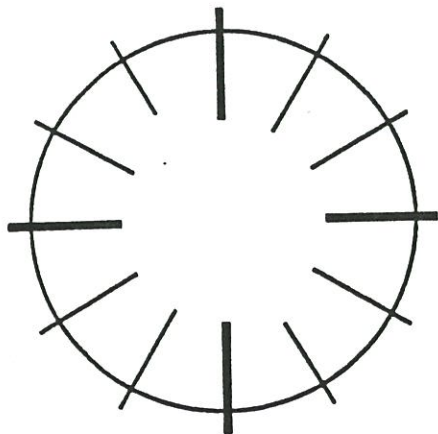
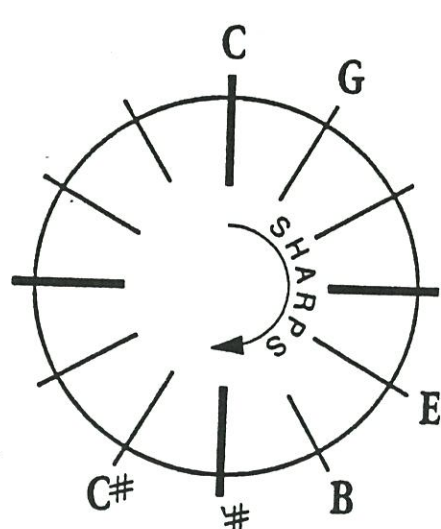
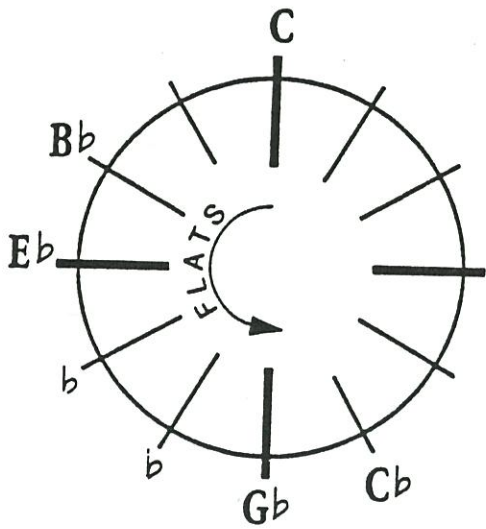
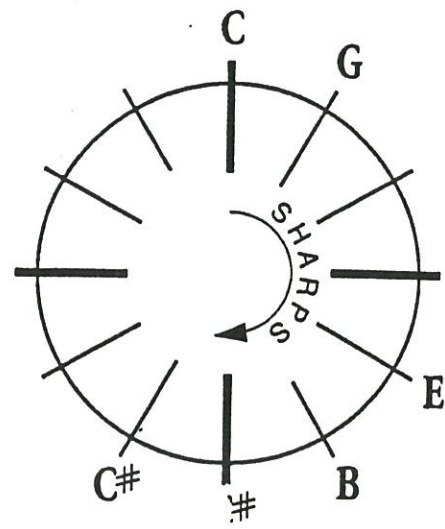
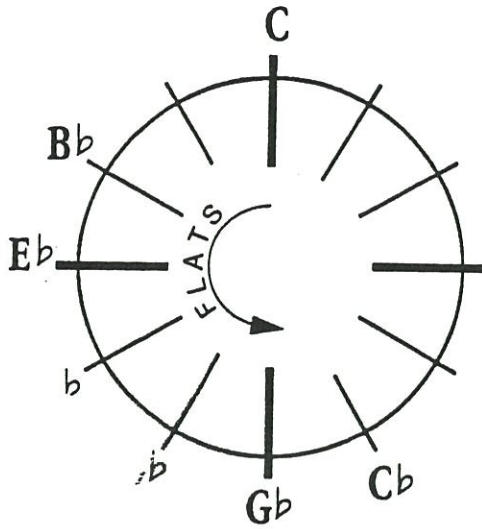
**Ends**

**Beating**

**Foe**

**140A**

# STAND FAST IN THE LORD!



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# STAND FAST IN THE LORD!

## The Crown of Glory

The dominant note or the fifth degree of a scale is important to us. Use the keyboard provided and let's identify the dominant tone in each scale

### Sharp Keys #

- C Major
- G Major
- D Major
- A Major
- B Major
- F# Major
- C# Major

### Dominant

Counting to the right 5 letter names

- G
- D
- A
- B
- F#
- C#
- G#

*Sharps*  
(in Major, the new sharp is on no. 7 in the scale)

Key

C Major / A Minor  
G Major / E Minor  
D Major / B Minor  
A Major / F# Minor  
E Major / C# Minor  
B Major / G# Minor  
F# Major / D# Minor  
C# Major / A# Minor

Signature

Order of Sharps

Write Key Sharps

### Flat Keys

- F Major
- B Major
- E Major
- A Major
- D Major
- G Major
- C Major

### Dominant

Counting to the right 5 letters

- C
- F
- B
- E
- A
- D
- G

*Flats*  
(in Major, the new flat is on no. 4 in the scale)  
The order of flats is the order of sharps in reverse.

Key

C Major / A Minor  
F Major / D Minor  
Bb Major / Gb Minor  
E Major / C Minor  
Ab Major / Fb Minor  
D Major / B Minor  
G Major / E Minor  
Cb Major / Ab Minor

Signature

Order of Flats

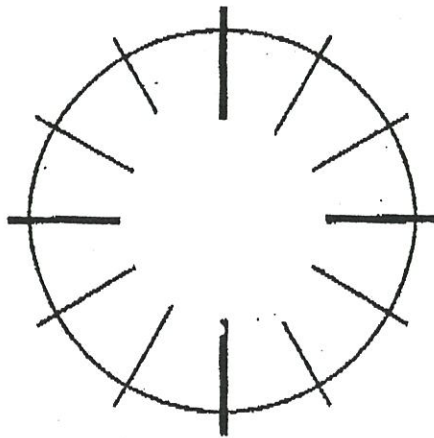
Write Key Flats

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# ! Jots and Tittles !

|   |   |   |                                     |
|---|---|---|-------------------------------------|
| Two sharps<br>F# C#                       | Three sharps<br>F# C# G#                | Four Sharps<br>F# C# G# D#                | Five sharps<br>F#C#G#D#A#           |
| Four flats<br>Bb Eb Ab Db                 | Three flats<br>Bb Eb A b                | Two flats<br>Bb E b                       | One flat<br>Bb                      |
| Six sharps<br>F#C#G#<br>D# A# E#          | Seven sharps<br>F# C# G#<br>D# A# E# B# | Five flats<br>Bb Eb Ab Db<br>G b          | Six flats<br>Bb Eb Ab Db<br>G b C b |
| Seven flats<br>Bb Eb Ab Db<br>G b C b F b | One sharp<br>F#                         | The empty signature<br>no sharps no flats |                                     |

Cut out the cards. You may laminate them first if you wish. Notice that as you review the flats the key signatures spell **Faith B E A D (s)** the Crown of **Glory** and repeats up (counterclockwise) the sharps side. Either have family teams or individual members to fill the "crown" With musical jewels.



Place cards face down



## STAND FAST IN THE LORD!

The next step in instruction could be going from one scale to the next simply by taking the second tetra chord and placing it in the first tetra chord position and proceed in the musical alphabet order four more notes. By doing this you follow the tetra chord format of whole step, whole step, half step, whole step, whole step, whole step, half step, which will take you in a pattern circle of fifths for our purposes we call "The Crown of Glory" for the Master.



Up to this point we have focused mainly on major scales and keys. Two more things we should interject here are Relative Minor and Parallel Minor.

Relative Minor/Majors  
share the **same**  
key signature.

Parallel Major/Minors  
share the **same name.**

C Major/ A minor



C Major/C minor



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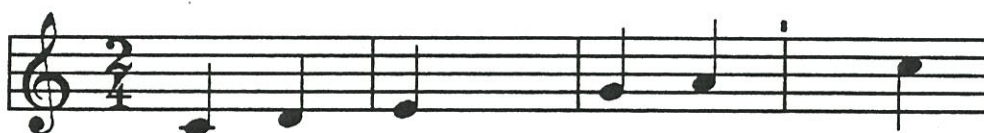


## More Scales

### Chromatic Scale

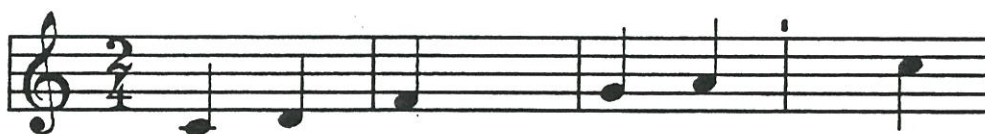


### Gap Scale



Gap scales are used in music by many groups of people: Native American Indians, Mountaineers, the British, and different areas of Asia.

### Gap Scale



### Whole Tone Scale



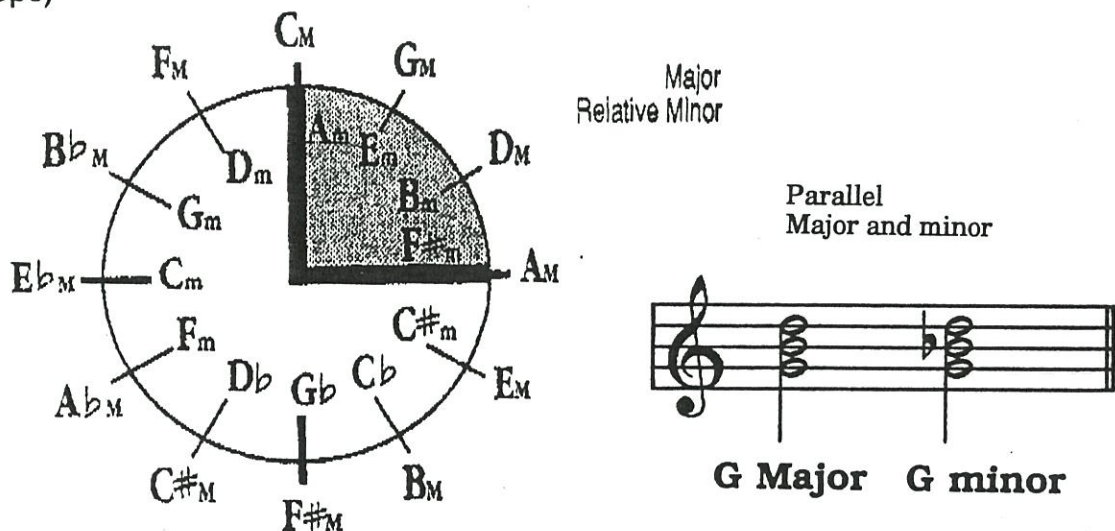


## The "Why" of the Piano

Look at the piano keys. Which is the first note? If you said "A," you are correct. We can identify the last note on the piano as -----C.  
Beginning on the first note of the piano "A," proceed by thirds or triads.

\*A triad is a three-tone chord.\*

Remember, to form a minor triad or chord, use a minor third ( 1 1/2 steps) plus a major third (2 whole steps). A major chord is reversed ( 2 whole steps plus 1 1/2 steps)



Examine the "Crown of Glory". Following the pattern from A minor to C major, we have A-C-E, C-E-G. Then proceed clockwise forming the 'Crown' by building the next chord on the middle tone as follows:

Am / CM    Em / GM    Bm / DM    F#m / AM    C#m / EM  
A -C-E, C-E-G, E-G-B G-B-D, BDF#, D-F# A, F# -A-C#, A-C#- E, C# -E-G#, E- G# B

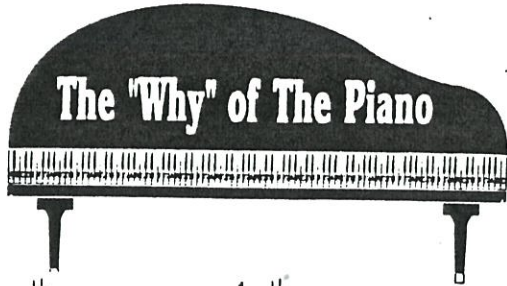
G#m / BM

G#-B-D#, B-D#-F# -----

and so on. Follow the instructions carefully.

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# The "Why" of The Piano



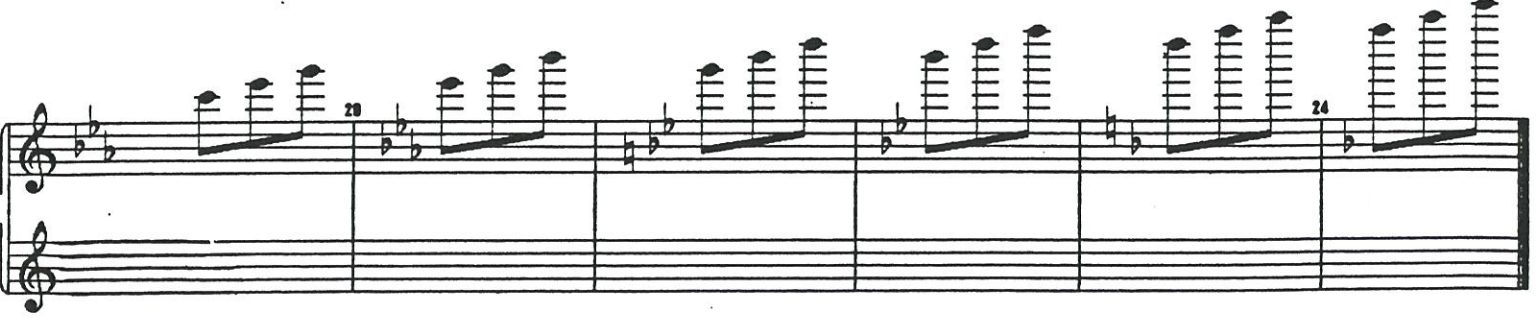
Musical notation for the first system, measures 1-6. The piece is in 3/8 time. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.



Musical notation for the second system, measures 7-12. The key signature changes to two sharps (F# and C#). The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

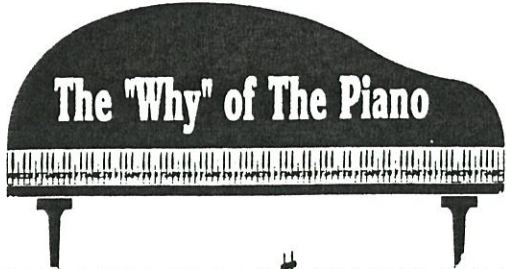


Musical notation for the third system, measures 13-18. The key signature changes to one flat (Bb). The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.



Musical notation for the fourth system, measures 19-24. The key signature changes to two flats (Bb and Eb). The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

# The "Why" of The Piano



Musical notation for the first system, measures 1-4. The piece is in 4/4 time. The bass clef part features a steady eighth-note accompaniment, while the treble clef part contains chords and melodic fragments.



Musical notation for the second system, measures 5-8. The bass clef continues with eighth notes, and the treble clef introduces more complex chordal textures.



Musical notation for the third system, measures 9-12. Measure 12 is marked with a '12' above the staff. The bass clef part shows a shift in rhythm, and the treble clef has dense chordal passages.



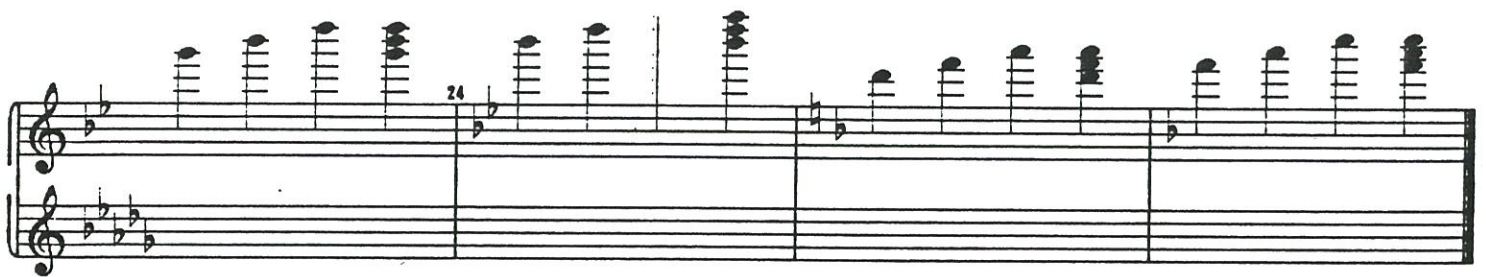
Musical notation for the fourth system, measures 13-16. Measure 16 is marked with a '16' above the staff. The bass clef part features a descending eighth-note line, and the treble clef has complex chordal structures.



First system of musical notation, consisting of two staves. The upper staff features a treble clef and a key signature of two sharps (F# and C#). The lower staff features a bass clef and a key signature of two flats (Bb and Eb). The music includes various note values, rests, and chordal textures.



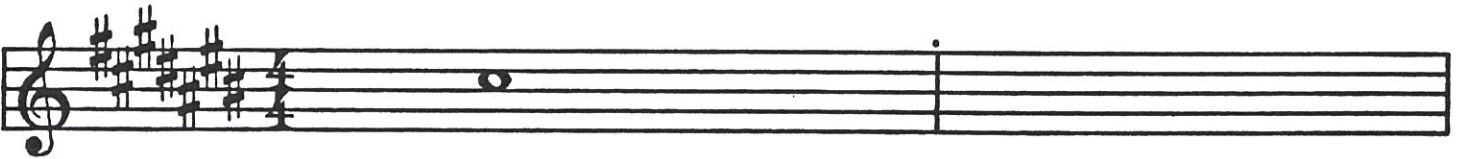
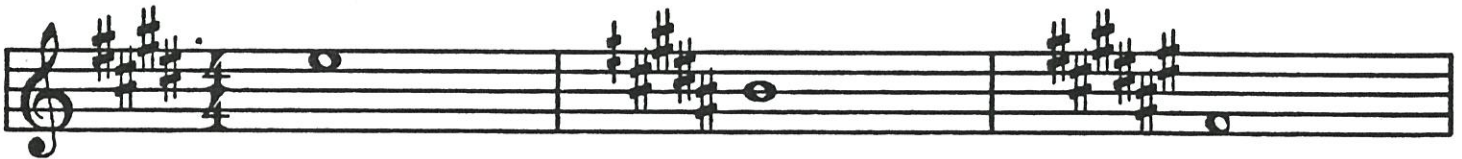
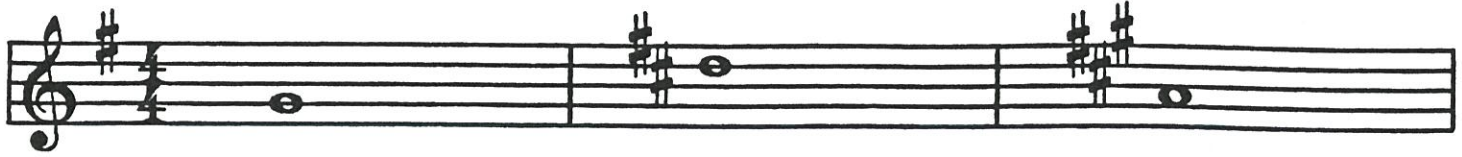
Second system of musical notation, consisting of two staves. The upper staff features a treble clef and a key signature of two flats (Bb and Eb). The lower staff features a bass clef and a key signature of two flats (Bb and Eb). The music includes various note values, rests, and chordal textures. A measure number '20' is visible at the beginning of the system.



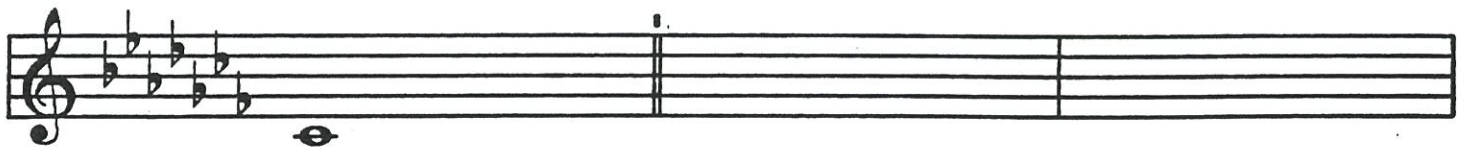
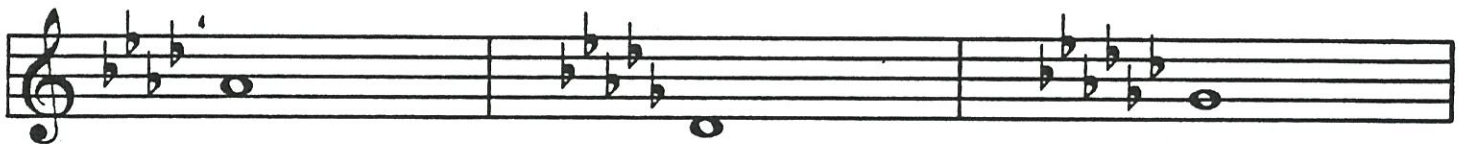
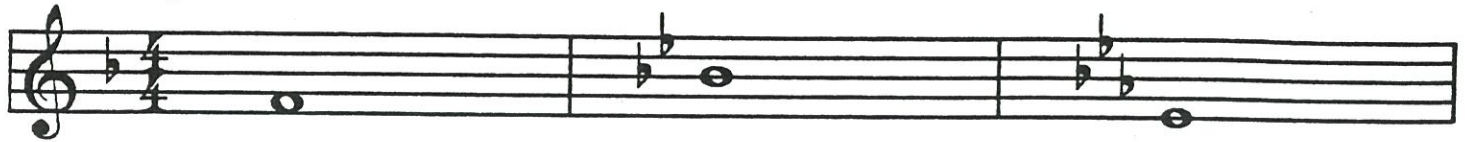
Third system of musical notation, consisting of two staves. The upper staff features a treble clef and a key signature of two flats (Bb and Eb). The lower staff features a bass clef and a key signature of two flats (Bb and Eb). The music includes various note values, rests, and chordal textures. A measure number '24' is visible at the beginning of the system.



# The Order of Sharps



# The Order of Flats



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## The Order of Flats

Musical notation for 'The Order of Flats'. It consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a single quarter note G4. The middle staff is a bass clef with a 2/4 time signature, containing a sequence of notes: F3, E3, D3, C3, B2, A2, G2, F2. The bottom staff is a treble clef with a 2/4 time signature, which is empty. Measure numbers 12 and 15 are indicated above the top staff.

Please insert the correct name.

## The Order of Sharps

Musical notation for 'The Order of Sharps'. It consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G#5. The middle staff is a bass clef with a 2/4 time signature, which is empty. The bottom staff is a treble clef with a 2/4 time signature, which is empty.

Please insert the correct name.

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# STAND FAST IN THE LORD!

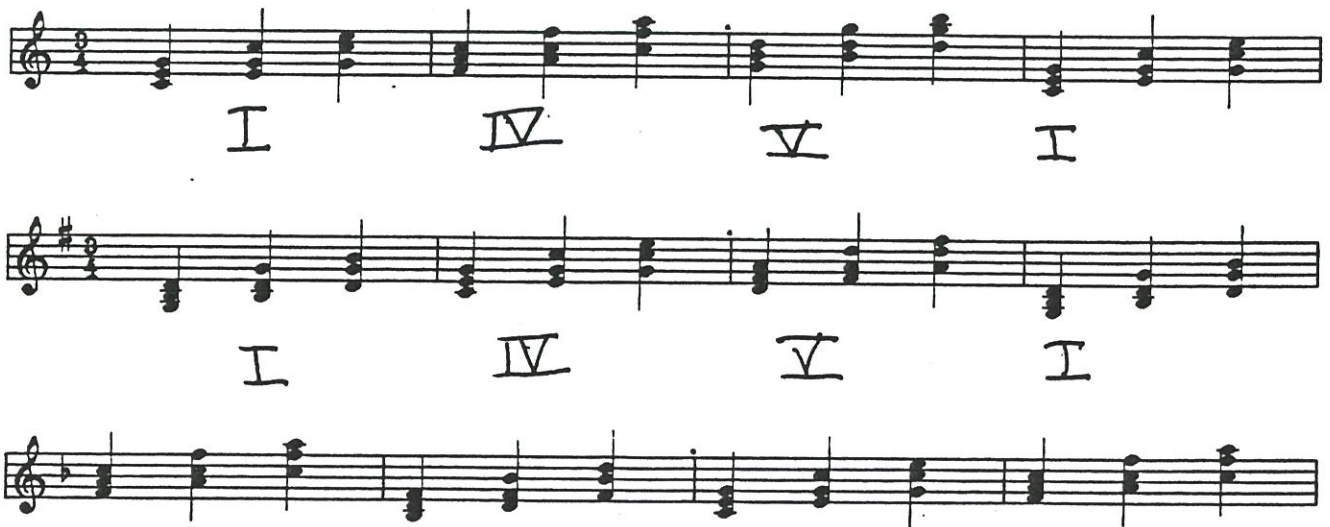
As for God, His way is perfect.

## I IV V Pattern



It is interesting that in our pattern of chords and the inversions thereof, we use a pattern again of the \_\_\_\_\_

When you want to improvise a song the easiest way to begin is to choose a hymn and let's say it's in the Key of G, what is the first note (tone) in the G Scale? G that is correct. What is the fourth tone? G is one A two B is three, C is four and D is your dominant or your fifth. The G Chords, C Chords and D chords will be the ones to use as your "sound" foundation. The sixth or submediant is important too because you will notice that some of the hymns substitute the relative minor for the tonic at certain points in the song.



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# I, IV, V Chords

C - C chord  
2<sup>nd</sup> inversion

E C G

D<sup>b</sup> - D<sup>b</sup> chord  
2<sup>nd</sup> inversion

F D<sup>b</sup> A<sup>b</sup>

D - D chord  
2<sup>nd</sup> inversion

F<sup>#</sup> D A

E<sup>b</sup> - E<sup>b</sup> chord  
2<sup>nd</sup> inversion

G E<sup>b</sup> B<sup>b</sup>

E - E chord  
2<sup>nd</sup> inversion

G<sup>#</sup> E B

F - F chord  
2<sup>nd</sup> inversion

A F C

G<sup>b</sup> - G<sup>b</sup> chord  
2<sup>nd</sup> inversion

B<sup>b</sup> G<sup>b</sup> D<sup>b</sup>

G - G chord  
2<sup>nd</sup> inversion

B G D

A<sup>b</sup> - A<sup>b</sup> chord  
2<sup>nd</sup> inversion

C A<sup>b</sup> E<sup>b</sup>

A - A chord  
2<sup>nd</sup> inversion

C<sup>#</sup> A E

B<sup>b</sup> - B<sup>b</sup> chord  
2<sup>nd</sup> inversion

D B<sup>b</sup> F

B - B chord  
2<sup>nd</sup> inversion

D<sup>#</sup> B F<sup>#</sup>

F chord  
1<sup>st</sup> inversion

F C A

G<sup>b</sup> chord  
1<sup>st</sup> inversion

G<sup>b</sup> D<sup>b</sup> B<sup>b</sup>

G chord  
1<sup>st</sup> inversion

G D B

A<sup>b</sup> chord  
1<sup>st</sup> inversion

A<sup>b</sup> E<sup>b</sup> C

A chord  
1<sup>st</sup> inversion

A E C<sup>#</sup>

B<sup>b</sup> chord  
1<sup>st</sup> inversion

B<sup>b</sup> F D

B chord  
1<sup>st</sup> inversion

B G E<sup>b</sup>

C chord  
1<sup>st</sup> inversion

C G E

D<sup>b</sup> chord  
1<sup>st</sup> inversion

D<sup>b</sup> A<sup>b</sup> F

D chord  
1<sup>st</sup> inversion

D A F<sup>#</sup>

E<sup>b</sup> chord  
1<sup>st</sup> inversion

E<sup>b</sup> B<sup>b</sup> G

E chord  
1<sup>st</sup> inversion

E B G<sup>#</sup>

G chord  
1<sup>st</sup> inversion

G D B

A<sup>b</sup> chord  
1<sup>st</sup> inversion

A<sup>b</sup> E<sup>b</sup> C

A chord  
1<sup>st</sup> inversion

A E C<sup>#</sup>

B<sup>b</sup> chord  
1<sup>st</sup> inversion

B<sup>b</sup> F D

B chord  
1<sup>st</sup> inversion

B F<sup>#</sup> D<sup>#</sup>

C chord  
1<sup>st</sup> inversion

C G E

D<sup>b</sup> chord  
1<sup>st</sup> inversion

D<sup>b</sup> A<sup>b</sup> F

D chord  
1<sup>st</sup> inversion

D A F<sup>#</sup>

E<sup>b</sup> chord  
1<sup>st</sup> inversion

E<sup>b</sup> B<sup>b</sup> G

E chord  
1<sup>st</sup> inversion

E B G<sup>#</sup>

F chord  
1<sup>st</sup> inversion

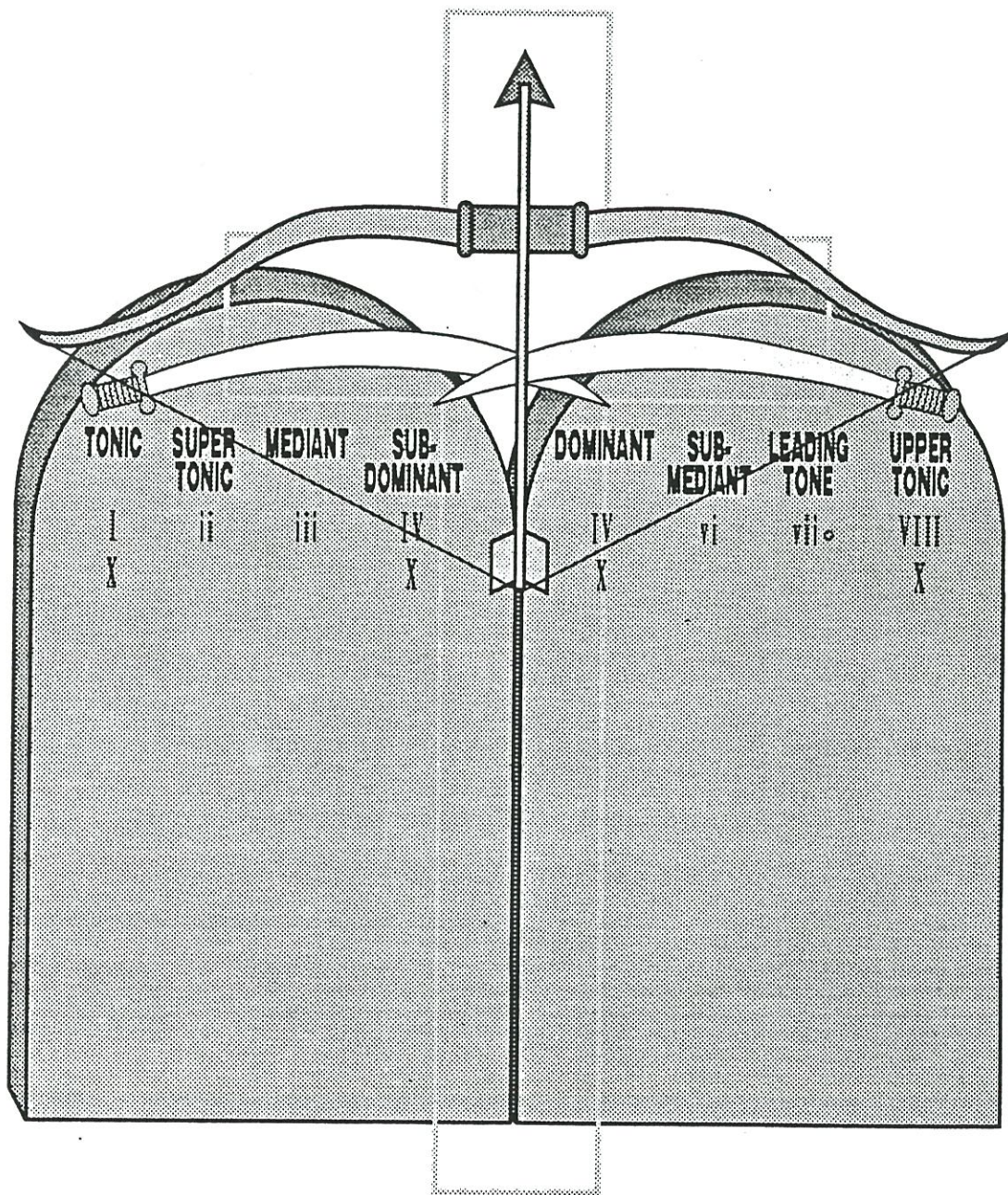
F C A

F<sup>#</sup> chord  
1<sup>st</sup> inversion

F<sup>#</sup> C<sup>#</sup> A<sup>#</sup>

BACK TO C! ♪

# Weapons of Worship Warfare



**IN A KEY**

|                    |         |          |
|--------------------|---------|----------|
| TONIC<br>(REVERSE) | MEDIANT | DOMINANT |
| TONIC              | SUB     | SUB      |

**WHAT IS LEFT?**



# Weapons of Worship Warfare



I TONIC    ii SUPER TONIC    iii MEDIANT    IV SUB-DOMINANT    IV DOMINANT    vi SUB-MEDIANT    vii LEADING TONE    I UPPER TONIC

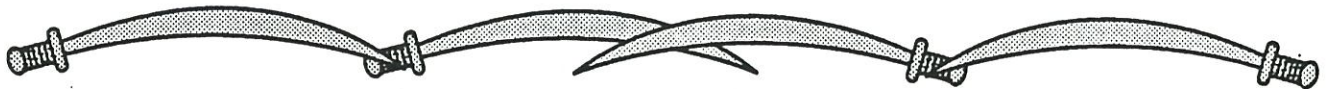


**I** Begin with the Tonic . Play C-E-G . Put an **X** or dot under the notes you play .  
Notice the I, IV, V pattern.



I TONIC    ii SUPER TONIC    iii MEDIANT    IV SUB-DOMINANT    IV DOMINANT    vi SUB-MEDIANT    vii LEADING TONE    I UPPER TONIC

**IV** Begin with the Upper Tonic .  
Reverse the order and play C-A-F



I TONIC    ii SUPER TONIC    iii MEDIANT    IV SUB-DOMINANT    IV DOMINANT    vi SUB-MEDIANT    vii LEADING TONE    I UPPER TONIC



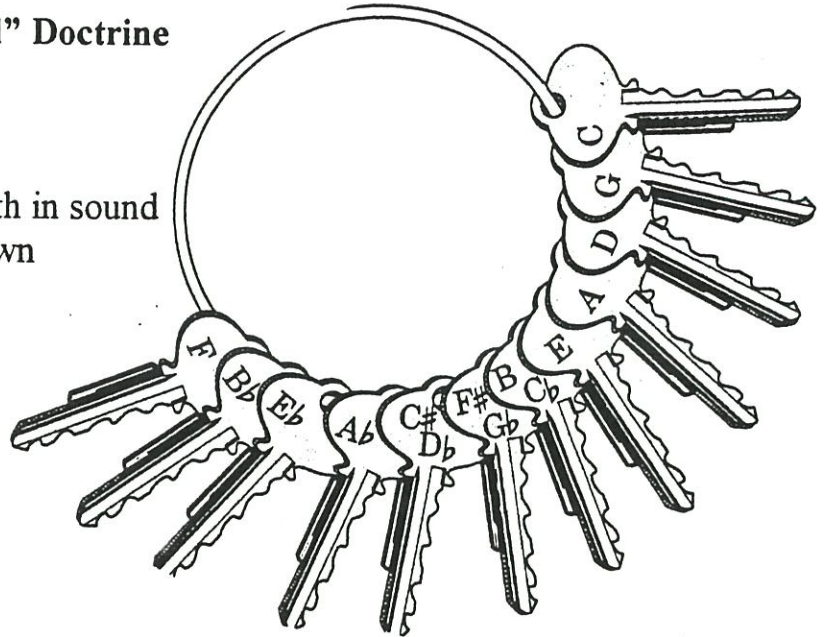
What notes are left?  
(The Super Tonic and the Leading Tone  
which is the V7)

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# STAND FAST IN THE LORD!

## Modulation or "Sound" Doctrine

Keys on a ring  
causes us to sing  
and the songs break fourth in sound  
that forms a glorious crown  
to throw on the ground  
before our Saviour



Modulation

Is changing Keys  
Going from one key to another

Modulation is the name of moving the **praise platune** from one key to another. - This is another way we can possess the "Land" in a different key. There are several common ways we can do this Use the Dominant or preferably Dominant 7 of what ever key you are going into.

Musical notation showing two modulations. The first modulation is G 7th to C, and the second is D 7th to G. The notation is in 4/4 time and consists of two staves (treble and bass clef). The first modulation shows a G7 chord in the bass clef and a C chord in the treble clef. The second modulation shows a D7 chord in the bass clef and a G chord in the treble clef.

G 7th to C                      D 7th to G

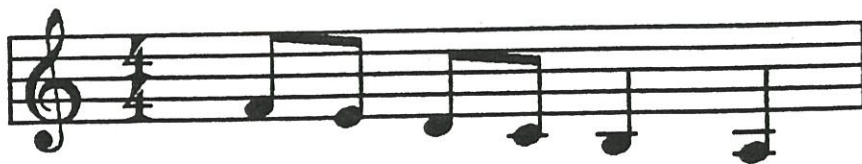


## STAND FAST IN THE LORD!

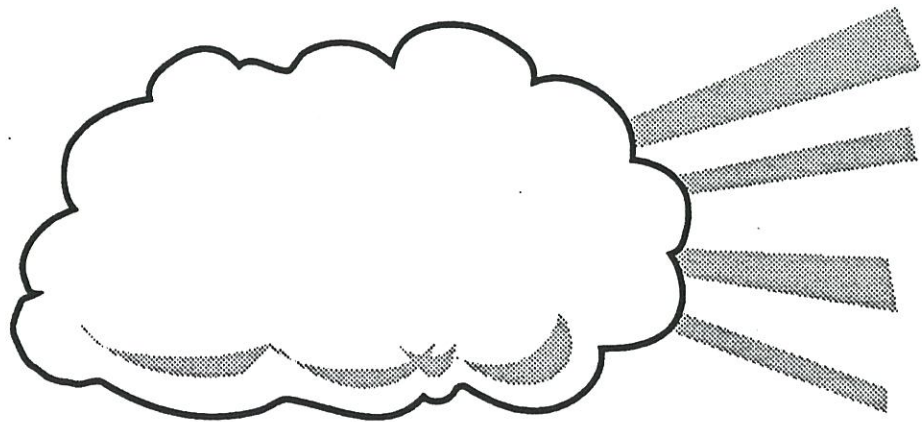
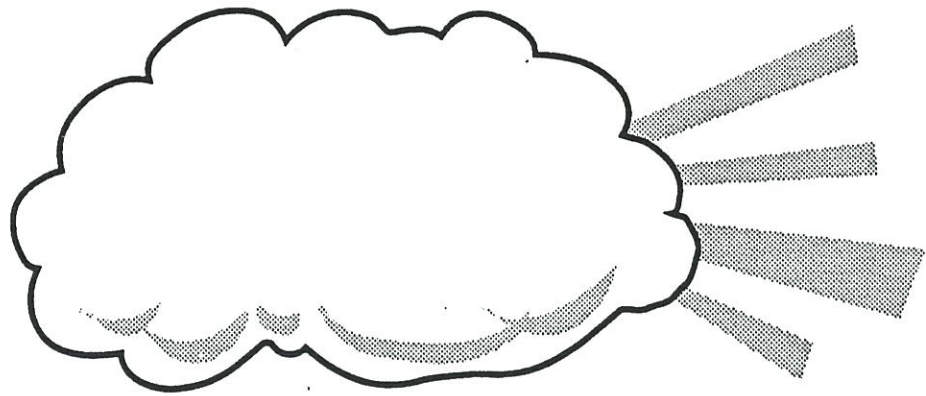
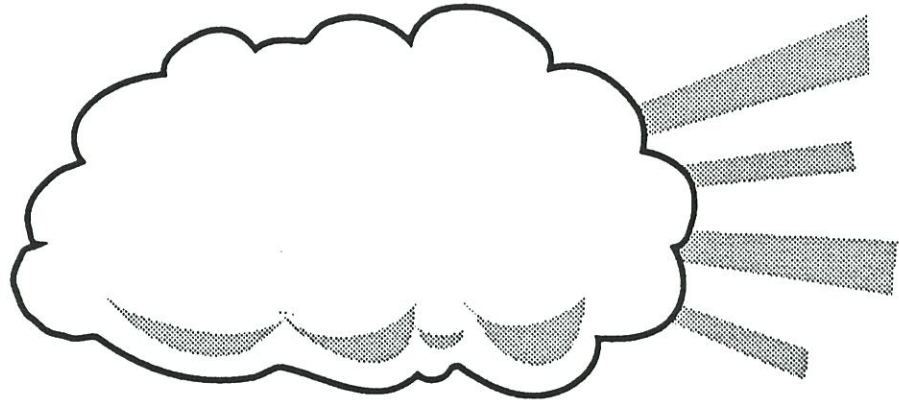
Another way is to go from the subdominant chord (IV) of the Key you want to enter or any inversion of that chord. Let's say you want to go in the Key of G, The fourth note in G is C so you could play a C octave, or C chord but not a Seventh - just CEG or an inversion.



A fun way to go into a minor is to, reverse the first tetra chord. let's use C major which would be ascending CDEF, descending would be FEDC. Enter through the leading tone B to A, the submediant and relative minor! Actually you are sounding an E Dominant 7<sup>th</sup> using passing tones to the relative minor.



# "Bright Clouds"





# **STAND FAST IN THE LORD!**

## **Embarking On Level II**

### **Bloom**

1. Learning to worship in the wilderness of our lives
2. Extending the grand staff-leger notes

### **Heartstrings**

1. The heart of a worshiper in worship warfare

Even now as I write this there is such joy and excitement within my heart. I think back on the word the Lord gave me in the fall of 1996, and the vision of the geyser springing forth from the word of God. The Lord is about to do something really fantastic. What is our responsibility in the midst of this revelation?

- a. Allow the Lord to do a deeper work of sanctification in our hearts. Ask him to make us willing to pay the price of commitment to Him.
- b. Notice that before the children of Israel had a great victory, there was always the call for **moral purity**. - SURRENDER - Forsaking all that would defile you. For some of us it would mean getting rid of unforgiveness, bitterness, resentment, and pride.

**The word says to open your heart - the Lord will cleanse you by His blood  
Open your mouth and His song will over-flow you like a flood**

**Open your hands and He will train you for the battle that's ahead  
Open your eyes and He will reveal needs around you like He said**

**Open your mouth and He'll cause you to His Glory now proclaim  
Lift up your arms and He'll help you do warfare in His Name**

**Open your ears and He'll cause you to hear from Him once again  
To show you His love - His unfailing love - to guide you from all sin!!**

## **STAND FAST IN THE LORD!**

The following article will help us better understand how to prepare our hearts for worshipping the Lord.

### **Preparing for the Flood**

- 1. The ark that Noah built was**
  - a. A safe place
  - b. symbolic of God's salvation
  - c. protection from destruction
  - d. The Lord's provision for a new beginning
  
- 2. Passover**
  - a. A safe place - covering of blood
  - b. God's salvation from the Death Angel
  - c. protection form destruction
  - d. The Lord's provision for a new beginning
  
- 3. The Ark of the Covenant was**
  - a. The place where God dwelt
  - b. Containing Gods' Law (10 commandments) His covenant with man
  - c. Containing evidence of His Power (Aaron's Rod-that budded)
  - d. Containing God's Provision (Manna)
  - e. Providing His Mercy ( The Mercy Seat)
  - f. Presence of Gods Glory in Purity (Overlaid with gold)
  - g. A Protected Relationship where God would meet with man ( protected by "The Cherubius")
  
- 4. In Second Chronicles Chapter 20 God used the Song of the Lord**
  - a. Safe place - refuge
  - b. Deliverance and Salvation
  - c. Protection from destruction
  - d. The Lord's provision for a new beginning

## **STAND FAST IN THE LORD!**

5. **Jesus is all of the above as He is our:**
  - a. Safe place (Proverbs 18:10) Refuge
  - b. Salvation/Savior of the world
  - c. Our protection from eternal destruction
  - d. Our provision for a new beginning I Corinthians 5:17

6. **Therefore the redeemed of the Lord shall return and come with singing unto Zion, an everlasting joy shall be upon their heads... (Isaiah 51) The flood of the Spirit of God in song is:**
  - a. God's provision
  - b. His protection
  - c. The manifestation of His presence, power, and glory among His people
  - d. The cleansing and provision for a new beginning

Our response is to:

1. Purify our hearts before God
2. Commit to seeking Him as never before
3. Carry out the instructions in the Word systematically (before the Lord). If this means that we need to reorganize our schedules, then do it.
4. Put your faith in action and run off one hundred sheets of score paper and get ready!

**BOOM!** The Lord just gave me a scripture:

Psalms 40: I waited patiently for the Lord. He inclined His ear and heard my cry. He brought me up out of the horrible pit, out of the miry clay and set my feet upon a rock and established my goings, and He has put a new song in my mouth, even praise to our God, many shall see it and fear and shall put their trust in the Lord.

## **STAND FAST IN THE LORD!**

We are to dig a well and sing into it... The song of the Lord. Lets look at Numbers 21:18---Wow! I am just writing down scriptures as the Lord is giving them to me. I hadn't looked up the reference for scripture 5a. Now that I have read the whole section lets back up to Numbers 21:16b. The Lord said to Moses, "Gather the children of Israel together and I will give them water."

Then the children of Israel sang the song---Spring up o well, and sing ye into it. The princes digged the well, the nobles digged it by the direction of the lawgiver, with their staves. The children of Israel complained that \_\_\_\_\_?

And they were very thirsty. The Lord in His wisdom had a wonderful solution. I'm sure He became tired of their griping--- Anyway, the Lord said He would give them water and in gratitude, they began to sing. (The cross reference in my Bible is Ps. 105:2 and 106:12) They believed His words and began to sing and talk of His wondrous deeds.

I have been praying that the Lord would sprinkle his salt on our tongues. Why? To make us really thirsty for Him. That we would more fervently hunger and thirst after righteousness and become so thirsty--- To begin to dig deeply into Gods Word and watch that fountain come bubbling up. Dig a well and sing into it. Believe Him great things. In verse 18, it speaks of the princes who have dug the well — not a well, THE WELL--- by the direction of the Lawgiver.\* I think of the royalty in Germany, Great Britain, Italy and Austria in centuries past, and how they called for that well to be "digged" and sung into. Bach, Haydn, Handel and others who desired to be used by the Lord took the opportunity to make themselves available for the Master. They knew about this well . God's anointing "welled - up within them as they plunged their staves deep into the presence and glory of God. Commissioned to write, Bach, for example began his music--- for the glory of God and directed by the Lawgiver. Bach knew about the well - and by his obedience, the results are obvious and far reaching. Proverbs - No good thing will be withheld from them who walk upright.

\*( In the above reference the word Lawgiver means Lord of Hosts Is 33:22) And now the same Lord calls to us with a "touch from heaven in 97." He calls us to dig the well also as they did---with our staves.

The lord is calling us to dig deeply into **His Word** and sing into that well with hearts full of anticipation (Ps 40:1 - 3) and knowing that God is truly going to do a great work in these latter days (Is. 42: 9 - 12).

Isaiah 42: 9 - 13, says it this way---Behold the Lord is doing a new thing — former things—the way they have been done, have come to pass and he is telling us before they what? Spring forth--out of the wells of salvation.

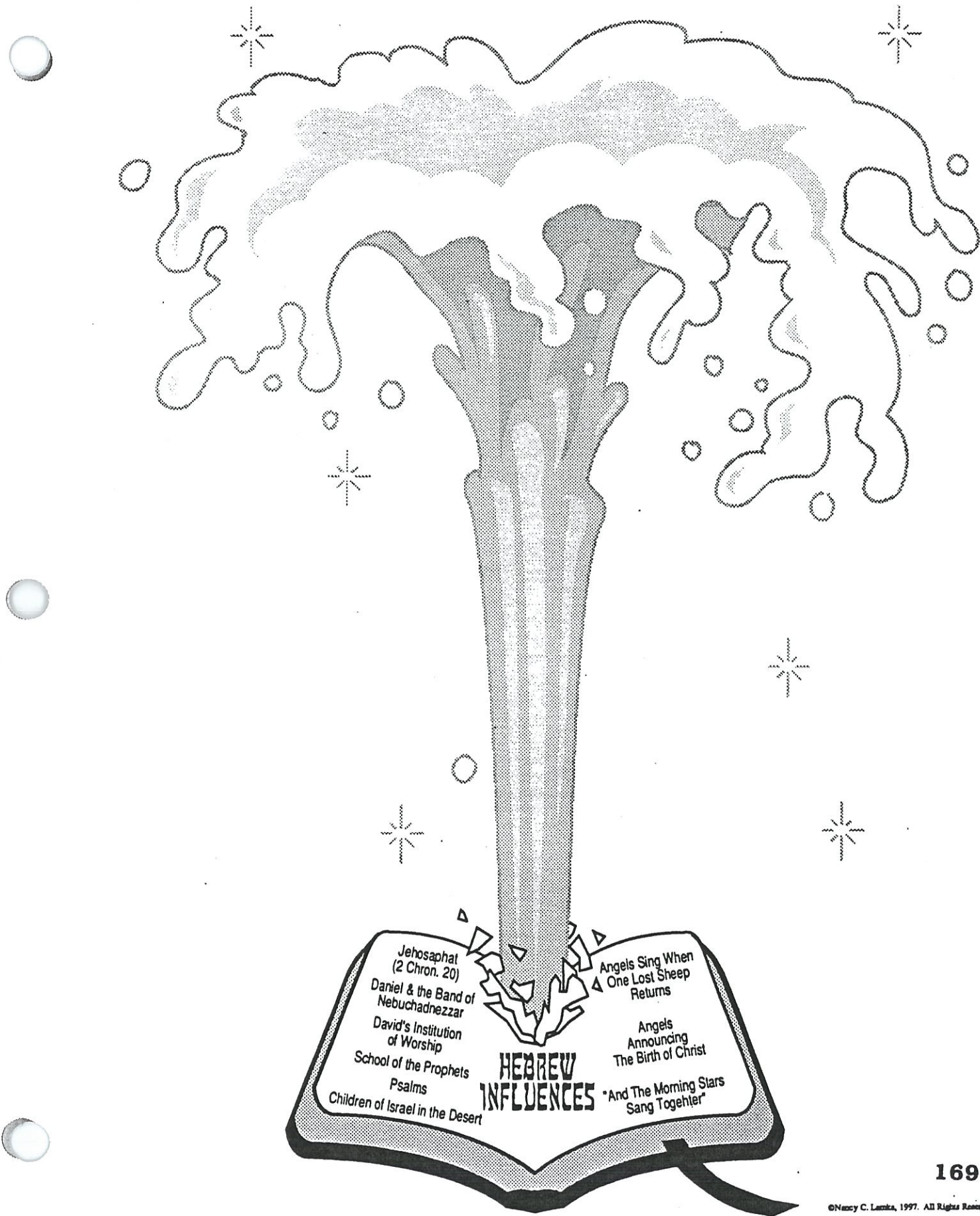
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## **STAND FAST IN THE LORD!**

And what is the result? Sing unto the Lord a new song, praise Him from the ends of the earth and speak names and places world wide\* Pray over this scripture and trust Him to bring it to pass. The Lord says He will go forth as a mighty man - a man of war and what? PREVAIL against His enemies.

What an exciting time to live. The Lord could have had us be born at any other time but He chose now. In the countdown years. We get to go in and possess the land. One of our territories is music land. In Deut. 11:11 it says this; But the land Ye go to possess , a land of hills and valleys and drinketh of the waters of heaven. Thirsty? Come and drink from the hills and valleys of God's Word. Dig down deeply into the well that never runs dry and sing into it. The Lord is waiting. You can make a difference in His Kingdom.





Jehosaphat  
(2 Chron. 20)  
Daniel & the Band of  
Nebuchadnezzar  
David's Institution  
of Worship  
School of the Prophets  
Psalms  
Children of Israel in the Desert

### HEBREW INFLUENCES

Angels Sing When  
One Lost Sheep  
Returns  
Angels  
Announcing  
The Birth of Christ  
"And The Morning Stars  
Sang Together"

# Ledger Notes

A musical staff system consisting of a treble clef staff and a bass clef staff. The treble staff contains notes on ledger lines above the staff, with handwritten 'X' marks above notes on the first, second, and third lines. The bass staff contains notes on ledger lines below the staff, with handwritten 'X' marks below notes on the first and second lines. Measure numbers 4, 5, 9, 13, and 17 are printed above the treble staff.

Please insert the correct name.

A musical staff system consisting of a treble clef staff and a bass clef staff. The treble staff is empty. The bass staff contains notes on ledger lines below the staff, with handwritten 'X' marks below notes on the first and second lines. Measure numbers 18, 21, 25, and 29 are printed above the treble staff.

A musical staff system consisting of a treble clef staff and a bass clef staff. Both staves are empty. Measure numbers 37, 41, and 45 are printed above the treble staff.



Musical notation for the first system of 'G.R.A.C.E.' in 4/4 time. The treble clef staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a bass line with a whole note G3 in the first measure and a whole note G3 in the second measure. The letters 'A', 'C', and 'E' are printed below the treble staff in the second, third, and fourth measures respectively.

# G.R.A.C.E.

Ephesians 4:7

Musical notation for the second system of 'G.R.A.C.E.' in 4/4 time. The treble clef staff contains a melody: G4 (quarter), R4 (quarter), A4 (quarter), C5 (quarter), E5 (quarter), followed by a sequence of eighth notes: F5, G5, A5, B5, C6, D6, E6, F6, G6. The bass clef staff contains a bass line with chords: G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter). The lyrics 'G R A C E according to the measure of the' are written below the treble staff.

Please write the correct name under the correct notes.

Musical notation for the third system of 'G.R.A.C.E.' in 4/4 time. The treble clef staff contains a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter). The bass clef staff contains a bass line with chords: G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter). The lyrics 'gift of Christ in me G R A C E ac' are written below the treble staff.

Musical notation for the fourth system of 'G.R.A.C.E.' in 4/4 time. The treble clef staff contains a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter). The bass clef staff contains a bass line with chords: G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter), G3-B2 (quarter). The lyrics '-cording to the measure of Christ's gift' are written below the treble staff.

# G.R.A.C.E.

Ephesians 4:7

Musical notation for the first system of the hymn. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'G R A C E ac-' are placed below the treble staff. The notes are: G4 (quarter), R4 (quarter), A4 (quarter), C5 (quarter), E4 (quarter), and ac- (quarter).

*Pa* \*

Musical notation for the second system of the hymn. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics '-cording to the measure of the gift of Christ in me G R' are placed below the treble staff. The notes are: -cording (quarter), to (quarter), the (quarter), measure (quarter), of (quarter), the (quarter), gift (quarter), of (quarter), Christ (quarter), in (quarter), me (quarter), G4 (quarter), and R4 (quarter).

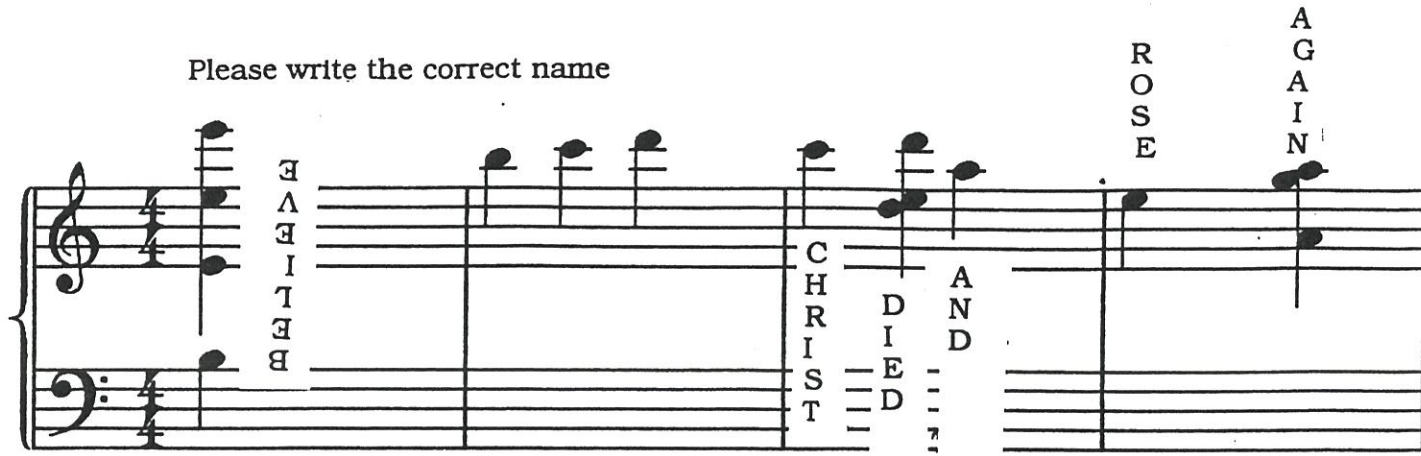
Musical notation for the third system of the hymn. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'A C E ac- cording to the measure of Christ's gift' are placed below the treble staff. The notes are: A4 (quarter), C5 (quarter), E4 (quarter), ac- (quarter), cording (quarter), to (quarter), the (quarter), measure (quarter), of (quarter), Christ's (quarter), and gift (quarter).

170C

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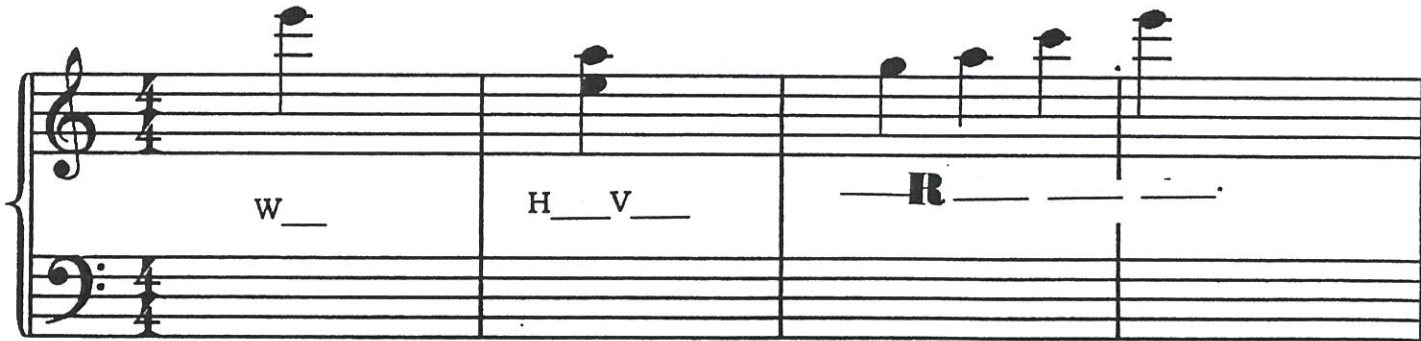
# Everlasting Life is only Through Jesus Christ!!

Please write the correct name



Musical staff with lyrics: BELIEVE CHRIST DIED AND ROSE AGAIN

BELIEVE CHRIST DIED



Musical staff with lyrics: W\_\_ H\_\_ V\_\_ R\_\_







16 17

build Your faith in me!!

*The songs for the lines and spaces  
came after I prayed and asked  
the Lord if the music course was  
really of Him.  
Thank God for His faithfulness.*

*John 1:16 (Amplified)  
Extra Gifts*

*Romans 5:2-5 (Amplified)  
Extra Grace*

Alternate pattern

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# Faith Always Conquers Everything

*1 John 5:4*

F- A- C- E- F- A- C- E-, F- A- C- E-, F- A- C- E-

4  
Faith al- ways con quers eve ry thing, gives rise to love and makes my

7  
heart to sing. No mat ter what cir cum stan ces bring

10  
faith al ways con quers eve ry thing Christ's faith will con quer

13  
eve ry thing F= A- C- E, F- A- C- E- !!!

# God's Blessings Don't Fail Anytime

God's blessings don't fail any time any time God's

blessings don't fail any time. God's

blessings don't fail God's blessings don't fail God's

blessings don't fail any time !

*Proverbs 11:3*

# Accept Christ's Eternal Gift

Romans 3:23

3

Ac cept Christt's e- ter nal gift His e-

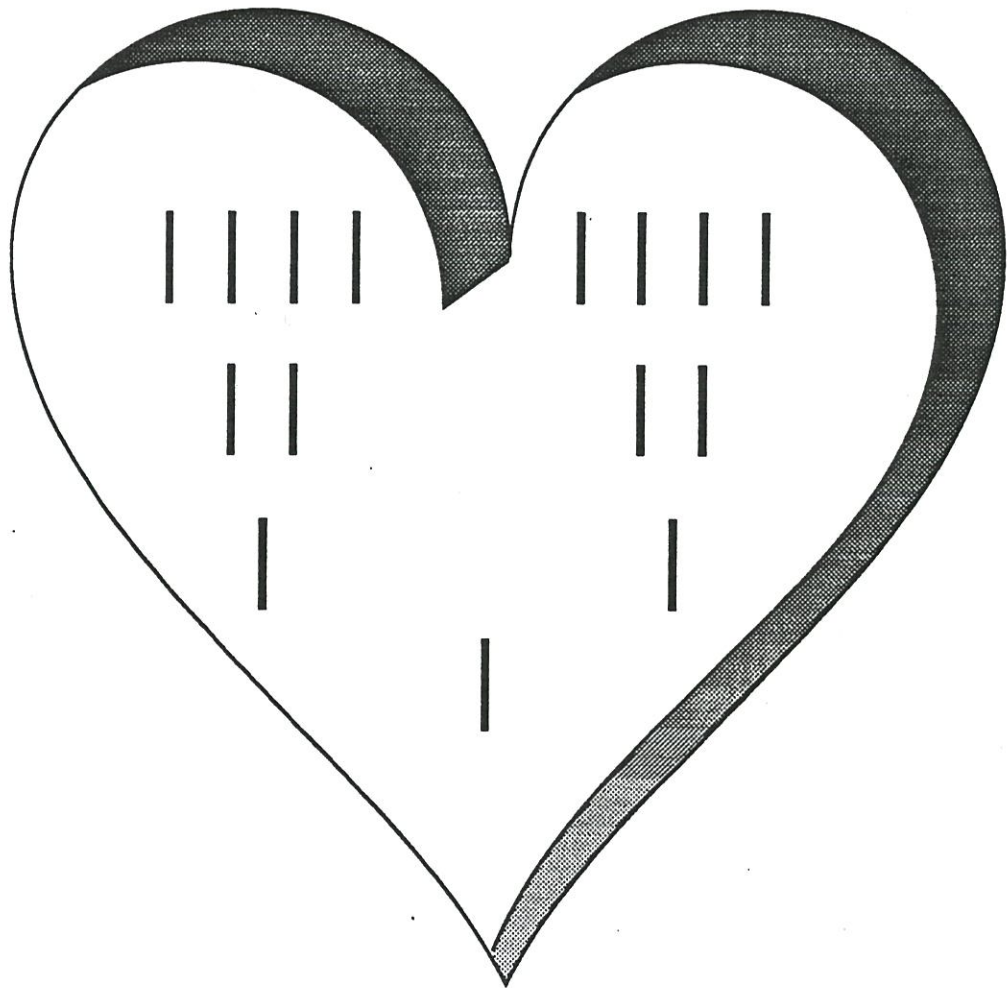
ter nal gift ac cept Christ;s e- ter nal gift to

day. Ac cept Christ;s e- ter nal gift His e-

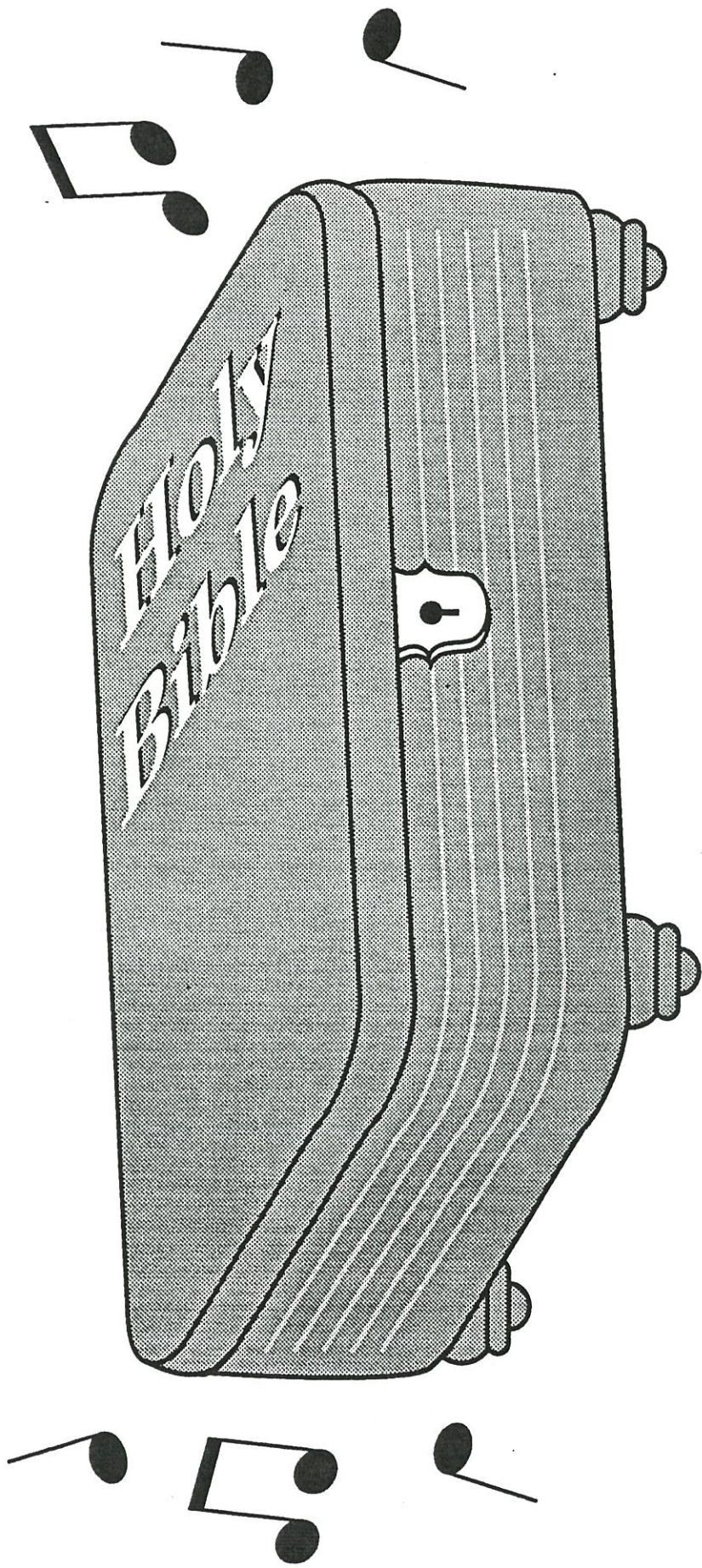
ter nal gift ac cept Christ's e- ter nal gift to day!

"Thy words were found  
and I did eat them,  
and they were the joy and rejoicing  
of my heart —  
for I am called by thy name  
Lord of Hosts."

— Jer. 15:16



# "Music Box Theory"



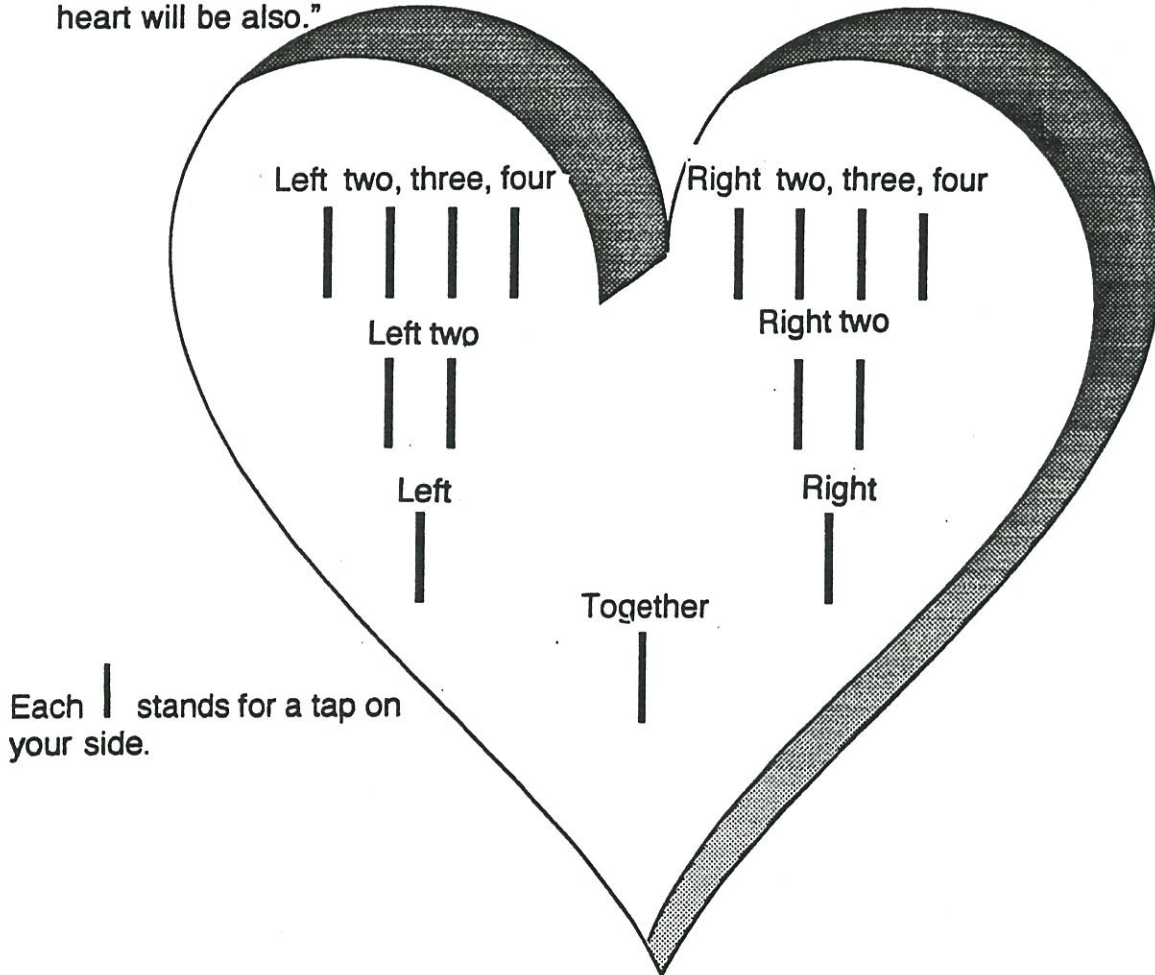
# Issues of the Heart in Music Box Theory

## Proverbs 4: 23

The following several pages reflect ideas I've used in education for over thirty years. Our own family have enjoyed them greatly also. They can be used as signals for changing from one subject to the next.

The patterns in the syllabus, proceed as follows:

Have a family member go to the front of the room. The hands are held loosely at the sides. Ready, begin ..... hit the left side of the body gently four times, then the right side four times, left two, right two, left, right, together. As you can see on the pattern below it forms a heart/ "Thy Word have I hid in my heart, that I might not sin against Thee" Ps. 119 and from Matt 6:21 "For where your treasure is, there your heart will be also."



We have expanded this idea in a multi-sensory activity book called "Shine as Lights", c 1988 written for fellow parents and teachers

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Seek the Lord

| | | | |

Seek His

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and His Word

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more

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By awesome deeds of

| | | | |

Lord will

| |

us

|

righteousness the

| | | | |

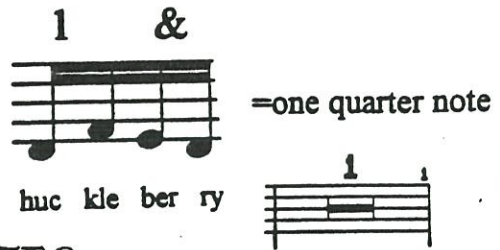
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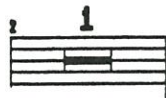
## I. INTRODUCTION TO SIXTEENTH NOTES



## II. DOTTED EIGHTH NOTES

### WITH SIXTEENTH NOTES

One quarter note equals



a dotted eighth note  
followed by a sixteenth.



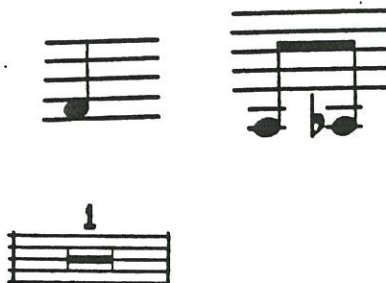
huckleber ry

or a sixteenth note  
followed by a  
dotted eighth note



huc kleberry

## III. TRIPLETS



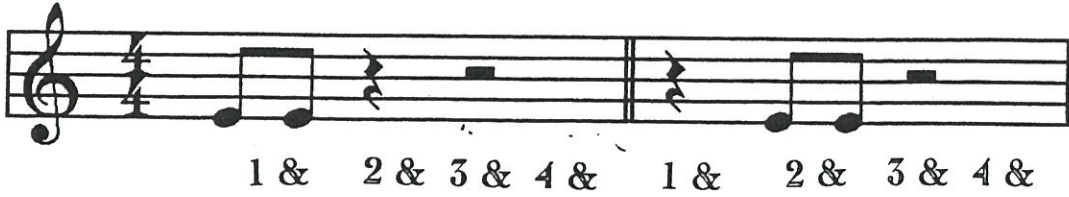
a triplet equals  
one quarter note

count  
mer-ri-ly



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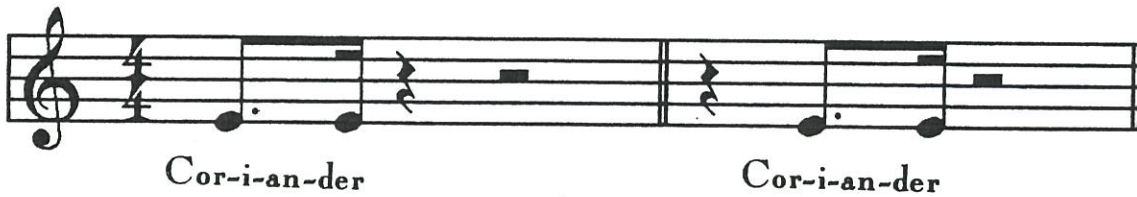
# Music Box Theory



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &



































































Cor-i-an-der Cor-i-an-der



Cor-i-an-der Cor-i-an-der

# Music Box Theory

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
|    |    |    |    |    |    |    |    |
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**Game:** Cut the boxes apart and place them in four zip-lock bags. Then, place them on the floor to form eight measures and practice clapping the rhythms. Use different combinations and be creative. In 4/4 time, there would be four beats to a measure; and in 3/4 time, there are three beats. How many beats would there be in 2/4 time? Use quarter notes and eighth notes until you're comfortable, and then add the 16th notes. **184**

## STAND FAST IN THE LORD!

### “Music Box Theory”

|     | Musical Term                      | Where is it found?                         | Vocal Instrumental Instruction  |
|-----|-----------------------------------|--|---|
| 1.  | Alamoth                           | 1 <sup>st</sup> Chronicles 15:20           | Higher voices range soprano   |
| 2.  | (Hallelujah)                      | Psalms 110, 111,112, 113,115,116,117       | Page 28 H D M   |
| 3.  | Al - taschith                     | Psalms 57,58,59&75                         | Type of ode or melody to be sung  |
| 4.  | Higgaion                          | Psalms 92:3                                | Murmuring of the harp-Plantive  |
| 5.  | Mahalath                          | Psalms 53 and 88                           | Meaning unsure  |
| 6.  | Maschil                           | Psalms 32, 42, 44, 45, 52,53,54,55,7479,88 | obscure meaning to be sung with unders  |
| 7.  | Michtam                           | Psalms 16,56,57,58, 59, 60                 | with Golden Ewald - plantive  |
| 8.  | Muth -Labben                      | Psalm 9                                    | Some interpt it higher voices Others from root say funeral ode  |
| 9.  | Neginah and Neginoth              | Psalms 4, 54, 55,61 ,67,and Habikah3:19    | Perhaps it means songs accompanied by stringed Instruments  |
| 10. | Nehiloth                          | Psalms 5                                   | It could mean sung accompanied by stringed instruments.   |
| 11. | Selah (one of my favorite terms ) | Psalms frequently                          | Meditative-unknown-listening to what we have just read in God’s word in chewing on it an listening to the song he places on our hearts. |
| 12. | Sheminith                         | Romans 5, 12                               | Translated “eighth order” Key to rhythm ? Pitch ? Octaves ? Tetracho aferti baso ?  |
| 13. | Shiggaion (Pl. Shigionoth)        | Psalms 7                                   |   |
| 14. | Shoshannim and Shushan-eduth      | Psalms 45, 60, 69, 80                      | Kimchi, Tremellius, Eichhom translate it“hexachorda”  |

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# Creative Worship

Continue repetition

Hal le lu jah Hal le lu jah Hal le lu jah Hal le lu jah —  
Praise Him, Praise Him, —  
Glory to God —

glory to God —  
Lord we (praise) You  
love  
serve

Continue all parts

The word "SINGING" is used 108 times in the Old Testament. Ninety-three times it is used just as we would think of it today and once as a title.

It is descriptive of:

|               |             |
|---------------|-------------|
| birds         | Ps. 104:12  |
| trees         | IChr. 16:33 |
| morning stars | Job 38:7    |



occasions of or times of:

|         |             |
|---------|-------------|
| victory | Ex. 15:1,21 |
| revelry | Ex. 32:18   |

manner of, with:

|              |           |
|--------------|-----------|
| thanksgiving | Ps. 147:7 |
| joy          | Ps. 27:6  |
| gladness     | Jer. 31:7 |



objects of God's:

|               |           |
|---------------|-----------|
| power         | Ps. 51:16 |
| mercies       | Ps. 89:1  |
| righteousness | Ps. 51:14 |

The word "SONG" is used in the Old Testament 62 times. Forty-eight times it is used just as a song as we use it today or as a title in the Psalms.

It is also used as:

|                |                |
|----------------|----------------|
| a witness      | Deut. 31:19-22 |
| torment        | Ps. 137:3      |
| a march        | Num. 21:17,18  |
| a processional | 1Chr. 17:7-8   |



and expressive of:

|               |            |
|---------------|------------|
| triumph       | Jud. 5:12  |
| physical joy  | Gen. 31:27 |
| spiritual joy | Ps. 119:54 |
| deliverance   | Ps 32:7    |
| hypocrisy     | Amos 5:23  |
| derision      | Ps. 69:12  |

figurative of:

|                  |            |
|------------------|------------|
| passover         | Is. 30:29  |
| Messiah's advent | Is. 42:10  |
| Gospel age       | Is. 26:1-2 |







Many people say, "If I could only write songs like that person!"

Good News! You can. Psalm 40:3 says, "And He (The Lord) has put a new song in my mouth, even praise unto our God...."

Where does the song come from?, The Lord. Where did He put the song? In your mouth. The Lord is no respecter of persons. What He will do for one, He will do for another.

I have been a "Song Receiver" for many years, but I wasn't always. I had a desire sparked by knowing Nancy Lamka, my dear friend and fellow "Song Receiver". It took waiting on

the Lord, being in His Word, listening, then being obedient to write it down. Sometimes the songs would come in the middle of the night and it took obedience to get up and write it down.

Psalm 42:8 says, "In the night His song shall be with me"....

Why sometimes at night? Because we are quiet enough to hear.

My 10 year old grandson asked me, "Gramma, could I be a

"Song Receiver" too?" I told him, "Yes you can! Just ask

the Lord and listen." He began to wait before the Lord listening.

He has received several songs! So be in the Word, listening,

and Nancy can teach you to write them down..... Love in Jesus, Mary Stocker

Everyone seems to have the right opinion about good music, but just try to find two people with identical opinions. Into this mix of ideas, I offer my opinions and assorted observations, hoping that they stimulate your curiosity and enlarge your ability to enjoy music.

### **Music preferences continually shift and turn.**

Can you imagine being eternally confined to the songs and sounds you enjoyed as a three-year old, never being allowed to put a new twist to an old melody, to add a new harmony or vary a tempo? One of my favorite childhood songs was *What Child Is This?* (also known as *Greensleeves*), so I taught myself to play it on the piano and violin. It took hundreds of random tries to find then remember the melody, but once I figured it out I played it and played it and just kept playing it, each time with seemingly endless variations of melodic errors. Everyone who heard it was very glad when my interests turned to other things unrelated to music.

I have a theory that (at least on this side of Heaven) our over-exposure to any song will eventually kill it. Some music is so saturated with boredom that it's dead even before it reaches our ears. But my favorite music isn't like that. When I find one I think I could enjoy eternally, and I try to. Inevitably, though, boredom sneaks in, imperceptibly at first. Denial doesn't work for long—I have to change the music itself or move on to find a new favorite.

We all have our favorites, whether they are echoes from earlier days with their rush of friendly faces and familiar delights, or recent discoveries that thrill us with promise of undiminishable brilliance. Nonetheless, I try to remember that, until I get to Heaven, even my all-time favorites will fade. I suggest not being overly dogmatic about my favorite (over least-favorite) songs and being patient with other people's musical interests.

### **Music, a matter of private preference, can give you common ground with other people.**

"Stop singing," my son whispered. He was a toddler and had always loved having me hold him as I, with the congregation, sang and worshiped the Lord. His new plea surprised me and disappointed me. How could he not love my voice and my kind of music? Eventually I discovered what he didn't like: I occasionally dropped an octave and harmonized with everyone else—he didn't like the way everything shook when I sang so low.

For every person who likes a particular song or style of music, you'll probably be able to find twenty who don't like it. So do yourself a favor and allow yourself to have your own opinion about what you like and don't like. Looking for music that will please large numbers of people has value, but don't lose yourself in your search. Be honest.

### **Music is a conversation between sounds and silence.**

The world is full of rich, exotic sounds, not all of it is normally thought of as music. I love hearing the wind whistle through pine needles and water crashing and splashing against itself and its many barriers. These sounds have power to evoke emotions, not all of them are as pleasant. The rhythmic pounding of a violent gale, the shrieking and wailing of thunder, the shaking of an earthquake evoke quite different emotions.

Have you ever heard the morning stars singing (Job 38:7)? What kind of sound do crying rocks make (Luke 19:40)? How do the stones in walls converse with the beams amongst the timbers (Habakkuk 2:11)? There are vast worlds of sounds and harmonies and rhythms that we know nothing of. Even in the realms of human harmonies, we know so very little. Experiment. Learn to enjoy and explore the world of sounds of other cultures.

### **Music expresses emotions and ideas.**

Music can be as passionate or boring as our emotions. The Bible includes songs that explore the whole range of human emotions (except, perhaps, boredom, and assuming that the Bible's poetry was at some point set to music). Music is not only a great, God-given expression of thoughts and emotional expression, it is also a great outlet for words, ideas, and emotions that are difficult to express in other forms. Consider the vastly different forms of music that would be needed to more fully express these words and emotions:

- \* the physical anguish of Psalm 22
- \* the ecstasy of Exodus 15 or Psalm 96 and 98
- \* the angst and pathos of Psalm 137
- \* the lovers' opera of Song of Solomon
- \* the jump-up-and-down, I-can't-stop-smiling, my-muscles-ache joy that come from being released from sin's despair and being assured of Christ's over-abundant help.

Each emotion has its own value, its own purpose and place in life. Each can be twisted to frustrate or deceive people, or can be redeemed to fulfill and bless people. Each musical form—from complex African drums, to jubilant, tickling jazz, to the bold, epochal grand opera, to foot-stomping bluegrass, to thunderous pipe organs—has a useful and redeemable place in musical expression, a way of saying things precisely that can't be stated as well another way. Consider Bach's calming allegory of the Lord's protective care in *Sheep May Safely Graze*, Rimsky-Korsakov's whimsical description of *The Flight of the Bumblebee*, the rich harmonies of Stravinsky's *Symphony of the Psalms*, or the intensely introverted anxieties described in Anton Webern's atonal and pantonal orchestral pieces.

### **Music tends to reflect our philosophical views of life.**

Eventually, I believe, our choices of music will betray our personalities and our perspectives of life, be it our hopes, our despair, our anger, our sense of humor, our superficiality, our silliness, or our confusion. People, like music, have many moods and, therefore, many musical forms.

For centuries, western (that is western civilization, not country western) music was built on a strong tonal system: scales were well-defined and firmly founded on a single, obvious tonal center. Music was a journey that wandered back and forth from that "home" note, being increasingly restless as it resisted or distanced itself from home, and being increasingly rested as it harmonized with and returned to its tonal home base.

That corresponded with the general theological or at least philosophical common ground. We share a core value system. Theologically, we rested as we harmonized with the will of our Heavenly Father; we became restless and discontent as we wandered from our spiritual home.

- Eighteenth-century rationalists worshiped the balance and symmetry of reason, exalting their rules of science above all else. Not surprisingly, the musicians of that era (Mozart, Haydn, for example) wrote music that was highly structured, tightly systematic, and carefully balanced.
- Nineteenth-century romantics (authors, philosophers, and artists) worshiped the passion of the human spirit above the confining rules of rationalism and science. Their musicians (Beethoven, Brahms, Wagner, for example) wrote music that deliberately violated their forefathers' symmetrical rules; that music dripped with pathos, that explored loosely structured extremes of unlivable ideals and unsustainable emotions.
- \* Twentieth-century, esoteric philosophers tried to sever their ties to traditional values and absolute truths. Their euphoric search for freedom from rules became a populous slide to

civic and moral confusion. Life became a contradiction: denying absolute truth while trying to force their narrow perception of truth on others; hence, the music of Schoenberg, Cage, and Stockhausen.

Music—its melodies, rhythms, harmonies, structural patterns, tempos, timbre, and dynamics—are amoral. It has no capacity to be moral or immoral, though with silly superstitions and fallacious logic, some people have tried to assign both moral and immoral qualities to each of these.

Setting words to music, of course, adds an intellectual dimension that can be used to either ambush or strengthen morality. Without words, music has only indirect, emotional, mood-altering effects upon morals; therefore, the moral danger arises from manipulating emotions to incite moral or immoral deeds . . . an interesting ethical issue. Music can also be an act of rebellion. Throughout history, musical innovations have tended to excite controversy, and just as predictably, the new brash music becomes the old musical clichés. Nonetheless, mild or malicious, much of the world's greatest music has been created by breaking out of old forms, searching for new fresh means of expression, rebelling against the mundane and mediocre. Consider these aspects of music as acts of rebellion:

- Bored piano students composing their own songs
- David, the young Hebrew shepherd-musician, using his music to subdue his king's demonic rages.
- Paul and Silas, tortured and imprisoned, boldly singing and joyfully worshiping the Lord, defying their excruciatingly painful wounds and circumstances.
- Enraged reformers and impassioned evangelists (such as Martin Luther, Isaac Watts, and Charles Wesley) composing hymns that jolted nations from spiritual apathy and anarchy.
- English and American pop-rock stars of the 1960s exposing superficial lifestyles, replacing them with their own superficiality and leading their nations back to the brink of spiritual, social, and civic chaos.

#### **Music tends to reflect character.**

Here are seven questions that can help you evaluate your music from a biblical perspective:

1. Do I permit people to explore and enjoy their favorite forms of music (Romans 14:5)?
2. What does God think of my music? The whole world is open to explore, enjoy, and subdue, but remember that we will individually stand before the Judge of all flesh to give a full account of our lives (Romans 14:7-19).
3. How will my convictions about music affect my testimony with people who don't know the Lord and my relationship with my spiritual family (1 Corinthians 10:24)?
4. How healthy are the words being sung (Ephesians 4:1-32)?
5. Am I dependent on my music; for example, do I depend on it to keep me in a good mood (1 Corinthians 6:12)?
6. Does it help me become more like Christ or less like Christ (1 Corinthians 10:23)?
7. What effect does my music have on my thinking or emotions (Philippians 4:8)?

## **THE HEART OF A WORSHIPPER**

*by Carolyn Walker*

Have you ever noticed that there are times when our worship is so sincere, so pure that the intensity of God's peace which passes all understanding reaches into the depths of our hearts and brings forth a sense of His love so overwhelming we aren't sure whether to laugh or cry, to raise our hands in praise and thanksgiving, or fall to our knees in repentance? . . . . . / Have you ever noticed the way different people worship? How some people seem to be able to enter into the very throne-room of God, while others appear to be fighting just to concentrate on the music or the overhead projection. Why is this? Why do some penetrate into the Holies of Holies and others stand outside the gates, looking in? Is it because they don't love God enough? Or is it because they simply don't know how to enter?

In the Old Testament, if a priest wanted to enter into the Holy of Holies, the place where God dwelled, he would have to follow a number of rules to purify himself enough just to be able to stand for a short time in the presence of God. Just as the priests were required to prepare themselves to enter the Holy Place, we must prepare our hearts for worship if we want to step into the throne-room of God. How do we do this? Well, first we have to know what the heart of a true worshipper of God is.

The number one priority of a worshipping heart is to get closer to God. In Mark 5 we can read a story of a woman whose only focus was to reach Jesus. Jesus had just crossed over the lake in a boat when a man named Jairus ran up to Jesus and fell at His feet, begging that He would come and heal his daughter who was very ill. As Jesus began to go with Jairus, the crowd followed, pressing so close that the disciples were doing everything they could just to keep their Master from being crushed. In the crowd ahead, a certain woman was trying her best to get close to Jesus, only to get pushed aside by the eager throng. For twelve years this woman had been bleeding. She went to every doctor she could find, but no one could help her. She spent everything she had to find a cure, but no cure could be found. "I must reach Jesus," she thought to herself, "If only I could get to Him, He could heal me!" The crowd began to press closer. Jesus was getting near, almost ready to pass by. Growing more and more frantic as people jostled her away from the Rabbi, she pushed and shoved with all her might to get closer. He was getting away! If only she could but touch the hem of His robe, surely that would be enough! Gathering every ounce of her quickly waning strength, the woman desperately threw herself into the crowd, her hand just brushing the edge of Jesus' cloak. As people stumbled over her, she knew that she had been healed.

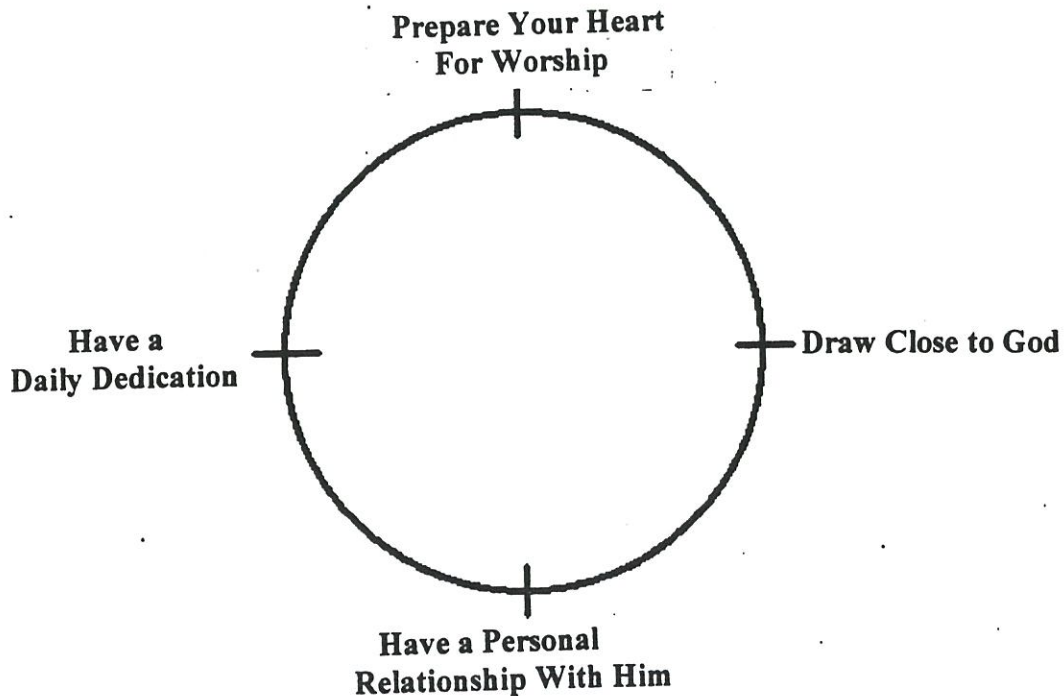
Like this woman, our heart's first desire must be to touch Jesus, to come so close to Him that all of our hurts could be healed. Are we willing to do anything it takes to get closer to God? Do our hearts long to touch the Master enough that we would desperately throw ourselves at the feet of Jesus, with the risk of being trampled, just to touch the hem of His garment? The heart of a worshipper is desperate to draw near to God.

Yet, how do we draw near to God? When our hearts begin to long for more of Christ's loving touch, we also begin to yearn for a closer, personal relationship with Him. This is not only something our spirits desire, but it is something that God wants, too. Not only do we want to draw near to Him, but He also wants to draw near to us, so that we can know Him better. I myself have experienced His awesome love as I drew close to Him and He met me.

The evening's coolness seemed to mirror the condition of the world surrounding me; it was neither cold nor warm, feeling or unfeeling. I didn't belong, yet I wasn't excluded. In spite of my many friends, I was lonely. Although I could empathize with almost everyone I came into contact with, it seemed that no one really understood me. I searched among my friends for someone who could comprehend, and though a couple came close, there was no one that could relate to me in the completeness that I desired. Then, it was on that evening, the Sunday before I was to leave to attend Bible college, that God showed Himself to me in such a way that my search for belonging was brought to an end.

However, as with any other close friendship, this personal relationship with Christ requires commitment. Not just a weekly commitment, like attending church every Sunday. Not even a "daily-devotions" commitment. This commitment is a daily, hourly, minutely dedication to Jesus Christ. What does a daily dedication involve? Simply determining to take a stand for Christ every day (not just on Sundays and Wednesdays) in everyday situations.

Jesus said to take up your cross daily and follow Him. It is a daily sacrifice we are to make. Daily we are to come before Him, willing to let our hearts be broken and the things which are not of God spill out so that He can fill and satisfy us with His everlasting life and love. Then we are so purified by His grace that we can enter into the Holy of Holies, not one day, but every day. We make Him our closest Friend and determine to maintain that divine Friendship on a daily basis. We are to be in constant communion with God. This is the heart of God. This is the heart of a worshipper. This is how we prepare for worship.



# Resource Page

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( "It Came Upon A Midnight Clear" )



## **STAND FAST IN THE LORD!**

“Behold, I desire to pour out upon my people blessings, to rain upon them a new vision of joy!

Lift up your banner, church, for the Lord God will sweeten the bitter waters and purify the brackish waters---and the flood thereof the world will not be able to contain. As the flood of physical water drowned all those who would not repent, there is coming a flood of my Spirit in worship and praise, to set things in order for what is to come.

The voice of song in worship and praise will drown the polluted water of the world---many will drink of this water and be saved, refreshed, and restored.

Listen to the voice of my Spirit, for I will pour out blessings upon my people---many songs and joyful music to Me your Maker.

Therefore, prepare your hearts and sanctify yourselves, for the day of the visitation of the Lord is at hand.”

Friday, September 13, 1996 as given to Nancy Lamka during her devotions.

**Isaiah 44:3 “ For I will pour water on him who is thirsty, and floods on the dry ground.**