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Tim Hughes Seeing Love Shine Through

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Product Reviews

TC Electronic 'Tone Print' Guitar Effect Pedals
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MAY/JUNE 2011
Volume 9, Issue 3

Record Reviews

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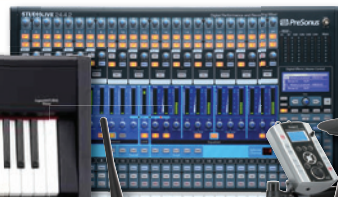
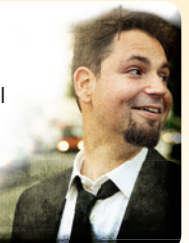
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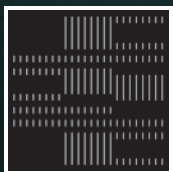


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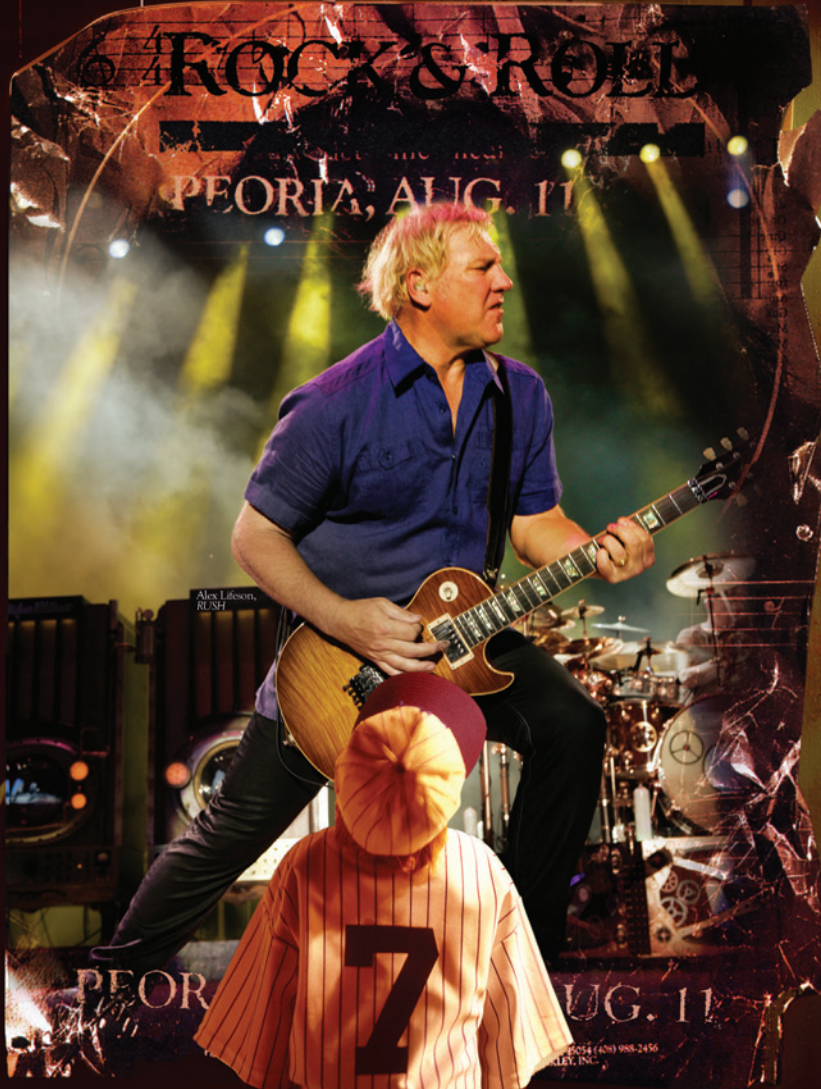
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Guitar Show Church

Here I am at 30,000 feet in the air writing again. There is something about traveling that sparks me to write. Maybe it is the sudden free time, flying far above the ground below (and above my world of deadlines) that clears my mind.

I'm flying home physically tired (with sore feet to boot) from Texas where I spent four days at the Dallas Guitar Show (it is the largest show of it's kind). The producer of the event is a man by the name of Jimmy Wallace, who also is a believer. The last day of the guitar show falls on a Sunday, and before the doors open to the public, (a large crowd of guitar enthusiasts - my kind of people by the way), Jimmy hosts an informal church service with some of the exhibitors. There is a small group of 20 people or so who, although they are tired from two full days already of exhibiting and late night music concerts, wake up early and head to guitar show church.

This morning I got there with a few others before they even found the light switch in the workshop room where the service was held. Tommy Coombs, (well known and loved songwriter of worship songs and founding

member of the early Jesus music days band Love Song), and classic rocker Rick Derringer were there to open the service with music. The air conditioner above was a noisy one and it was so early that there was not one sound person around to turn on the PA. In fact the mics had been removed from the stage the night before, so there we all sat on folding chairs straining to hear the musicians speak before they sang. Rick opened up with his Christian version of one of his big rock classics "Rock & Roll Hoochie Koo" (Read the Word and Live it Too). He sang with a scratchy voice (though in tune) and promised his voice would open up as the morning progressed. Usually it seems odd to me when someone takes a very well known song and changes the words (unless it is a parody of course), but if it is your own song and you want to change the words to reflect your faith - then that's

Continued on page 52

Worship Musician!

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4227 S. Meridian, Suite C PMB #275
 Puyallup, Washington 98373-5963
 Phone: 253.445.1973 Fax: 253.655.5001
 Email: bruce@christianmusician.com
 Website: www.worshipmusicianmagazine.com
 Publisher/Editor: Bruce Adolph
 Vice President: Judy Adolph
 Customer Service: Brian Felix
 brian@christianmusiciansummit.com
 Copyediting: Kevin Wilber, Toddie Downs
 Design Layout & Production: Matt Kees
 Advertising Sales: Bruce Adolph
 bruce@christianmusician.com • 253-445-1973
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By Matt Kees

TC Electronic 'Tone Print' Guitar Effect Pedals

I'm a fan of guitar toys, for sure. There are so many options available to guitarists these days. From well-known brands to custom pedals, even do-it-yourself kits. So what sets one pedal apart from the next? We look at a variety of features across the board that each pedal should offer... clean audio signal, sturdy construction, ease of use, etc. Affordability also comes into play; we want something that will give us a little more at a comparable price.

TC Electronic has developed a series of pedals under the moniker "Tone Print" that offer something new in addition to the standard features that we look for in all of our pedals. This new line of pedals allows you to connect via USB to your computer and download sounds for specific pedals created by some well-known guitarists. These aren't just sounds modeled after these guitar players' sound, but actually created by them. This is a pretty cool feature for a relatively inexpensive pedal. Up until now, your best option to capture the sounds of your favorite guitarists was to get a modeling rack mount or floor pedal board size device, which may cost more, or not be as rugged as a die-cast metal foot pedal.

In addition to this cool feature, these are some great sounding pedals that give the user many options to customize and tweak their tone.

I happen to be a fan of delay and reverb. As are all the Tone Print pedals, the Flashback delay is a compact, pedalboard-friendly stompbox unit. This delay pedal features 10 delay types, plus a 40-second looper. Having 10 delay types to choose from is pretty incredible for the price point of this unit (\$169). This delay includes the original TC Electronic 2290 delay, made famous by The Edge. It also features several other styles, including analog, tape, lo-fi, modulating, ping-pong, dynamic,



slapback and reverse delay...so many cool options! For me, an important feature in a delay pedal is to have some sort of Tap feature to sync up to the tempo of the song I'm playing. The Flashback pedal lets you set the tempo by strumming your guitar using the Audio Tapping feature. Pushing and holding the pedal down will send it into a bypass mode that lets the pedal 'hear' the tempo of your strum, but cuts the signal so people can't hear you. You can select one of three delay modes - quarter note, dotted eighth note, and both quarter and dotted eighth note together - which are independent from the delay style.

Finally, with these TC Electronic pedals, the way it handles the dry signal is very distinctive, giving it an all-analog path which it blends with the affected signal. This ensures that your tone remains as clean as possible.

These are well-built, great sounding pedals with the added bonus of the "Tone Print" sounds that you can download. For the price, you will certainly want to consider adding one to your pedal board.

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Check them out at <http://www.tcelectronic.com/tonerprint>

Matt Kees is the Director of the Christian Musician Summit conferences, as well as a songwriter and producer. Find out more online at www.matthees.com or www.producedbymatthees.com



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By Carl Albrecht

How Do You Get That Kick Sound?

For this article I've added some pictures and a video link so you can see & hear the information, as well as read the article. I think a picture is worth a thousand words. I'm a visual learner, and I think that many of my fellow drummers are as well.

<http://carlalbrecht.com/category/in-the-studio/>

I'm excited to be able to interact with my readers at the FAQ section (Frequently Asked Questions) of my NEW website, under "Drum Talk". Your thoughts and questions are important to me and are always welcome. They may inspire my next article. That's how this writing happened.

www.CarlAlbrecht.com

Whether in the studio, or playing a concert, I'm often asked how I get the drums to sound the way I do. Today I will specifically talk about the kick drum. I'm happy that these techniques seem to work so well. Using them as a starting point has helped me to quickly get drums to sound great in almost every situation. It's pretty simple actually. No wild tricks. I'm just applying years of learning from other players, great engineers, and a lot of experimenting. So here ya go!

Keep in mind that music is art, and there are endless options according to your personal taste and musical situation. Always remember: serve the artist, producer, worship leader, band, etc.

I use Yamaha Maple Custom Absolute drums. I've always loved the sound of maple shells, and these drums, in particular, have a lot of snap to them, along with the typical big maple sound. The kick is 22" in diameter by 16" deep. But this basic tuning and miking approach is something I use on any size and make of kick drum. If the music requires a different sound I will adjust accordingly. I might tune the drum tighter or looser. I could also use more, or less padding. It all depends on the music.

For drumheads, I'll use an Evans EQ4 or an EQ3 on the batter side, along with a punch pad to protect the point of impact. On the front of the kick, I'll use a standard resonant head with a

six-inch hole cut at 3 or 9 o'clock. Both heads are tuned really low, but not to the point of sounding like paper. If I hear the heads flutter, I'll tighten them a bit. I haven't changed this basic approach for years. Of course, I always make adjustments according to the request of people I work with. I pay close attention to the style of music I'm playing, or the music someone might reference as an idea for what they want the drums to sound like. As you gain experience you will become more aware of what adjustments need to be made for whatever musical situation you're dealing with.

Microphone choices are as varied as the person you are talking to. Even when writing this article I searched 'kick drum microphone options' on the Internet. As you would imagine, there are a lot of opinions. I personally love the sound of Shure microphones. But I will use whatever a producer or engineer prefers so they can get the sound they are accustomed to hearing. When I have the choice, I go with Shure.

In the studio I've been using three channels for the kick drum. Inside the drum is a Beta91 just laying on the padding in the middle of the drum, about 4 to 5 inches from the batter head. This microphone responds well to the high end, or 'snap' of a kick. Just outside the hole I use a Beta52. Be sure it's just far enough away from the hole that you don't hear the head flutter. It gives you that big fat sound that you want from a bass drum, but doesn't have the 'tick' or snap of a Beta91. In front of the kick, I love using the Yamaha Subkick for that super-low tone you always want to add to your kick sound. The nice thing about using this setup is that you can dial in the sound you like by adjusting the levels of each channel without using a lot of EQ.

If I had to use just one microphone on the kick it would probably be the Beta52. In this case the mic would be inside the drum, close to the center of the kick, and pointing towards the beater. I'll move it around in the drum to adjust the sound. If I want more 'tick', or 'punch', I'll move it closer to the beater. For more 'air', or a rounder sound, I'll

back it away, but not outside of the hole.

A two-channel choice would be the Beta91 and the Subkick. The snap of the 91 is great, and the Subkick can be turned up just enough to create that really fat, punchy kick sound we all love. Of course, you could use the Beta91 inside and the Beta52 outside the hole, and create a similar effect. In most live settings, two channels of bass drum is probably all you want to deal with. But be as creative as you like.

I also like to always keep the channels separate. I don't create a sub-group and just turn it up or down. That's my personal opinion of course. I like to stay aware of each part of a bass drum sound, and possibly adjust them according to a particular song.

Finally, we must remember that the kick mallet has a huge impact on the sound of a bass drum. I usually choose a flat plastic beater. All of the drum companies have kick pedals with adjustable beaters. Normally, one side is a hard felt pad and the other is plastic. I like the extra attack that the plastic beater creates, but you still have plenty of tone or low end. That added 'smack' that you hear helps the sound of a kick drum cut through in a band setting.

These ideas should help you get the sound you're looking for. Let me know how it works for you. I really want to know. We are all learning.

Blessings,
Carl

Carl Albrecht has been a professional drummer & percussionist for over 25 years. He has played on over 70 Integrity Music projects; Maranatha Praise Band recordings & numerous other Christian, Pop, Country, Jazz & commercial projects. He currently lives in Nashville doing recording sessions, producing, writing and continuing to do various tours & seminar events. Visit his website: www.carlalbrecht.com or send an e-mail to: lmalbrecht@aol.com.





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By Ed Kerr
SFB

Read Scripture much lately? There's a theme I'm seeing consistently these days. I've just done a few searches related to that theme. I discovered that the phrase "Be strong and courageous" occurs 11 times in the New International Version. The phrase "peace of God" appears 20 times. "Do not be afraid" is found 76 times. The word "rest" occurs 267 times. Hmm. Clearly God is aware that you and I will face situations in our lives that could provoke a response other than being strong, or at peace, or fear-free. He's loaded His Word to us with countless encouragements for us to trust in Him, lean on Him, and find refuge in Him.

Looked around your church lately? Picture yourself with your worship team on the stage or platform where your church meets. Picture the congregation. Those aren't the faces of strangers. You know the circumstances of many. You see that Mom three rows back who's fighting cancer. Treatments aren't going well this week. That guy on the left of the middle aisle just lost his job. The strain is obvious on his face.

It's very likely that you don't have to look beyond the stage to recognize people going through challenging situations. Marriages are being tested. Some are failing. Your personal situation might be tough right now. I don't mean to paint a relentlessly bleak picture here; I'm just really aware lately that many of God's people are living in times of great challenge.

How does this relate to us as musicians? In an important, urgent way. If you've ever been in one of my classes at Christian Musician Summit/Overlake or a WATS event, you've probably heard me mention what I call "The David/Saul moment". It comes from 1 Samuel 16:15-23. I suspect you've read the story. King Saul was in a time of great emotional torment. His servants, out of concern for him, suggested that a harpist be found and brought in to play. They knew that instrumental music could soothe him. The story goes on to describe how David would play for Saul. It concludes with descriptive phrases that I pray characterize what you and I and our teams create. In essence, Scripture

says that whenever David would take his harp and play, relief would come to Saul and he would feel better. Saul felt better. SFB.

SFB. That's easy to remember. It's not as easy to incorporate into our worship times though. You may have become so focused on time constraints that you hesitate to build an instrumental section into a song's arrangement. The clock's ticking, and you're concerned your set will be too long if you just...play for a bit. You may hear a distracting voice in your head saying, "You're just drawing attention to the band during this solo; get back to singing." Or you might not be confident in your team's ability to solo freely during such a section.

Consider what might have equipped David to minister so powerfully in Saul's presence. We know that David was a shepherd. We know that this work meant that he had a lot of solitude. I get that there were probably some distracting smells, and lots of bleating from the flock that David was caring for. But the bottom line is that David had time to develop his playing skills. His skills were clearly well known, because the servants knew to seek him out in Saul's time of need.

So here's the challenge you and I face. We are finite. You and I have 24 hours each day. 7 days a week. Some of that has to be spent sleeping. Red Bulls can only take you so far. We have to eat. Fuel is required. We have responsibilities. Perhaps you're a student. Perhaps you're a housewife. Perhaps you serve on staff at a church and find that much of your time is spent on administrative responsibilities and meetings. Perhaps you don't have an instrument you can play during the week because you're a volunteer worship team member, and the only time you can play is when you're serving on the team.

Oh well. I guess Saul will be just have to be stressed out this week. Really? I want to think differently, and I hope you do too.

When my family and I take a ferry ride to Seattle, we often see huge container ships coming into port after they've crossed the Pacific. Huge.

As big as they are though, the ship's rudders are relatively small. Yet that rudder determines the path the ship follows. The parallel for you and I is a significant one. The choices we make in how we spend our time impact where our lives go, just as the rudder turns the ship.

For you and I, we have daily choices to make. In *The Message*, 2 Chronicles 16:9 says, "God is always on the alert, constantly on the lookout for people who are totally committed to Him." Wow! He's always watching for those who surrender everything to Him. Their time...their talent...their lives. God wants to minister His peace to His people. He wants to use musicians who are His to lead people into His rest.

Are you totally committed? Am I? You're reading this magazine, so clearly you want to grow as a musician. Ask yourself what choice you could make today, what slight turn of the rudder, that could enable you to spend some time at your instrument, imitating a beautiful voicing you heard someone play on a recording, exploring new sounds on your keyboard that you haven't utilized, or experimenting with new ways you could play chord progressions that have become so familiar they seem to play themselves.

I haven't suggested how you play a D2 or an Aadd4 in these paragraphs, but I hope I've struck a chord in you. SFB. Saul is in your congregation. Saul is on your worship team. Saul is in your heart, and mine. God knew that music would help Saul in his time of torment. He knows that it can help the lady going through chemo, and the guy who's recently unemployed. And you're the one at an instrument. Steer the ship. Turn the rudder. Let God equip you to minister His peace with the confidence He alone can give.

As a songwriter Ed has written over 100 songs with Integrity Music. He has a Masters Degree in piano performance. Ed and his family live in Washington State. Ed plays Yamaha's Motif XS8.

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By Gary Lunn

Bass-ic Significance

How did the concept of bass in a band, orchestra, or whatever, come about? We never question the purpose of bass in music, but why does music feel better when there is bass in it? It's so apparent when I'm listening to a playback in the studio; whenever I mute the bass it feels like the rug has been pulled out from under me!

In the Psalms the bass was significant in different songs that the Psalmist would write. Without going into a lot of explanation, in Psalm 6:1 it is written, "...O LORD, rebuke me not in thine anger, neither chasten me in thy hot displeasure." To me, it sounds like the Psalmist was crying out to God to help him realize the weight of his own sin, and he needed a serious move of the spirit to assist him. If we look at the beginning of the verse, he proclaimed, "To the chief musician on Neginoth (a camp of musicians trained in stringed instruments) upon Sheminith (representing low male voices or instruments); it appears that the Psalmist felt that he needed the significance of the low, plucked, stringed instruments to do so. So as he called upon the well-trained musicians in the tabernacle, he was summoning those who represented the low-frequency end of the sonic spectrum. He felt the need for some "bass" to convey his conviction properly.

Bass in worship is important. It is the foundation of the music. The root. I believe as we take the significance of our post more seriously, the music will become effective sooner during worship. If we play skillfully and execute every note from section to section with consistency and authority, always remember that the level of the anointing within the music will start out at a much higher level than if we are just "winging it."

Typically, up-tempo, contemporary worship music contains an eighth-note feel. It seems simpler, but that can trick you. You have to be careful to treat every song with equal importance. I have found, having played a lot of country and southern gospel music, that it is usually the simplest songs/styles that are the most challenging to play. The reason is because whenever

we repeat certain patterns we often begin to second-guess the previous times we've played that same pattern or section. That makes your brain work harder and can make the simplest music difficult. Try concentrating on the other groove elements in the rhythm section. You can focus on the high hat, bass drum, click track (if you have one), rhythm guitar, etc. View the song as a whole piece. Let yourself be inspired by what you are hearing and then see what happens. Be careful to use restraint so as not to overplay. Take time to actually choose your "moments" between various vocal sections in a song. Also consider whether or not the worship leader has had enough time to establish the message of the song. If the music's mood comes to a quiet place that can accommodate the lack of bottom-end support, then it's probably okay to play a complementing melody line or two, if you feel inspired.

Also, the bass sound is of great importance to singers. Singers listen to the bass as the fundamental tone reference to tune to. Inexperienced singers will typically say that they tune to the piano, but every session singer I have ever spoken with has told me that the bass is the most important instrument for them to reference.

Playing worship music requires a lot of watching, listening, and sensitivity. Sensitivity is key to anticipating the unexpected. If the music takes a turn or the mood drastically changes, we have to be ready. Sometimes playing in a more traditional worship service requires a more disciplined attitude. Follow the chart closely and don't take too many "chances". If your band doesn't use charts then solidly play the applicable bass part for the song, continually practicing restraint against overplaying. Remember, less is more - always.

If you are just starting out on the bass and you have never had the opportunity to experiment with a DAW (digital audio workstation) such

as Garage Band, Pro Tools, Logic Pro, Cakewalk, etc., you really owe it to yourself to make an opportunity to try one. It will amaze you when you find how drastically the feel of the music changes when you mute the bass guitar in a mix. Bass makes a big difference!

Gary is a session player/producer/writer in Nashville, currently playing for Lindell Cooley, MMI, and many recording session accounts. He attends Grace Church in Franklin, TN.
www.gracechurchnashville.org





By Sheri Gould

Team/Choir Auditions: Part II

This is part II of a two-part series on how to make your choir/team auditions effective and beneficial for all involved.

What to Look For

In the grand scheme of things there are lots of things we could be looking for in our team members, but I'm going to give you three categories: Heart, Skill, and Availability/Commitment Level.

Heart-

It's tough to determine where someone's true motives lie through a simple 10-minute audition. I suggest including your pastor on your audition panel. There are a couple of advantages to this. Typically, pastors are more privy to personal issues that might prevent a candidate from serving effectively on a worship team. Also, if the pastor is able to be involved and see the process, he's less likely to resist your efforts to improve your team through this avenue, and may even get on board with the idea. If the person auditioning is relatively new to you and your pastor/congregation but you see potential, you could consider placing them on the team in a "trial" capacity. When in this mode, potential members attend rehearsals as though they were a part of the team. They might "shadow" team members by singing or playing near them without amplification. This gives them a chance to participate **to a degree**. This gives **them** a chance to see if they feel comfortable working with everyone and it gives **you** a chance to see them in action and evaluate whether or not they might be a good fit for your team.

I believe one of the most important traits that someone should possess in order to be an effective team member is true humility. This is a rarity. Many musicians and singers find it difficult to separate the mentality of the world from the mind-set we need to have in the church. What we're doing on a platform in church **should** bear very little resemblance to a performance out in the world. Unfortunately it is often difficult to see any difference at all. I believe this is very confusing for well meaning (but misdirected) team members. We want them to function at high levels but yet we don't want them to have a performance mentality. Therefore, we must not only look for the right attitudes in others but we must be

very careful to display them ourselves as leaders. Humility is a quality that tends to separate the "men from the boys" in this area.

Skill-

Having a functional skill level is essential. Having a heart in the right place but being unable to "carry a tune in a bucket" is a sure sign that someone is called to serve somewhere other than the music ministry (unless it's administratively). Can improvements be made and skills acquired? Yes! But until they are, there is no place for someone like this on a vocal team, especially not in front of a microphone. Having said this I would like to offer a suggestion for those wonderful worshipers in your congregation or on your team that don't possess the vocal skills you'd like but that are great encouragers when they worship. Let them lead worship alongside you on the platform—without a microphone. Let them shine and lead doing what they do best. This may not be singing, but they can still be a viable part of a worship team if their heart is the right place. If they need a microphone to be on a platform, then you have your answer about where their heart is. They may need some more time to straighten out exactly why they want to be a part of the team in the first place.

When I audition singers, I look for three main things: tone quality, vocal independence and level of musicianship.

Tone quality is important because it will affect their ability to blend with the group. If someone has a very strong resonance preference, depending on their vocal skill level, they may have a hard time blending with someone else whose resonance is placed differently. Everyone needs to know how to affect their voice so that they can become one with the other singers on the team.

Vocal independence is an indicator of whether or not a singer will be able to sing harmony. I usually check five levels. I have them sing with a track and with an instrument. These require different skills since an instrument can make up for lack of timing by following the singer. A track, of course, cannot do that. I proceed to check whether or not they can hold their melody against my harmony. Then I check to see if they

can learn a harmony on the spot. Lastly, I want to see if they are able to create a harmony on their own. The last two levels are slightly more advanced, but I would expect everyone on a vocal team to be able to learn a harmony part and hold their own. This can be learned if necessary, but I deem it an essential skill for every team member. (Next time I'll tackle this important issue)

The Level of Musicianship is an important factor to know for every team member. Things such as; do they play an instrument? Can they read music (this is especially important for choirs)? Do they understand proper vocal techniques like breath support? These can be very helpful skills for you to be aware of as you put your team together. Vocal range is typically only an issue with choirs where a balance of parts is important. For worship teams, a variety of ranges is nice, but not always necessary since congregational songs should always be sung in a mid range accessible to most people.

Availability/Commitment Level-

A vital part of making any team function is the commitment level of its team members. Any potential members of a choir or vocal team need to be well aware of the requirements. This should be laid out in written form with all of the specific days, times, music, fees, etc., required for participation. Additionally, at this time they should be made aware of the consequences of NOT following through with their commitment. I always suggest that a written covenant agreement between members should be signed yearly to help renew commitment and to avoid any misunderstandings. This should be explained at the audition, if not before. If someone does not have the availability necessary, do everyone a favor and forego acceptance of the person. They may meet every other qualification beautifully but this one issue is an overriding one and you will save yourself, the person, and the team many future headaches.

God bless you in your efforts to build your teams. You are making an investment in the Kingdom!!

Sheri Gould has a BS in Music Education (Vocal/Choral) from the University of Illinois. A church music director (Choir/Worship Leader) since 1985, she also teaches vocal techniques at various workshops around the country. Send your questions to: shergould1@aol.com



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By Dwayne Larring

Morgan AC-20 Deluxe Amp



When my love affair with the guitar began some 20 years ago, most of the bands that I loved and felt a connection with had something in common: the guitar sound that I heard was aggressive, yet refined. It would roar like a wild, untamed animal, yet have a gentle purr at the same time. I soon found out that the sound I was falling for was that of the Vox AC-30 amplifier and the EL-84 tubes that it uses. Over the years I have owned many amps in my search for that sound that I heard in my head. Some of the brands include Vox, Matchless, Fender, Marshall, Mesa Boogie, and Divided By 13, just to name a few.

Let me introduce you to Joe Morgan and Morgan Amplification. Joe is fairly new in the "boutique" amp scene, but has quickly gained respect and grown to become one of the most successful and talked about names in a market that is, if anything, flooded with amp builders fighting to make a name for themselves. I'd like to give you the lowdown on an amp that has (with good reason) become one of his most successful models – The AC-20 Deluxe.

Specs –

The amps are all hand built and wired one at a time by Joe himself. It is a 20 watt, class A cathode biased with a switchable 12AX7/EF86 preamp. It utilizes a GZ34 rectifier, Sozo capacitors and a Mercury

Magnetics Transformer. The controls on the faceplate include Gain, Cut, and Power Level knobs as well as Normal/Brilliant and Bright switches. The Power Level knob acts as a master volume, but it does so by adjusting the voltage to the power tubes, taking you from 20W down to 1W without losing the tonal qualities when you turn down the volume. This amp is available as a head or as a combo. The combo comes stock with a classic Celestion Blue speaker. The cabinets are made of 13 ply voidless Baltic Birch and are handmade by a master cabinetmaker who has worked previously in the Fender Custom Shop.

My Experience –

One of the first things I look for in an amp is: does it make all my guitars sound like themselves? I have owned amps in the past that have had such a distinct sound that they sound more like the amp than the guitars that I play through them. Let me just say this: the AC-20 Deluxe loves guitars! I started by plugging straight into the amp, and then began playing with the knobs and switches. The first thing I noticed was that there isn't a bad sound in this thing. It was like I was able to take a tour through the history of Vox amps. I was able to get tones that ranged from the classic, smaller sound of an AC-15 all the way through to the big, warm tones of the "normal" channel, and the shimmering tones of the "brilliant" channel on an AC-30. All of this was on the 12AX7 channel. When I switched over to EF86 channel things started to get even more exciting! Remember when I referred earlier to that "sound" that was like the roar of an untamed, wild animal? Well, I found it! If you're not familiar with the sound of an EF86 you could just consider this the "more" switch. You can really feel the low-end bolster up and the highs get more chirpy and chimy, as well as a defining of presence and punch in the mids. Factor this in with the fact that you still have the tonal variations of the Normal/Brilliant and the Bright switches, and you really have a versatile beast on your hands.

The real test for me comes when I plug in my pedal board. I dial up a basic tone that is clean when you play with a light touch and that starts to bark at you when you dig in. This posed no problems whatsoever for the

AC-20 Deluxe. I also like to use boost pedals to achieve different levels of dist/overdrive. When I tested this out this configuration, I was very pleased with the way that the amp handled the stacking of the gain stages that ranged from clean boost, to overdrive and crazy fuzz. I never got the feeling that it was too much for it to take.

The real kicker and deal sealer for me is the "Power Level" control. You may think that it is just a good master volume but in fact, it is way, way more. It is actually a built-in Variac (voltage regulator) that controls the amount of voltage the power tubes receive. When it is wide open it is running at the full 20W. As you start to turn it down, the wattage of the amp drops and your volume decreases. What's so special about that, you ask? Well let me tell you. With this feature you are able to dial in your tone, and then control the output volume without changing that tone! By decreasing the voltage, the tubes still act and sound the same, just at lower or higher volumes. This is absolutely genius, and in my opinion, one of the most useful features ever to be put in an amp! Now you won't have to deal with the soundman wanting to take your amp off the stage, or having to turn your amp down to the point where you completely lose all your tone!

Conclusion –

If you are looking for a real amp that sounds amazing, is hand built, versatile, and won't break your bank... this is the one! Top that off with the fact that you have the choice to order this as a combo or a head, and have many different colors to choose from to find the perfect one that's just right for you! Overall, this amp is a winner!

Morgan Amplification AC-20 Deluxe 1x12 combo w/ Celestion Blue – Retail \$1,900

www.MorganAmplification.com

Dwayne Larring is an LA based producer/songwriter who was a founding member of SONICFLOOD and has produced artists such as Matt Redman, Tim Hughes and Ben Cantelon to name a few. Dwayne is currently the Creative Partner in an exciting new online worship music production service called Modern Worship Producer. He is also involved in developing worship teams and speaking at conferences worldwide. Dwayne can be reached at dwayne@modernworshipproducer.com.



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Seeing "Love Shine Through"

an interview with **Tim Hughes**

by Aimee Herd

There's a sort of contagious passion for God and what God is up to that you can't help but catch when you talk with worship pastor, songwriter and artist Tim Hughes. Maybe it stems from his beginnings with Soul Survivor, or perhaps the embers of faith are stirred as he teams with others to raise up and encourage new worshipers who will, themselves, become leaders. Either way, Tim's enthusiasm for the Lord is not just communicated in conversation, but—happily—also in his latest release; "Love Shine Through."

Aimee Herd: Tim, it's been 4 years since your last studio release—what have you been busy with during the time leading up to now?

Tim Hughes: Ha! Well, first of all I had three kids; a 3-year-old girl—Phoebe, a 2-year-old boy—Simeon and a 6-month-old girl named Lois. So, I was kind of busy. And the other thing I was doing was launching Worship Central. We're committed to training worship leaders and musicians. We've been doing conferences all over the world—throughout Asia, Europe, America—and for the last few years at different training events we've had about 100,000 people come through.

There's also a website: *WorshipCentral.org*, with videos, blogs, podcasts, new songs, a forum, training stuff, and there's even an iPhone app! Basically, we're really committed to raising up and training worship leaders. So I spend a lot of my time doing that.

And then, in the middle of that, I did actually record a live album and a DVD called *Happy Day*, which was recorded in London and released. I'm also the worship leader at my church in London; Holy Trinity Brompton. And, people might have heard of "Alpha..."

AH: The Alpha Course?

TH: Right, well Holy Trinity is the church that sort of pioneered that. So, it's quite a big, influential church,

and as worship pastor, there is a lot going on there. All in all, it's been a pretty full-on four years, but it's been fun.

AH: I guess you *have* been busy! I thought TobyMac had a lot of "irons in the fire," but you *really* do.

TH: (Laughing)

AH: You mentioned your website, "Worship Central," I was on there today and was reading your blog about the song *Counting on Your Name*. It's amazing to me because you wrote that blog 2 days before the earthquake and tsunami hit Japan, and yet it's so applicable to what everyone is feeling at this point.

TH: Well, everyone is aware, I think, of a sense of a shaking; we're seeing it visibly in our world—Japan, Libya, the earthquake in New Zealand, floods in Australia... There are so many different natural disasters, and then the economy crashes. More than ever over the last couple of years, human beings have become aware of how fragile life is. And how we can build up so much of a sense of security and worth in finances, relationships, or identity—even health, but all of it can go in an instant. I think it's definitely put within people a longing for answers, and a longing for something that is certain, and that can be trusted and depended upon. I guess for me, *Counting On Your Name* really speaks into that. Whatever happens, whatever falls apart, we know without

a doubt that there is one name, one God that we can trust in Who has our best interests. And that, in the end, it will all work out; God will see you through. He provides life, and eternal life, so we've just got to learn to put our trust 100 percent in Him.

AH: Like you said in your blog, and as it says in *Hebrews*, "He is our anchor, the anchor of our soul."

TH: Yeah.

AH: That song, *Counting On Your Name*, is from your new recording *Love Shine Through*. I noticed that there were a lot of different folks who played and wrote for this album—a big collaborative effort on co-writes and musicianship. Did it start out that way, or kind of evolve into that?

TH: Well, I think in the last year or so, I did a lot more co-writing. There were a few reasons for that; the Worship Central stuff—we've got a team here in London. I've got Ben Cantelon and Nikki Fletcher, so we're writing together a lot. But then





I also spent a lot of time with Martin Smith, who ended up producing the record. It's been a real building of relationships with the idea and the sense that, actually, if you want to keep things fresh and moving, then there's a real need to collaborate more. I think sometimes as a songwriter you can get stuck in particular ruts—like familiar chord sequences, melodies, and lyrics. For me, working with other people like Phil Wickham and Stu G - all these people have just brought a freshness I think, and have challenged me in my songwriting.

The way it all started with the album was, I was writing a couple of songs with

Martin Smith, and we started to chat, dream, and think about music, worship, and life - particularly about the album I was looking to do. He said, "Oh man, it'd be great to help out in some way..." It became very clear that it'd be amazing for him to produce it. Martin brings such a freshness and energy. We recorded over a longer period of time at his house (he lives in this little village near the coast in England). So, we'd pull in different friends; Kim Walker Smith was around, we asked if she'd sing a couple of vocals, and these great Irish guys called *The Rend Collective*—they're touring with Chris Tomlin—they flew in and added some brass and vocals and quirky things.

I've got a great relationship with Michael Guy Chislett. He's a guitarist and produced *Hillsong United's* latest album, and he came and played guitar. All of these different friends and flavors we sort of added to the pot. For me, it's brought so much more life and color and interest to the album; we were a bit braver, bolder and able to step out and try something different. That collaboration and team has really helped push things in terms of the arrangements of the songs.

AH: You know you're not alone; I've spoken with a lot of different worship leaders and songwriters who lately have been doing a lot of co-writing and collaboration because of the freshness it brings.

TH: Yeah well, it says in *Proverbs* that



"As iron sharpens iron, so one man sharpens another." There's such truth in that. When you bring two creative minds together—not always—but often you'd hope that the end goal is even greater. Especially when you really learn to listen to each other and be stretched. I think in art and creativity, there needs to be a healthy tension, and a sense of debate. I've always been struck by reading about some of the great artists like Michelangelo and the level of agony and perseverance they put into their work. It doesn't sound like these paintings and sculptures came nice and easy. There was a real labor of love, and a bit of frustration. I think our songs need more of that really. Like "What about this?" and "Oh, it needs a bit more work to get there." When you're on a team, you can push each other that little bit more.

And the other thing is, I think there is a real blessing from God on unity. When we are more open to others and we're not so fussed about who gets the credit, there's a sense of God's blessing upon that.

AH: Oh yeah, I'd say so too. So now the whole album, collectively, has a really special feel to it. It's almost like—and I say this at the risk of sounding extremely corny—but it's

like those who listen to it are embarking on a journey with those who wrote it and put it together. What was different about it that created that feel? Was it the recording process itself, or was it the collaborative effort that did it?

TH: I think part of it is the team thing. When you're working with people that you love and trust, you know you can be a bit more vulnerable and brave to try a new thing. But the word I've often used when I've thought about the record is "emotion". I tried to capture the emotion. So, if you look at the themes running throughout the album, there's very much a theme of faith, belief, and hope. But trying to sing those themes in the midst of the reality of a broken and fragile world—something of that really resonates with people at the moment. People are desperate for hope, and desperate for a sense of meaning, and they're desperate to believe. But they're also aware of these questions and fears. So, having a lot of those themes running throughout the songs, perhaps gives the album a bit more of that journey feel.

You have the highs and the musical sort of celebration of the band in praise. But then there are those vulnerable, fragile moments of, hopefully, capturing beauty and intimacy with God saying, "This is me. Here I am. I'm nothing without You." So I think it's the songs that have had a bit of theme running through them that has helped the album hang together. Musically, we tried to capture more of what the lyrics were saying and be a bit more creative.

AH: I was going to ask you specifically about that creativity, because it seems like it's an aspect that was amped up on this album.

TH: Oh yeah, well Martin Smith is key for that! Even the way we went about the album was different. Martin

and I spent a lot of time on each song just getting really strong acoustic demos, and then Josiah Sherman—who lives in Seattle, formerly with *The Listening*—flew over. We gave him a number of songs (*Counting On Your Name*, *Ecclesiastes*, and a few others) to piece some things together and put on some programming, arrangements, and some of those amazing sounds. He created this kind of "sonic landscape" with sounds and loops and programs, so when the band came in they played along to that. I think that added a real flavor to the album. Rather than just going into the studio with the click-track and a see-what-happens approach, there was more of a focus; he really took it somewhere. And then when you add the guitars and drums and vocals... it was just a very different way of working for a lot of us. But I think it brought something extra out of us as musicians.

Also, just having more space and time has enabled us to try different things. If something didn't work we would go back to the drawing board to edit and change things and put in different musicians. All of that felt like such a hotbed of creativity, and there was a safety in it that enabled us to step out.

AH: Well it really comes across on the record. Tim, when you're creating a song, what gear do you typically use? What is that go-to guitar that you prefer writing with?

TH: Well, my favorite guitar is my Jumbo Gibson J-200 Sunburst. I love that it has just a big, big sound. The other thing is, I've been trying to play a bit more piano; so I bought myself a Nord Stage Piano. It's got some great piano and electric piano sounds, and a couple of organ patches. I found I was very limited before, but using the piano has really helped me to open and free up some different melodies within me. A couple of the songs started out on the piano, which has been a very different thing for me altogether.

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AH: That's a great idea, trying to incorporate a new instrument.

TH: Yeah, it's been amazing actually. It brings a freedom because you hear different things—it's been great.

AH: Tim, many of us who love the music that God has put in your heart, don't really know the person behind it. So, give us a little background of who you are and when you began writing and playing; I know your father was an Anglican Vicar...

TH: That's right. The way it started was when I was 11-years-old, I went to a conference. A guy named Mike Pilavachi had started up a thing called Soul Survivor, which is this massive youth movement in the UK which some 30,000 young people attend. He was leading it and I remember being blown away by the music and worship. I saw people singing not just "about" God, but "to" God, and there was such passion and a sense of encounter and relationship. I asked Jesus into my heart, and decided to learn the guitar so I could worship like that in my room. That's how it all began for me. Then Mike Pilavachi got alongside me and had me lead a bit of worship, and Matt Redman—who was part of the team

at the time—encouraged me. The door began to open up. Then I went to University to study history, and while I was there I wrote the song *Here I Am to Worship*. When I finished University, I began to lead worship and sing that song, and I guess the song kicked off...

AH: Uh yeah, I guess it did!

TH: So, all these doors opened up. I never really thought or planned to be a full time worship leader, but God opened these doors and it's been great fun running through them.

AH: You mentioned the UK and the passion of the youth to worship at Soul Survivor. I know that some of the things happening in the political realm in the UK seem to paint a picture of the country moving away from faith. But is there still a real passion to worship the Lord there? Is there still that fire among the youth?

TH: Absolutely. What's interesting is that, among the UK and much of Europe, there's been a sort of secularization in government and with certain laws. There have been cases of people turning up at work wearing a cross around their neck and being asked to take it off, and in schools you can't preach about Jesus...a whole bunch of stuff. That's been hard, and more and more people have sort of moved away from the church.

But, particularly in London, we've just begun to see a swing. This last year, for the first time in quite a while the Church in London is beginning to grow. We're seeing more people join the Church than we've seen in years. I think sometimes, when the Church comes under some attack—like people turning away and being very anti-God and anti-religion—it causes the core, the remnant as it were, to really give everything they are to God. One thing you don't really have in England is so much "religion"—people going to church because that's what is culturally

acceptable. People [in the UK] are in church because they love Jesus, they've given their lives to follow Him, and they want to see revival. We've seen some amazing things. Again, at Soul Survivor, there are 30,000 young people coming together; and last summer at the festival, 1,500 young people gave their lives to Christ for the first time. I've been involved with Alpha and we've seen over 15 million people participate in that course worldwide. In our church there are amazing stories of miracles and of lives being dramatically changed. There are people who have spent years of their lives in prison for the most horrendous crimes who are discovering Jesus, and their lives are being completely turned around. So, I think God is on the move and it's an extremely exciting time to be alive. The UK is a good place to be, because God is at work and it's amazing!

AH: I'm so glad to hear that. Now, you've been recording some even this week (end of March) haven't you?

TH: Yes, today we've been rehearsing—we're doing a live recording for Worship Central. We're recording at a great venue in London on Thursday night. The team is going to record a bunch of new songs that we're putting out on a live album. It's great seeing some of the younger songwriters come through, and they're writing amazing songs. We're really excited about this record, and know it will have songs that will really touch the Church.

AH: Will you be touring the *Love Shine Through* album? What are your plans for the future?

TH: A bunch of stuff... We'll be touring in the UK, and we'll be getting some dates together to do a bunch of stuff in America. So, if people are interested to find out, they can go to WorshipCentral.org for all the details. Or they could go to TimHughesMusic.com and they should keep watching for dates that will be added.

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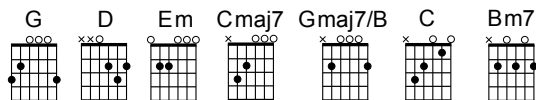
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COUNTING ON YOUR NAME

Tim Hughes, Nick Herbert & Ben Cantelon



Capo 3 (G)

Verse 1:

B \flat (G) F(D)
 My name is written on Your hands;
 Gm(Em)
 You've called me Your own,
 E \flat maj7(Cmaj7)
 You've called me Your own.
 B \flat (G) F(D)
 Now I am Yours: no earthly power
 Gm(Em)
 Could tear us apart,
 E \flat maj7(Cmaj7) [to Chorus]
 Could tear us apart.

Verse 2:

B \flat (G) F(D)
 My life is built on nothing less
 Gm(Em)
 Than Your faithfulness
 E \flat maj7(Cmaj7)
 Your faithfulness
 B \flat (G) F(D)
 Counting on Christ, and Christ alone,
 Gm(Em)
 I'm hoping in You,
 E \flat maj7(Cmaj7) [to Chorus]
 Hoping in You.

Chorus:

F(D) Gm(Em)
 I'm counting on Your name,
 E \flat maj7(Cmaj7) B \flat (G)
 I'm counting on Your name,
 F(D) Gm(Em) E \flat maj7(Cmaj7) B \flat (G)
 Counting on Your name to save me.
 F(D) Gm(Em)
 I'm trusting You're the way,
 E \flat maj7(Cmaj7) B \flat (G)
 I'm trusting You're the way,
 F(D) Gm(Em) E \flat maj7(Cmaj7) B \flat (G)
 Trusting You're the way, my Sa - - viour.

[1.] to Verse 2
 [2.] Repeat Chorus
 [3.] to Mid section
 [4.] to Ending

Mid section:

E \flat maj7(Cmaj7) Gm(Em)
 I believe, I believe,
 E \flat maj7(Cmaj7) Gm(Em) B \flat maj7/D(Gmaj7/B) E \flat (C)
 I believe You are the way.
 Gm(Em) Dm7(Bm7) E \flat (C)
 I believe, I believe,
 Gm(Em) Dm7(Bm7) E \flat (C)
 I believe You are the way.
 Gm(Em) Dm7(Bm7) E \flat (C)
 I believe, I believe,
 Gm(Em) Dm7(Bm7) E \flat (C) [to Chorus]
 I believe You are the way.

Ending:

Gm(Em) Dm7(Bm7) E \flat (C)
 I believe, I believe,
 Gm(Em) Dm7(Bm7) E \flat (C)
 I believe You are the way.
 Gm(Em) Dm7(Bm7) E \flat (C)
 I believe, I believe,
 Gm(Em) Dm7(Bm7) E \flat (C) ||



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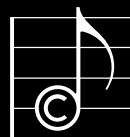
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GLENN PACKIAM
"The Kingdom Comes"

TRACKS (personal picks bolded)

- 1: Our Messiah Reigns
- 2: All Things
- 3: **Forgiven Forever**
- 4: Praise Is The Offering
- 5: **Everlasting God**
- 6: At The Cross (Hallelujah)
- 7: Reading of Chapter 1
- 8: Bonus Track (Forgiven Forever, Acoustic Mix)



I feel like I've been living under a rock not to have been familiar with Glenn Packiam's writing before now. Listening to this album made me "google" him to

find out more, which quickly revealed a respectable track record as a writer. He's an author as well as a songwriter, which is reflected in his songs. He didn't seem like he was in too much of a hurry to get his point across - he seems to have taken his time and let the songs develop. As one of the founding members of Desperation Band he has already earned his chops and has given this collection of songs time to marinate.

There's a very eternally-minded quality to the album - a good blend of heaven and earth. His writing reflects an immersion in the presence of God and an attitude of thankfulness for the cross. The album features deeply qualified musicians; people you can tell know their instruments intimately. I don't mean in the sense that they "shred", rather, the instruments take on an almost vocal quality, interpreting the words beautifully. The strings, acoustic piano and acoustic guitar are rich and full. And the addition of electric/digital instrumentation complements the sound naturally.

Even though the album actually

features only six songs (one is a reading, another is an acoustic mix) you will get a ton of mileage out of those six songs. Surprisingly, there is only one truly up-tempo song, the remaining songs are either driving, or lingering. But again, the fit is right and I applaud Glenn for not stuffing in songs that don't absolutely make sense with the rest of the songs. I would consider this album to be pretty "mainstream". Mainstream music isn't typically my first choice, but this is anything but stereotypical; it breathes new life into a genre that has gotten a bad rap over the last decade or two. It's heart-felt and well-written.

Don't hesitate to purchase this CD - if you're purchasing it for personal enjoyment, you will. If you're looking for new worship music for your church, you've found it.

JOHN WALLER
"As For Me And My House"

- 1: Our God Reigns Here
- 2: As For Me And My House
- 3: **Yes**
- 4: **Because God Is Good**
- 5: Somebody Else's Story
- 6: Count It All
- 7: Man Of The Valley
- 8: The Jesus I Need
- 9: The Marriage Prayer
- 10: Fallen
- 11: Bless Us And Keep Us



It is likely that, in their rawest form, a band of average skill could pick up and learn the songs on this album. Many of the songs are geared for corporate worship, and some of them are more storytelling than "sing with me" songs.

I get the impression that John Waller is, at heart, more of a storyteller songwriter than a worship writer. Part of the reason for that impression is the way he packs in so many words into one song. There is a lot of scripture, and tons of

descriptive verbiage, but not a lot of breathing room. The song that leaves the most space for someone wanting to sing along would be "Fallen" - though it's a song with a pretty high level of intimacy.

Years ago, I spent a lot of time with a great band that had some highly gifted writers in it. They were all into higher education, avid readers, and great storytellers. One of the observations that people made of them was that they could probably get two or three songs out of just one song, if they didn't pack so much into the one. They seemed to want to say it all inside of the context of one tune, telling the whole story in one song, when they could have taken the whole album to tell the complete story. This seems to be the case here. I think there are about three albums worth of lyrics in this one album.

One of the things that I can't get my mind around on this album is the over-saturation of effects. Just when you think the effects library has been exhausted...nope, there's more. Part of the issue this creates is that the drippy, rounded tones of many of the effects punctuate, by contrast, the thinnest qualities in John's voice. A much drier mix would have probably been more complimentary. And the time spent on all of those effects would have been better spent in drawing out depth and color in his vocals, which seem pretty one-dimensional.

All in all, there's a lot of great truth here and a great heart.

REBECCA ST. JAMES
"I Will Praise You"

- 1: I Will Praise You
- 2: You Never Let Go
- 3: Shine Your Glory Down
- 4: **You Still Amaze Me**
- 5: In A Moment
- 6: The Kindness Of Our God
- 7: When The Stars Burn Down (Blessing And Honor)
- 8: Almighty God
- 9: You Hold Me Now
- 10: **You Make Everything Beautiful**



A name very familiar to us all, Rebecca St. James releases a new batch of songs that are a great extension of previous releases. This album is very true to form, if perhaps a bit toned down from the unusual

	Overall impression			
Average person could learn/participate on the first hear				
Can be learned/adapted by a band of average skill				
Lyrical creativity and integrity				
Glenn Packiam <i>The Kingdom Comes</i>	★★★★	★★★★	★★★★	★★★★
John Waller <i>As For Me And My House</i>	★★★	★★★★	★★★★	★★
Rebecca St. James <i>I Will Praise You</i>	★★★	★★★★	★★★★	★★
Aaron Gillespie <i>Anthem Song</i>	★★★	★★★★	★★★★	★★★
Josh Lopez <i>Broken Restored Loved</i>	★★★★	★★★★	★★★★	★★★★
highest marks	★★★★			

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vocal style she is so well known for. She still incorporates that swooping tail end to some of her phrasing, just not so much.

I have to give her a nod for including songs written by some great contemporary worship artists such as "You Never Let Go" and "You Hold Me Now", which is one of my favorite worship songs. Where her voice shines the brightest though, is on track 10, "You Make Everything Beautiful". Her range and tone are well suited here, and are nicely understated.

Throughout the album, one thing that seemed odd to me was the fact that she barely sings over a whisper. The instrumentation and backing vocals seem to do all of the heavy lifting underneath her lilting voice. While this is a pleasant tone, listening to the entire album starts to give a one-dimensional quality to her delivery. At times, she takes on an almost Enya-like approach (the world famous Irish singer/songwriter) in a way that makes her musical style instantly recognizable, but predictable.

Not having kept up with Rebecca St. James over the years, I really tried to give this album a fair shake, but I just can't connect with it. If you're a fan, you'll still be one. But if you were looking for a major change in the music so that you could get on board, it's probably not going to happen this time around. Undoubtedly, she's a gifted vocalist and a seasoned writer and performer, who has a niche that not everyone identifies with. That is simply a matter of preference, however, and not an evaluation of her giftedness, character or anointing.

AARON GILLESPIE



Anthem Song

- 1: All Things
- 2: Hosanna
- 3: Washed Away
- 4: Earnestly I Seek Thee
- 5: We Were Made For You
- 6: **I Will Worship You**
- 7: Anthem Song
- 8: You Are Jesus
- 9: **You Are My Everything**
- 10: Your Song Goes On Forever
- 11: I Am Your Cup

This is a highly enjoyable, passionate album by Aaron Gillespie. Fresh from his former role in the band Under Oath, he shoots out of the gate with his first solo worship release. It's immediately obvious that he is a rock singer (also

a prolific musician) and he stays true to his harder style even while crafting songs for a broader range of people.

The instrumentation and his voice definitely steal center stage on this release. His lyrical style is very childlike before the Lord; he seems to come from a very honest and vulnerable place. Some of the songs are a bit repetitive and some of the lines in a couple of songs could have been re-thought for a more creative edge. But just when you start to notice it, he throws in creative curve balls that keep the song on track. The album as a whole has a great dynamic, featuring multiple levels of energy and intensity. He pushes passionately where it fits, and then steps back to allow a gentler approach. He does a great job being multi-dimensional.

Big points for the decision to record this album with Aaron Sprinkle; as he was successful at bringing all of the right things forward in Aaron Gillespie's artistry. Aaron's Sprinkle's prowess as a writer, producer, singer, and instrumentalist was a great boost to this first worship album. He was also wise to partner with songwriters such as Paul Baloche, and others that served to further draw him out as an artist.

This is one of those albums that will become part of my library as a worship leader and for personal edification. It was difficult to pick just two favorites. Thank you Aaron - I'm looking forward to more.

JOSH LOPEZ (and Community Bible Church)
Broken Restored Loved

- 1: Nothing Is Impossible
- 2: Glory To The One
- 3: Rise And Sing
- 4: Our God
- 5: Because Of Your Love
- 6: **God You Are God**
- 7: Great
- 8: Jesus
- 9: Oh The Blood
- 10: We The Redeemed
- 11: Jesus Come
- 12: **Come Holy Spirit**
- 13: Ye Alabo (I Will Praise You)
- 14: Loved

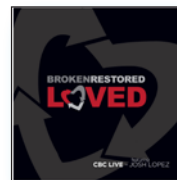
Even with a classification as straightforward contemporary worship music, it's a well-done live worship album, full of vitality. There's more than first meets the eye here.

Josh Lopez is clearly a gifted singer and capable worship leader. He has amassed a great collection of songs, interpreted by confident, skilled musicians and singers. The vocals are given an extra boost by a full choir, which is a great addition to the rest of the people on the team.

He also gave the platform to other worship leaders; smart move. They're every bit as gifted as he is, and add diversity to an album with a generous amount of songs. In a couple of the songs, the female vocals took on an almost Disney quality (which wasn't my favorite) but it was only in bits and pieces. The delivery became a little more raw and individualized as the album progressed.

Throughout the songs, you hear Latin, funk, gospel, orchestral, and guitar-driven flavors; well blended and well placed. This isn't his first rodeo. He's a former recording artist and pop vocalist from Puerto Rico, who at a young age gave his life to the Lord, which altered the course of his life dramatically. Even though his life was put in a different lane, his experience as a recording artist has been highly beneficial here. And his giftedness as an artist is undeniable.

The song lyrics (both his own, and songs borrowed for the album) are thoughtful and descriptive. There's a hopefulness and a gratefulness that runs throughout. And the joy is unmistakable. Sounds like a fun bunch of people who love the Lord and can't stop singing about it.



Heidi's background is primarily in worship and production, joining her first worship team at age twelve. Having been on staff at a Northwest church since 2001, she is now works as assistant to the Northwest Foursquare District Supervisor in Tacoma, WA.



This fulfilling role has made it possible for her to pursue her passion for being in multiple churches, working with worship and production teams and sharing those churches' innovative ideas with as many other churches as are interested through her website www.nomadicreative.com.

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By John Mills

Warm Up Your Sound

M7CL & LS9 Tricks - Part 2

Continuing on from last issue, this time we'll present a few more tricks of the trade for those of you in the digital console gang.

This month we are going to learn a little about how to "warm up" just about any sound, especially digital consoles.

While this main trick is specifically outlined for the Yamaha M7CL and is exactly the same on the Yamaha LS9 consoles, it could be applied to other digital consoles as well, and honestly is a good thing to think about on any console, digital or analog.

For those of you who will take your dying breath while clutching your Midas console on the way to the bottom of the analog ocean, this month's column is also for you. While I will not argue with you that analog sounds "warmer", I want to pose the question as to why it does.

Let's talk about tube guitar amps for few moments. If you've heard me teach live before, I almost always pick on guitar players. But honestly, I completely agree with them that their tube amps sound better on 11. And while I agree that they sound horrible on 2, let me explain why that is. Track with me for a minute and we'll make the transition to analog consoles, and finally to digital.

A tube amp sounds good on 11 simply because the tubes create a harmonic distortion that is pleasing to our ears; but they can not do that on low volume settings because it takes a good deal of electricity to "heat" up the tubes so they can create the distortion. I'm not talking AC/DC or Metallica here. Even a jazz sound comes across better when the amp is cranked up because of barely perceived amounts of harmonic content that is added when overdriving analog components.

The problem with a tube amp is that there is no real way to "attenuate" the output of the amp so the actual volume in the room is not killing us. So hear me guys... while I like the amp on 11, that doesn't mean I want the cabinet IN the worship center. Get it backstage in a closet, or buy something like the AxeTrak (www.AxeTrak.com) to let you run the amp wide open, but not have the sound in the room. Seriously, that's what MY speakers are for.

So if we simplify that thought process,

we get: crank a tube amp, attenuate the sound via an isolation room or iso-cabinet, and you'll have a warmer, richer sound from the guitar player. But how do we do that with an analog or digital console?

First Things First.

None of the following tips should be tried blindly 10 minutes before Sunday's service. Try it in a rehearsal, because this is all about manipulating gain structure, and doing so will change the levels to EVERY part of your system, including monitors.

Analog Console Friends:

The trick is simple. Set your gain structure to well above zero when soloing the input. Not necessarily on the pastor's lapel mic, but drums, bass, keys, guitars, vocals... sure. Be careful on the master outputs though. Since you are adding a bunch of gain on your faders, it will add up. You'll have to make up for it somewhere by turning down something else. You could back those masters down, or attenuate your amps or system processor.

I'd like to see you run your faders for the most part around the zero (or unity) mark, which is about 70-80% of the way up. Again, remember your master at this point could need to be drastically reduced.

Be careful not to clip your inputs. If you see the little clip light flashing occasionally for a few milliseconds, don't worry about it; but if it's staying constantly lit up, you've overdone this technique.

M7 and LS9 Friends

I say M7 and LS9 because I have not tested the following on any other consoles, but I have done it for over four years on EVERY M7 and LS9 I walk up to... and the result is something even your wife should notice. No offense wives, but you usually don't notice when we change sound stuff.

Here is the problem with digital: it's math. There is nowhere for the sound to get any of those nice harmonics we loved about our analog board siblings. But wait... there is analog circuitry in a digital desk. It's the analog preamp,

and it's in line just before the analog to digital converter, otherwise known as the A to D converter.

So here is the magic.

On EVERY input channel of the M7 or LS9, select the EQ. Under the EQ page there is a little knob labeled 'Attenuate'. It is probably set at Zero. Set it to -6 (minus 6). Do this on EVERY channel. Did you hear me say EVERY channel?

Now, go bump up the HA (or Head Amp) 6 clicks on EVERY channel. You can safely see signals on the meters that are constantly at the -6 light and occasionally hit the red peak light. My drums ALWAYS touch the red light a little on loud hits. You have just added 6 db to the analog preamp. The hotter the better... but be careful because you know how those guys will check like a wimp during sound check, and then come out of the gate during service at 100 miles an hour. The same thing applies here as it does in the analog world: a little trickling red clip light is ok, but too much of a good thing will bite you if you aren't careful.

If you have access to your amps or system processor, you can also take 3 db off of all your M7 EQ outputs. Left, Right, Subs, Fills, ect... or maybe just the L/R that feeds all those things.

This biggest thing to remember in all this, is that you need to make up or reduce the overall change in the system. We are not trying to turn anything up. If that's what you are hearing me say, let me make it clear: turn down the attenuator in the channel EQ page, then turn up the preamp. That should be a net gain of 0db, but you will hear the better sound the preamp is creating. If you mess with any of the output EQs, don't forget to make up the gain in the external device they are feeding.

What we are doing here is raising the bit depth, (adding more math to the equations), while at the same time heating up those power rails in the only analog section of the console. We aren't really creating distortion like in the guitar amp at all, but the idea is similar. More analog electrons before the math equals more harmonics, which equals a warmer sound.

Now, before I get a bunch of emails saying, 'We blew up our speakers,' please, please, please only try these tricks if you fully understand what is going to happen. In the case of analog consoles, if you forget to turn

Continued on page 43

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By Scott A. Shuford

Promotion: Public Relations or PR

Over the last few columns, we've been talking about Promotion. Last time, we walked through a brief overview of Social Media. Now we are going to talk about Public Relations, otherwise known as PR. PR is about writing press releases and pursuing media coverage.

PR is one of the best tools in your marketing arsenal. While Social Media connects you one on one with fans, PR allows you to connect with mass audiences through the writers, editors, radio & television show hosts, producers: the gatekeepers at various online, print, radio or television media outlets. Put another way, where as Social Media is about developing relationships with your fans (Fan Development,) PR is about developing relationships with the information gatekeepers in your physical area and your industry.

PR is an art form. A great PR strategy is based on the relationships a PR person has built with the media outlets. PR is the art of matching your project with the needs of the gatekeepers. This is one area where you truly can benefit from an experienced professional who can strategize and execute a coordinated PR plan. My company, FrontGate Media, has served as the PR agency for many people and projects. However, if you can write with good grammar and make a clear presentation of information, you can handle doing your own PR in the beginning.

First, please learn from others. The internet has made it VERY easy to find press releases from other companies. I wrote my very first press release to announce that I had joined a company as their VP of Marketing & Sales. I modeled my news release after a similar release from another company. I searched the web to find a press release from another technology/agency type of company announcing their new VP. I did a find-and-replace with my name for his. I rewrote the paragraph about his family to be about mine. (I didn't have a dog...) After reviewing a few press releases from other companies, it was very easy to model my release after their releases. You can do that too.

Who do you send releases to?

If you followed my discussion about God's Growth Strategy, then in the beginning, you may simply have your church staff, a couple of key people at other local churches, a couple of key people in your city government, and a few local writers and radio show hosts on your list. You can build that list yourself.

As you expand from your church to your city, and then from your city to your county, and then to the tri-county area or state, all along the way you can be building your press list. You can be developing relationships with more gatekeepers. Find the places where you think your news should show up: the Christian Examiner in your city, the local city newspaper, the local Christian radio station. Find the people at those media outlets who may want to know about what you are doing. Religion or entertainment editors and columnists are likely candidates for you. Also be sure to include key people who are not in the media, but with whom you have been involved: at their church, booked into their event, produced your album, etc.

What do you write about?

I purposely put this question AFTER "who do you send to?" There is no way you can know what to write about until you know who is going to receive the press release. What you write about depends on what your gatekeepers want to know. Again, a quick search on the internet can yield a ton of press releases that will give you ideas about what to release yourself.

Take a few key gatekeepers to lunch and ask them. Many journalists are happy to spend a little time with you and can give you great coaching for the cost of a decent lunch. Very early on, I had lunch with the woman who was the marketing & media columnist for the Orange County Business Journal. That lunch not only established a good relationship with her, but from it, I learned things I still use today.

For a worship leader, I'm sure you can locate press releases about other

worship leaders releasing albums, going on tours, offering resources, achieving great milestones, and more. We cover those press releases as news all the time on CreatorWorship.com. Start there.

Lastly, you can always use a wire service like ChristianNewsWire.com, Religion News Service or PR Newswire to send your press release far and wide for a relatively low cost (\$500 or less at the low end.) Wire services exist to distribute your release to the mass market of gatekeepers. The benefit a wire service provides is that for a very reasonable price, they can deliver your press release to a lot of gatekeepers. The downside is that those gatekeepers probably do not have the same relationship with the wire service that they have with a PR agent. It is not uncommon to hire a PR agent and use one or more wire services at the same time.

The real question you have to ask yourself is, "is my press release worth sending out nationally or internationally to people who have never heard of me before?" If so, then seriously consider one or more wire services.

So far in the MAP, we've talked about your Mission, Fan Development, the Non-Profit option, God's Growth Strategy, the Four P's, Social Media, and now PR. Next time we'll go deeper into Promotion with Advertising. Until then...

Scott has led classes for us at NAMM and the Christian Musician Summit. He has been featured in Adweek and is the CEO of FrontGate Media, the #1 culture-engage media group reaching the Christian audience (www.FrontGateMedia.com) and is the co-founder of Creator Worship: online radio for worship leaders (www.CreatorWorship.com). Email your comments or questions to Scott@CreatorLeadershipNetwork.com



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By Michael Gonzales

The Meltdown Letdown

So many events throughout the globe are pointing to unsettling possibilities for our future. Unrest in the Middle East, hijackers on the high seas, sex trafficking worldwide, tsunami's and nuclear power plant disasters out of control at breakneck speed.

If I were to pick just one catastrophe to use as a visual metaphor for our lives, it would be the disaster at the Fukushima power plant in Japan.

That one event prompted me to think about worship leaders. What is the correlation? The plant at Fukushima was designed as a beautiful and model facility. Many years of planning took place and at the time (1971) it was a state-of-the-art facility with expert planning from several countries and international corporations, including General Electric. It was one of the top 15 nuclear power plants worldwide.

The great metaphor comes primarily from inspiration, and to some, may seem like a stretch, but to me the threads are more bonded together than loosely wound twine.

The first thing that comes to mind is the planning. With all good worship leaders comes the proper planning to make your job a success. You don't just wake up one day and say, "Gee, I'm going to start being a worship leader tomorrow." It requires time

to develop those skills and a certain Holy Spirit-guided sensitivity to confirm that's where you are supposed to be. Just like the blueprints required to house the nuclear elements needed to serve people, so too the design and function of a worship leader requires a groundwork that includes the gifts of the spirit, talent, and patience.

The next thing is checks and balances. In a power plant, people need to monitor what is going on in order to prevent catastrophe. A worship leader needs to stay connected to a group of people he or she can trust. Being accountable to someone, or a group of people certainly helps.

What happens when it looks like you're headed for a meltdown? Stop everything. Wait. You say you can't stop? You're on a schedule?

The big problem here is our human nature. We love being in control, being successful, and showcasing our talents.

Usually events come into our lives that trigger other events (like a tsunami) and before you know it the ugly side of you starts coming out. That's called panic management. It's an overwhelming feeling, like a guy trying to stop the leak in a dam by plugging up the hole with his finger.

After a while you start losing supporters when people around you feel like they are no longer being treated fairly, when they see danger, and when you are losing it. You've let other people down by your poor decisions.

People come to Christ because He promises to offer change from circumstances that overwhelm us. He offers a solution to our old nature. But when that bad old nature surfaces, especially in a church leadership setting, people get a bad taste in their mouth very quickly. They realize the way you are is not the way Christ works in people. After awhile, even the most loyal supporters walk away because ultimately, the true Almighty power of God is so beautiful and over-enveloping that those people want to be under His cover and not yours.

So what are we to do to prevent a meltdown? Get on your knees and pray. When it comes to others, that's the time when you need to become the other half of a Christ-like leader by becoming a servant. What triggers a meltdown? It could be anything: a poor marriage, finances, or a pastor that doesn't support your ideas. Don't make things worse. Don't start spreading rumors about others as if this is your kingdom and you are trying to save it. Remember, you were put in a leadership position because you not only have the musical talent God gave you, but you also have something in your character that convinced a group of elders to bring you on board. So, start by respecting yourself all over again and stop hiding things, stop being a tyrant, stop gossiping, stop the meltdown.

One of my friends stopped a real big meltdown in his life by taking a short leave of absence. He went away. He spent time with mentors, but during that break he also worked on songwriting and delivered a very beautiful collection of worship tunes. Sometimes it takes a turning around and a humbling to let God work through us—I know, I've been there.

Michael Gonzales, Ph.D.
Professor, Biola University
mike.gonzales@biola.edu



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By Doug Doppler

Sounding Off - Part 1

As a whole, the "electrified" Church is at a unique crossroads. Whether it is amps vs. modeling, drums vs. V-Drums, monitors vs. in-ears; we are battling more than just volume.

Early last year, after a long and admittedly heartbreaking season of walking it out God's way, my wife and I decided it was time to get planted someplace new. We ended up at Cornerstone Fellowship in Livermore, which by no small coincidence is where CMS NorCal is going to be held this year. I waited the required six months before joining the worship team and took my time getting planted and learning the culture. It's a big church with a worship and sound team family that is nothing short of amazing on every level. In the main auditorium we've got a Digidesign Venue console and a blended monitoring system. Most everyone uses Aviom through in-ears, while the background vocalists and choir (when rostered) use monitors. I've started working with the equally amazing youth worship team, and they are exclusively using floor monitors in their venue.

Over the past several years, I've had the privilege of working with a number of worship teams in their respective Houses of Worship. That experience, combined with what I've observed over the past year, has really brought a couple of revelations to the surface. It's important to address how "we" got to where we are, as well as what makes the most sense now that we're here. (Noting that 'where we are' will, of course, vary from church to church.) The whole in-ear monitor, V-Drum fad has tremendous advantages for creating harmonious relationships between the worship team, sound team, and last but in no way least, the congregation. But, for all the good they do, they are a symptom of some deeper issues that perhaps need to be addressed in the proverbial light of day.

At this moment I'm sitting on a airplane returning from MusikMesse, where my ears have been subjected to days of high decibel noise; some of my own doing, the rest most notably by bass players further away than the eye could see. I did a similar event called Bass Player Live and was amazed at how far bass sound waves actually travel. Previous to these experiences I would have laid appropriate blame at the feet of drummers and guitarists for just being

too immature (or not submitted to their leaders) to turn down. Bass players are also part of the problem, but without the sharp transients that are most easily noticed by those whose ears are being inappropriately offended.

Quite frankly, a few kind-hearted brothers and sisters have missed the piece about really being part of a team, and that means playing your parts at a supportive, and not oppressive volume. It is also about being teachable. One of the churches we worked with went from amps and drums to no amps and V-Drums in but a few miserable months. I'm a team player who, most of the time, plays at a team volume (I'm not totally immune to that intoxicating thing we call volume). However, in that instance the drummer repeatedly refused to conform to playing at a reasonable volume, and one Sunday he showed up to find a set of V-Drums. I guess you could say that "taught" him. Sadly, it didn't, and it really revealed the heart of this problem to be a pastoral one. There is a lot of talk about sound when it comes to worship and sound team unity, but there is too little talk about the pastoral oversight that I believe should be in place with respect to getting everybody on the same page. From a perspective fueled by 20/20 hindsight: don't replace the drums for one repeat offender; replace the drummer first. If much love and pastoral care don't get someone there, the bench may - or may not. As worship team members, we must be unified, and we are just as called to come alongside a brother or sister who erroneously believes that they are somehow special and get to play at whatever volume they want. Special doesn't just play out at church, and the love invested in these well-intentioned people will yield fruit far outside of their time invested into the team. They are doing what they believe to be right, and our job is to come alongside them and do a bit of fine-tuning, with patience found in the Holy Spirit. But one thing is largely agreed upon among drummers that I know: VDrums don't feel the same, or provide the same response and playability that an acoustic kit does. And to that I'll add that simply moving someone to them does not fix the root problem.

So how do you get people "there"?

Just as some drummers believe that they might have to "drive" the band for it to work, there are some pastoral approaches that I've seen that could use a bit of fine tuning and I'm going to address them head on. As I alluded to before, if there is a repeat offender, the Worship Pastor needs to learn how to come to that person out of relationship. I've been surprised by how few teams actually do life together outside of church. I strongly suggest getting some social time with the team breaking some bread (or pizza crust). Getting the team in the same room without your instruments works wonders in terms of getting to know one another and God collectively. You'll take that onto the platform with you, pizza excepted. Out of this social interaction comes real relationship, and out of this relationship people feel known. This feeling leads to trust, and out of trust a leader can be much more effective when coming alongside a team member whose motivation is really well intentioned, but inappropriate in a church setting. They will be much more inclined to play at a reasonable volume when they know in their heart they are more than just someone you see on Sunday. Think about it.

That gets us to the practical side. In playing with so many teams, I've had a chance to see the strengths and weaknesses of using monitors vs. in-ears. Our adult team plays with a click, which means at the very least the drummer has to have the in-ear thing going. The down side is that once everyone is "in the can" it can become a lot like a glorified iPod. I turn up the click to just where I want it, and filter out the information that I don't want to hear. The Church, as a whole, has embraced an effective approach in getting a great sounding team front of house, but at what price are we getting there? As I mentioned before, in-ears offer great benefit in terms of volume management, getting the click going for everyone, and developing unity with the sound team. What we've lost is that beauty that happens when we hear what's actually happening on the stage around us. We've stepped into a zone of forced dynamics and one that dramatically minimizes the interaction between players. It yields results, but what are we losing along the way? Team members are not learning to play together in a room, feel the dynamics of how that sound fills the room and being able to master that element, which is where real bands learn to play together. For some churches the in-ears are the least of many challenges, and I trust that God is in your ear. For others

Continued on page 43



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By Tom Lane

Discover Your Band

Being a visionary band/artist is harder than it seems. Any group of Musos can put a band together, and even sound good; but few can really lead and have lasting impact and testimonies worth noting. One reason great athletes command such deep respect, in my opinion, is because they normally spend a lifetime preparing, working, and training for their dream. There aren't too many overnight sensations in the sports world. Though good marketing and \$ can make you a star in music (possibly), it can't give you the stuff of legend because legends take a long time to make and are normally born through pain and preparation. Even more so for a Godly legacy!

It is a privilege and honor to serve the God of the universe. As His chosen beacons in a dark and fallen world, we are entrusted with a message that affects and changes reality everywhere it lands, and we want to represent Him well in everything we do. It's important to remember daily that we don't fight against flesh and blood but against rulers and principalities of darkness at work against us in this world. We're always shocked when others fall from grace and make mistakes, but the truth is that it could just as easily happen

to any of us. Our opponent is well acquainted with our issues and weaknesses and is patient to undermine God's work in us. What that has to do with being a visionary is this; we have a choice when it comes to pursuing dreams and passions: To follow God or the way of the world. Sadly, as Christians in music, we sometimes look to heroes and stars for inspiration and direction more than our God. Yet the only hope we have against our adversary is being filled with God's spirit and seeking His Kingdom first.

We work very hard to become good bands musically, but maybe not as hard to be healthy and alive spiritually. My challenge, wherever you are in your journey, is to build your musical dreams and visions on a good foundation; one that can be blessed, sustained, and promoted should God desire it. It's backwards from the way the world's music business works, and maybe even some churches. The point is: We are living and breathing for such a time as this and want to be effective and fruitful. The creativity is not a problem for God and if we focus our plans around Him the music can reach its full potential.

Some steps to laying a good foundation:

- a. Identifying who we are as followers and worshippers of Jesus.
- b. Knowing our spiritual gifts. (1 Cor. 12)
- c. Surrendering and stewarding our talents.

Once we understand and can articulate who we are and what we do (individually and as a band) then we can make plans and take necessary steps. Whether a worship

band, pop band, country band, etc., our first commitment is to God's plan and glory being revealed in and through our lives. The music is secondary! Since God will not share His glory we can't expect to be useful from a Kingdom perspective if we choose to do it our own way. It always costs dearly to compromise Godliness for earthly pursuits.

Instead of waiting to be discovered, do now what you say you want to do!

Even as a band you can serve and make a difference. If you're waiting for someone to "give you a chance or a break," stop waiting and go do! Opportunity usually comes when we are busy with the work already, or serving where we can today. **Having a vision is an imperative first step.** It doesn't have to be completely figured out, it just needs to be present to avoid wandering aimlessly-expecting others to do for us what God has given us to do ourselves. That vision should come from hearing God regarding what is important to Him and specific for us. Hard as it may be to listen and hear, He is always speaking and will guide if we follow.

A mistake made over and over, often with tragic outcomes, is giving "our" vision over to be controlled by another. Usually because we think it's going to further our goals/careers, but sometimes also out of trust. Not that it's wrong to trust, but no other human being should have ultimate control over or dictate your vision. By that I simply mean; if God has given us something specific to do, we shouldn't sign it over nor give it away since it's ours to steward. We alone are responsible and accountable to God for what He gives us and so should guard and protect a vision. You cannot expect a company, a church, a leader, your mom, your dad, or your sibling to do it for you! God will honor your diligence and faithfulness.

Can you say with confidence that you know what you're called to do? Remember music is not a calling, it's a talent and we steward and invest talents. There's a lot of freedom to create and express what God has put in us through our talents and they are for His pleasure above all. We also get to enjoy them, which is great! But what we're called to, is the mandate of Christ in Matthew 28:18-20.

If you want to be released onto a world stage, into a harvest field wide and deep; first discover God's vision for you, then for your music!

Nashville, TN is home for Tom Lane though he is involved in ministry and music around the world. As a singer, songwriter and guitar player, Tom has been teamed with many worship leaders and artists. He continues to record his own work, lead worship, and writes regularly for various worship publications worldwide.



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down your amps or main faders, you WILL blow something up. In the case of digital consoles, we pretty much made the equation (or volume) balance out. But consider the fact that you have completely changed the signal levels inside your console. If you are running Aviom, or any other in-ear monitors, and even floor monitors, the levels to the ears and/or wedges could be drastically changed. Also, consider that your compressor and gate thresholds will need to be adjusted. Trust me, all the 'wow that's cool' and 'man, it really sounds amazing' comments from anyone in the band will be thrown out the window if you change their monitors and don't do a whole new sound check. So before proceeding, make sure you understand the entire signal flow and exactly what signals you are changing.

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I believe there is a dialog that needs to be jump-started around all of this.

The youth at our church play with monitors, and you can't pry them off the platform as they are jamming away for hours after church has ended. How often have you seen that happen on an adult team that is "in the can"? Am I saying, "Lose the cans"? No, but let's make sure we're not throwing the baby out with the bath water. I believe that in way too many instances we've adopted in-ears because "everyone" is doing it, and because it prevents some of what I believe is invaluable investment into team members to get them to be more teachable about what makes a worship team look different than a secular rock band. Playing with in-ears can feel sterile because the band never quite learned to play like a band before climbing into the can. Don't forget that U2 played for decades without in-ears. They already knew how to play as a band. I watch the enthusiasm with which the youth at our church listen to each other play as a team, based around how the sound on the platform, and it's nothing short of intoxicating. It feels like a band because it FEELS like a band. Amps, monitors and musicians vibing off one another as this glorious, living things pulses in sync together. Don't get me wrong; the adult worship team at our church is outstanding in every way. However, when it comes to the youth, I will champion their staying on amps and monitors with the singular exception of the drummer so he can play to the click. We will have a unique challenge in the future as they cycle through to the adult team, and I'll be very curious to see how this plays out. We have outstanding pastoral oversight and investment into our teams, and it will be interesting to see if, at some point, the in-ears don't get the boot at

Please email me and let me know if you try out this trick. I have yet to have someone tell me they didn't hear a difference. Have fun with it. And don't forget to store your old scene so you can get back there if you don't like the new setup. Sorry analog folks... you'll have to take a picture of your knobs with a digital camera or something.

John

John is an industry veteran, providing Front of House Mixing, Road Manager, System Tuning, and Audio Training services to the Christian Music Community for over 20 years. He is currently out on the Kenny Chesney country music tour as Systems Engineer. To read about his adventures out there, go to: www.JohnDMills.com. If you are looking for down-to-earth training for your volunteers, check out his other website www.TechTraining101.com



our church, drummers excepted. Again, I don't have a problem with in-ears per se; it's what you lose in the process of using them. There is nothing like jamming away with someone who is hearing his or her actual instrument next to you, and not through a few hundred feet of cable attached to a wireless transmitter.

Solutions? My personal favorite uses Aviom blended with monitors. You can create your mix, but you don't lose the band in the process. Outside of church I live with the click on a pretty much daily basis. In this instance I'm willing to trust the drummer with the time (novel concept) and in turn have everyone lock to them. Getting there is about teaching the team to be a team, and that starts by making an investment of time off of the platform. On the platform, play at reasonable volumes and learn to play as a team.

Lastly, I want to add that for some venues, a band is just going to be too loud. In-ears and V-Drums do offer some great alternatives for churches that have gotten to the end of their proverbial rope with all of this. I'll also be the first to say that there are things that I love about in-ears, most notably my beloved click. A lot to think about, but in conclusion I encourage you to explore why your church is doing what it is, and embrace the decision of the Worship Pastor, regardless of what that is. God will honor that, and will bless you and your church in the process.

Doug Doppler is signed to Steve Vai's Favored Nations label and is currently in production on the Get Killer Tone DVD series. He and his wife Melissa live to serve the Kingdom and are members of Cornerstone Fellowship in the San Francisco Bay Area.



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By Craig Kelly

The VO

What's a VO? It's not a vegetable drink, or a Voice Over, but it stands for Video Operator. Sometimes the position is called V1, or just Video. A true VO is like the 5th Beatle of the camera crew. The Video Operator is sometimes also called a Shader, which is an antiquated name based on some seriously old technology. It's such an old term in fact, that there are probably a few VO's that don't know what the term "Shader" even means.

So where would you find a VO? If you follow the camera cable back to the truck or control room, it would end up in a rack of equipment that controls the cameras. The person sitting there controlling the camera settings is the VO. I was in London once, visiting a TV studio, and they called the VO's 'Racks' because that's exactly where you will find them - in the racks doing any number of strange engineering tasks. Anyway, these mad scientists of the TV world are usually the least understood operators on the crew. Everyone knows they are important to the show, but no one knows what they *actually* do - UNLESS, the cameras look like a bad 80's cable TV show. Then, everyone's a critic of the VO.

Typically during a show, the VO - or the video team, never wants to be acknowledged by the producer or director, unless it's a compliment. They try to stay under the radar and are intent on making great pictures, leaving the production commands and egos to the rest of the crew.

So, what does the VO do and why is it important to you as a cameraman? First of all, looking at this from a multi-camera perspective; the VO would know which cameras are to be placed where, how much and what type of cables are to be run, and which lenses best fit the shots. The VO often is the camera operator's first line of technical help if needed. They often know the details of the camera's operation and the VO and camera operator can communicate to each other independently from the rest of the crew so as to not bother the production.

After making sure that the correct

camera goes to the correct position, the next thing on their list is to technically and electronically set up each camera so that they look great - and then adjust them so they match each other, or at least look like they are part of the same planet. They have all sorts of tools at their disposal - knobs, sliders, scopes and monitors. Usually, the picture should look best to the VO first. (Hopefully they will have the best monitor, and know enough to know the difference between good monitors and bad ones!)

After they set the camera's electronics by adjusting all the gammas, vignette errors, thresholds and burst levels, then comes the tricky part; the show itself! While maintaining control of all the technical aspects of the job, now they have to adjust the cameras to stay matched in terms of brightness, contrast, color balance, and hue - and do it all on the fly! Imagine a baseball game in an outdoor stadium; Eight cameras, a windy, sunny-yet-partly-cloudy day with half the stadium shadows changing as the day goes on. Add to this mess camera operators that are whipping shots around randomly and the VO has to decide whether the camera operator is just looking around or actually selling a shot to the director. Yikes! Or, in another scenario, what if one of the cameras you're using for an interview has been changed to a lit, studio look with tungsten lights and someone forgot to turn off the fluorescent lights in the room? How about this scenario; at your church, the front of house camera has a nice medium shot of the speaker but for some reason breaks away to cover something else and lands on an area that is unlit, dark, and is getting hit with some track lighting under the balcony? Well, it's up to the VO to adjust the camera so it looks correct and matched to the other cameras. Then they have to reset back to the standard shot. Thankfully, most of the new systems have preset scenes files that can be stored to help with instant recall to optimal settings. Thank goodness for technology and rehearsals too! Now everyone can look at these shots, adjust as needed, and the VO can dial in presets for these variables. Cameras also have auto-iris capabilities, but those are usually a real trap in extreme

conditions and can send the picture to the dark depths of night or wash out a shot so bad that it looks like it was shot through a mesh net. Auto-iris is usually only used in situations where things are desperate and nothing else is working. That's why there is a VO.

Of course I'm talking about live situations with poor lighting conditions here -real world stuff. Things are usually a lot different in studio or controlled situations for the VO - thankfully. It's always better to set the camera settings for optimum levels and then adjust the lighting accordingly. In this work environment, the VO and the LD (lighting director) will work together (hopefully) to make great pictures.

So, when you are out there on your camera and you feel like your camera picture is always dark and getting adjusted while your tally light is on; just try to remember that there might be a reason for it. It wouldn't hurt either to help your VO out by not using the last bit of your zoom lens. Try zooming out just a little from the tightest possible shot - even if your assignment is the tight shot. Here are some general zoom guidelines; the more you zoom in - the less amount of light is let in to the pickup device - chips, tubes, whatever. That means the VO has to open the iris up for a brighter picture. The more the iris is opened - the less depth of field there is. The less depth of field there is - the harder it is to get critical focus.

Now, can we see why the VO is a vital part of the camera crew? Maybe we should all tell them "thanks for the good work!" at the end of the next show.

Television director Craig Kelly's career has included over 3,500 live shows, events and concerts in broadcasting, corporate television, events and sports production since 1977. He is also involved in ministry based events and concerts, and has produced or directed internationally distributed DVDs.



With a background as an international free-lance cameraman, he has shot national and local level sports and corporate video for over twenty years. These days he is often involved in speaking, workshops, writing and talking about Television camera operators and directing. He recently launched the blog **ZoomIT.com** at craigjkelly.wordpress.com for new camera operators and has a training DVD in the works. You can reach Craig at craig@vantageroad.com

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By Sandy Hoffman

One, Two, Three, Four

(A Simple, Sample Song Arrangement!) Part 1

Why is your favorite band your favorite? Do they slam you head-on with a wall of sound like a runaway freight train? Could it be that it's the musical style you enjoy? Or do you, perhaps, prefer the more gentle approach of the humble honeybee, who buzzing contentedly on a crisp and sunny spring morning flits from flower to flower, lightly brushing each shimmering petal as the unfolding flora of the fresh new season waltzes into full bloom— Oh, for pete's sake! Enough of the schmaltzy nature poetry already! Could it be that your fave is your fave simply because they know how to treat a song right? (And should I be writing for Disney. . .?)

So what does it mean to treat a song "right"? What does a simple, sample song arrangement look like? Appropriate tempo? Affirmative. Comfortable key? Correct again. How about using instrumentation which best supports the style and feel of the piece? "Yes" to style and "yes" to feel! Does this mean that in order to present worship tunes at their highest impact level, not everyone in the band (or "team" in the vernacular) would need to play or sing on every song? Yes, indeed. What we've done here then, is come back around to a "less is more" approach to song arrangement. (Please note that this often requires some serious dying-to-self.)

"But," you retort, "isn't it much easier to just cheat by creating that 'wall of sound'? You know: have EVERYONE on the team play and sing ALL the time?" Sure it's easier, but just imagine the blessing the worshippers will receive through the tasteful execution of an inspired song arrangement. You know, it's often hard to see the garden when surrounded by the weeds! How about we remedy that impairment by pulling out the song arranger's hoe and thinning the musical garden 'til all that's left is what really needs to grow there? "And who," you ask, "decides that?" The courageous leader/song arranger, willing to be brutally honest. For maximum impact, each song in a worship set list must effectively communicate the mood and the message to and from the listener/worshipper. It's the privilege of the song arranger to present the heart of the Holy Spirit while preserving the intention of the composer through the skilled, polished performance of the worship composition (whether sequentially, predetermined, or spontaneous). A wise gardener tolerates NO WEEDS! A song, therefore, wisely

arranged, will feature only the voices and instruments needed at any given musical moment.

SIMPLE, SAMPLE SONG ARRANGEMENT

Beginning with some sonic information designed to capture the interest of the listener, a praise and worship song will build to sub-climax after sub-climax. It will then reach the ultimate peak and finish with an epilogue or "outro," allowing a bit of time at the end for the worshipper to reflect on the ministry of the Spirit and the gravity of the experience.

ONE

Now let's hypothetically pick a song. Fast or slow, it really doesn't matter. Begin the song with only a keyboard pad. Don't play a honkin' ten-finger chord that sounds like the London Philharmonic. Just play a simple, two-note string pad. Play both notes using only your right hand (we'll add the left hand a little later) and do not play the two notes close together like a "first and third interval" or a "third and fifth". In fact, don't harmonize at all—it's too complex for the moment. Instead, stretch those right hand fingers from lower note (thumb) to higher note (pinkie), and play the notes "E" and "E" an octave apart. Make certain they're both well above middle "C." Mix with prayer and fade in gradually. (Can't you just feel the anticipation building already?)

TWO

What's next? Do you think the acoustic guitar might fit in this picture? A simple, sample song arrangement in the key of "E" could easily include a finger-picked acoustic guitar playing this beautifully ascending/descending chord progression: E - A2 - E - C#m7 - A2/F# - B4 - E - A2. Each chord in the progression would be played for two beats. Remember, the keyboard is just holding octave "E's" in the higher register. After our keyboard "E's" have had ample time to slowly fade in and establish themselves, begin to add the acoustic guitar. Cool thing: every one of the chords in this progression includes the note "E". Since "E" is a common tone to them all, the keyboard octave "E's" we're holding will never clash with the chord progression. This creates a wonderfully unifying musical effect. I can't wait for you to try this out for yourself!

THREE

The foundation for this hypothetical tune has been laid. Now let's add depth, breadth and texture! Starting in the lower register, bring in the kick drum on the first and third beat of each bar. Next, mirror the kick drum with the bass guitar playing the root note of each chord in the progression. Allow two beats for each chord. Remember that the kick and bass are "beat buddies." When it comes to contemporary arrangements, they generally execute the same basic rhythm with only slight variations.

Bass players, did you know that in a chord with "something over something", like "A2/F#", your bass note is always the note on the right of the diagonal?

In this case, for example, play an F# bass note while the chorded instruments are playing the A2 chord.

Now let's expand it a bit further by doubling the notes of the bass guitar by playing the same notes on the keyboard. (I told you we'd add the left hand later!) Keyboardists, be careful to not play too loudly. Remember, less is more, and you're doubling the bass notes for breadth and texture, not volume. Playing this progression together, you'll recognize the beginnings of our simple, sample song arrangement. Repeat again and again, and worship freely . . .

In the next issue of Worship Musician Magazine, Tips For Tight Teams, "ONE, TWO, THREE, FOUR" Part II, we'll continue our discussion of Simple, Sample Song Arrangements. In section FOUR, we'll add the electric guitar, percussion and expanded drum kit, obligato instruments, and of course, the lead and background vocals. We'll explore the rise, fall and flow of GREAT worship song arrangements and connect our instrumental and vocal dynamics to the different sections of an effectively arranged song of praise! In the meantime, I encourage you to begin to practice applying these foundational tips for worship song arrangements to your already established repertoire. You'll be amazed at the increased effectiveness and professionalism of YOUR TEAM as you do!

Weedin' it out!

Sandy

Sandy Hoffman serves the Grace Community Church in Santa Fe, NM where he is the Minister of Worship Arts. He is the author of *Beginning and Essential Worship Guitar* and *Keyboard* books, CDs and DVDs.



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By Greg Sisley

Powerful Worship Environments

What are the elements that create a great worship environment? While each venue has its own characteristics, there are some fundamental principles that apply to every location. First, your worship space should be personal, meaning it is a product of the people that worship there. It represents who you are, and it will communicate your values and personality to your audience. A personal space will also be inviting and familiar to your intended audience. The environment you create needs to be purposeful as well. The design, equipment, and training should be the result of answering questions like, "What do we want this space to do for us?" "What personality, mood, or message do we want to convey?" "What type of events do we want this room to host?"

While there are many elements that guide creation of lighting system and stage design master plans, I encourage you to explore two concepts –*creativity and reflectivity*– that will help you and your team's setting to be personal and purposeful, and yielding a powerful worship environment.

Creativity is more than just dreaming. It is literally tapping into the resource of gifts, abilities, and senses that our Creator placed in us. It is providing the permission and the parameters to promote artistic and inspired thoughts. It also requires being vulnerable and yielding to others so that their gifts can be given.

Reflectivity is a simple enough concept, but very few actually employ it intentionally or leverage its potential. Basically, unless you want to shine lights in the eyes of the audience (think beams or blinders) almost all the 'light' on the stage is going to be reflected light. Simple front wash or spots reflect off the band or worship leader and to our eyes. Sometimes however, that same front light unintentionally reflects off objects like the back wall, resulting in a decreased perception of brightness and a lessening of focus on the intended object or person. Often too, available color wash is 'wasted' on the stage floor, because there is no

object to reflect the light.

Think these things through. Make it part of an intentional process. The accompanying photos demonstrate the application of creativity and reflectivity. What you are looking at is PVC pipe cut and stacked on chains and hung up as a rear border to the worship space. Each section is washed by one



LED fixture. The entire project involved about a dozen people for a day, and an investment of about \$450. Not an extensive rig by any means, the entire stage light system consists of eight LED color washes, two LED white/ ambers/ and 4 movers. A slight haze in the air allows the color wash and the beams to reflect in dramatic ways. The application of an out-of-the-box idea, combined with some hard work, a few dollars, sensible application of lighting, and a dose of courage, yielded a high-impact and versatile worship space – one that is very appropriate to the team and body that worship there.

Last month I invited you to take a critical look at your worship environment (not in a negative way – just be objective). Make a plan to do just that. You could take a couple hours on a Saturday and focus on your worship space. First and continually, pray. With intent and without agenda, give the continual process of worship

environment renewal over to God. He knows what you struggle with and what frustrates you. He also knows the passions of your heart better than you do. Ask him to give you the direction needed to accomplish what He wants to see. You may also want to invite and solicit feedback from worshippers who are not on your team. List the strengths and weaknesses of your space as you know them today. Is it an inviting, personal room that you love to worship in and represents today's worshipping family? Perhaps the atmosphere is one that was personal to another era or group of people. If so, it needs to be updated.

Then ask the question "Is the space purposeful?" Is the environment a result of an intentional plan, or a series of repairs and haphazard upgrades? Does it serve you, or own you? Do you feel free in your space, or does it confine and limit you? Does it enable you to create the environment that assists people in connecting with God?

Add to the conversation the goals and dreams you have. Quite often, building a roadmap to the future can be part of the strategy to overcome all the problems currently being experienced. Teams like the one at FOCUS AVL can assist you by facilitating both the conversation and the design process. The confidence you will feel when partnering with experienced, passionate, and caring professionals is very empowering. Just as we try to do in these articles, we want to equip you with the skills and ongoing support to maximize your worship environment.

Routinely ask yourself the questions about the personal and purposeful characteristics of your worship environment. Any good strategy applied to a fluid situation should be challenged and updated frequently. Employ all available creativity to help realize the vision. With God directing your thoughts, you will achieve your own powerful worship environment.

Greg Sisley is on the pastoral staff at Faith in Kent, WA, where he serves as executive pastor and production lead. He serves as a consultant to churches in the area of lighting design and production with Focus AVL.
gregs@focusavl.com





By Mitch Bohannon

The Great Commission Worship Musician: Musicianary

Have you ever considered taking what you've learned and implemented from this magazine, from attending CMS, and from your personal worship leading experience to share with a world in need? God has been much at work in my heart lately, preparing me to be a Musicianary! I had the opportunity this week to catch up with my friend, Mark Tedder, after he returned from a trip to the Far East. Mark and his wife, Carrie, founded a the ministry, "Worshiplanet" (www.worshiplanet.com) and have been able to travel the globe working with grass-roots Christian musicians, equipping them to grow and be more effective in music ministry.

I'm not writing to spread the news about Mark Tedder. No. He would tell you that the bigger story, the story often overlooked, is that of small pockets of God Followers... especially those who meet in secret (shhh...). I wonder if we, the Worship Musician community, have become so caught up in our own "worship world" that we simply don't consider the world of underground worshippers? Have we stopped to wonder how they "do worship?" Who is it that equips and trains them with teaching like all of us receive as we look forward to this magazine every other month?

Mark and his family moved to China in 2006 and planted themselves in the Beijing International Christian Fellowship (BICF)... a government-sanctioned church of 4000 strong. BICF represents over 70 nations, with half of them being Chinese nationals. In order to attend BICF, each person must hold a foreign passport. So, many of these Chinese nationals are folks who, for work or education reasons, left China for a time and came back home. Many of them found Christ while being away from home.

In China, there are two main types of Christian churches... those registered with and monitored by the Chinese government, and those that exist "underground." (The BICF is a registered church.) Though monitored by the government, Mark commented that registered churches are following Jesus and have a heart after God. They are only restricted to be able to reach those who carry a foreign passport.

It may surprise you, but it is believed that the underground church is made up of more than 60 million believers! We hear about it, it's often prayed in our churches... "Lord, thank you that we can gather to worship without persecution." But do we really comprehend? Last week, before the Tedders left Beijing, a

church body of 200, which met in a hotel, was arrested. All members were taken into custody, personal property was confiscated, and they were being held in a school building. As of this writing, we do not know what has happened to these believers.

Underground churches range in size from under 10 up to a couple of hundred. These are the only way for Chinese nationals who do not hold a passport to attend a worship gathering. Mark mentioned that some of these groups do not even use instruments for fear of being heard and arrested. They do all they can to keep quiet and secret. Other churches find less imminent threat, whether due to location or another factor, and they worship more freely using a variety of instruments including those native to China. Many of these groups are even writing their own worship music that speaks from their culture and experience.

Here's the kicker... a kind of "wake up call" to the worship musician. We are all aware that China does not have open doors to the gospel of Christ. Mark, however, has found doors wide open to sing things that we are unable to speak! God used relationships that Mark and Carrie built to create opportunities play music in public schools, universities, live web shows, and live radio in China. Just an example, at a Beijing High School, Mark was unable to preach, but he was allowed to play and sing one and a half hours of worship music! It is true, when your way is committed to the Lord, He will direct the path and He will open doors we never even dreamed as possible!

So, what do we do with this knowledge of the underground church? The "Sunday School" answer is to pray for them. That is a beautiful and powerful thing, but... if you say you'll pray, DO IT. In fact, stop reading this article right now and pray for these underground churches. Next, consider one of the foundational verses for Worshiplanet... Luke 12:48, From everyone who has been given much, much will be demanded; and from the one who has been entrusted with much, much more will be asked. As Worship Musicians, we have been given much talent and we often spend time, effort, and money to improve in our craft. In as much as we have received, Mark is encouraging us all to be good stewards of the gifts we have been given and find an avenue to share that gift with those in great need.

So, what does that look like for you? I'll



answer that with a story... The way I first connected with Mark Tedder... several years ago, I ran across the Worshiplanet website (www.worshiplanet.com) and was very interested in the concept and mission. I wrote to Mark to inquire about how to be a part of the ministry. When I learned that Worshiplanet already had a set group of musicians involved, I just dropped the idea. It really took until this month for me to really catch the scope and reality that I need to be a good steward of what God has given me and find or create opportunities to share it.

Worship Musician's, if you are feeling the prompting of the Lord to reach these church groups in need, it is going to take much effort and hard work. If you are reading this article, I'd say you're a creative person (or you're married to one)... you need to use that creative gift God gave you to find a way to share your gift. Pray, seek the Lord. Talk with the mission team at your church. Find a mission trip being planned and gather a few more musicians and turn the trip into a building/worship training mission trip... or a medical/worship training mission trip (or... you get the picture). Opportunities are everywhere. It's time that we look up (away from our charts and guitar necks) and see God's people in need of some encouragement and training from us.


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Continued from page 7

alright by me. In fact I have heard Rick sing it before and I never get tired of it. After the song he spoke about how God cares for us and about how important it is to have an attitude of forgiveness towards others.

Next, Tommy Coombs spoke and played an old Love Song classic "Two Hands". The song talks about the early Jesus movement in the 70's. The lyrics speak of reaching out to accept the Lord with one hand and when you do - reach back for the hand of a friend to bring them along as well. Quite an effective evangelistic tune if I say so myself. I was touched. Tommy shared some more and then sang a song taken directly from Psalm 1.

I looked behind me and there was someone I knew sitting there who was not a church-goer. I smiled outside at this person and smiled inwardly as well. I was grateful to God that my friend was there, experiencing this genuine display of Christian faith unfolding in front of us all.

Jimmy Wallace picked up on the theme of forgiveness and shared a few real-life circumstances that were going on in his life, even that weekend at the show between two of his exhibitors. He asked everyone to bow their heads and think about who each one of us might need to forgive, and then he reminded us that often times we need to extend forgiveness to ourselves - a poignant word again. Then he prayed over us. Last up was JD (owner of Warrior Guitars). He gave an exhortation to remind us who we

are in Christ and to walk in the confidence of that. The service ended with another prayer for the day right before we all had to get to our exhibit booths to prepare for the public.

I like the fact that this little meeting all came about by folks who had a similar desire to gather together and create something that lifts up the name of the Lord and edifies those in attendance.

I had read that morning before the service in Psalms about how David loved to go to the house of the Lord. Psalm 27:4 "One thing I have desired of the Lord, that I will seek: that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to inquire in His temple." I know not everyone can attend regular church services every week for various reasons. Work, health challenges, vacations, family constraints, and even disenfranchisement from a corporate church setting can keep people from attending what we are very used to and comfortable with as "church goers". But I'd like to think that we can all take a page out of Jimmy Wallace's playbook and take on the attitude of King David to creatively find a way to enter into His courts with praise and into His gates with thanksgiving - meeting with others around us, and even quite possibly bringing along a friend to join us as well.

Just a few thoughts for you from 30,000 feet... thanks for listening.



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By Tom Kraeuter

Say What

Okay, it's time for a heart to heart talk. I know that this is an embarrassing subject and that most worship leaders refuse to talk about it. However, it really needs to be discussed. It is achieving epidemic proportions and something absolutely must be done.

For many people, this subject is sort of like a loud noise outside in the middle of the night. They have some vague idea that there might be something wrong, but they're not entirely sure. Worse, they are certainly unsure what, if anything, should be done about it.

Now you might be thinking that we should be talking about this in a private setting. The pages of a magazine are a bit too much of a public forum. After all, shouldn't we have some measure of discretion? But, let's be honest. If I don't talk with you about this, who will?

So get ready. I'm going to try to say this very gently so as not to scare off the more fainthearted. Because of this you'll need to listen carefully. Ready? The subject is punctuation. Specifically, I'm talking about punctuation in the lyrics projected for worship. There, I said it.

It is very common today for lyrics to be projected with little or no punctuation. This isn't just a little local problem. I travel and minister in churches all across North America, and I see it everywhere.

Of course it's possible that you're thinking, "Huh? What's the big deal?" And if you are thinking that, then you're one of the primary people for whom I wrote this article.

Let's start with some basics. Punctuation matters. Don't think so? Try these three sentences:

"I love you."

"I love you!"

"I love you?"

Exactly the same words but the punctuation changes the meaning dramatically, doesn't it?

Or how about this: Suppose I really mess up and say something stupid to my wife. (This is only a hypothetical scenario, mind you.) So, in an effort to

make things right, I text her a little while later and say, "I'm sorry. I still love you." That might earn me a measure of her forgiveness, right? But what if, instead, my text read like this, "I'm sorry I still love you." That might earn me several nights on the couch. Or worse. Yet I used exactly the same words. Punctuation, though, made all the difference.

Let's try one more example, and then I'll offer a practical solution. This is a letter I found recently on the internet, written by Jane to John. There are two different versions of the letter and both use exactly the same words. The punctuation, though, is very different.

John,

I want a man who knows what love is all about. You are generous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be forever happy - will you let me be yours?

Jane

Now let's try that same letter again with different punctuation.

John,

I want a man who knows what love is. All about you are generous, kind, thoughtful people, who are not like you. Admit to being useless and inferior. You have ruined me. For other men, I yearn. For you, I have no feelings whatsoever. When we're apart, I can be forever happy. Will you let me be?

Yours, Jane

I hope that by now you recognize the importance of punctuation. A lack

of punctuation or incorrect punctuation can change the meaning. And not just a little, either. Those two letters have drastically different meanings, even though the words are exactly the same. It is the punctuation that made such a radical difference.

So what am I telling you? Simple. Stop projecting lyrics with no punctuation or incorrect punctuation.

Of course, you might argue, "But Tom, I'm not a grammar expert. I don't think I can do it." Not a problem. I've got a practical solution for you.

I can just about guarantee that if your congregation has more than ten people, there is someone out there—likely several someones—who find it very irksome when the songs are projected with little or no punctuation. To someone like this, those missing commas, periods, exclamation points and question marks are closely akin to fingernails scraping across a chalkboard. It's not just mildly irritating; they want to scream when they see it. Find that person (or those people) and enlist his/her (their) help.

Ask them to go through your songs (they'll need access to whatever projection software you use) and fix the songs. They don't need to go through all twelve hundred of your songs (or however many you have) in one afternoon. Let them work at their own pace. Some progress is better than none.

The person helping will feel fulfilled because they will have contributed something of real value from their expertise. That's really the way the Body of Christ is supposed to work, isn't it?

Eventually, all the songs will be done. Then you'll be sure the correct meaning is coming across, and the grammar aficionados will be happy. And, best of all, you and I won't need to have another embarrassing talk like this.

When it comes to the topic of worship, Tom Kraeuter is one of the most respected teachers in the body of Christ today. His Worship Seminars are held all across North America. For more information on Tom Kraeuter, his books or his Worship Seminars, contact Training Resources, 65 Shepherd's Way, Hillsboro, MO 63050, 636-789-4522, staff@training-resources.org, or www.WorshipSeminar.com





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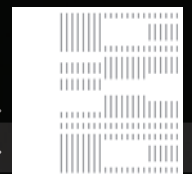
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