

♪ Worship Notes ♪

Volume 3, Number 4 ♪ April 2008

THEME: Thematic Worship

Thematic Worship: A Rich Feast for the People of God

The Need for Thematic Worship

When I was in seminary our preaching classes introduced us to the concept of building our sermon around what was termed the “big idea” of the text—i.e., the central teaching thrust of the particular portion of Scripture to be expounded. The primary reason for preaching the “big idea” of a text is of course to communicate the central truth which the biblical writer (through the Holy Spirit inspiring him) had in mind; it also stands to reason that, homiletically speaking, a preacher’s message is going to be more effective and memorable if a single main idea is developed, with all of the parts pointing to and developing that central theme.

Recently I read an article by an author in a liturgical church context, advocating monothematic preaching as opposed to the practice in some such churches of dealing with three different lectionary texts in the same sermon. His contention was that preaching would be more effective if it were “less like a shotgun blast, and more like a rifle shot.” And I thought, shouldn’t corporate worship and praise be more a rifle shot too? Too often in our song services we jump all over the theological map in our progression of songs (moving quickly from, for instance, the holiness of God to the blood of Christ to the Spirit’s leading to the beauty of the Lord to my love for Him—or some

such rapid-fire “shotgun” approach); and, it should be added, this occurs commonly in churches of both the contemporary *and* the traditional variety. There is obviously nothing wrong with any of the above themes; but there is a legitimate question whether there is time for the worshipper to adequately grasp and focus on and respond to each new theme (as it passes quickly by) with any degree of depth.

We can recognize (as the above cited author did) that people would have a hard time focusing on, not to mention responding to, a sermon with too many disparate thrusts; why then should we in our worship skip hurriedly over the doctrinal landscape? It’s a little bit like dashing through an art museum and maintaining that we have seen all of the paintings! If fine paintings are not intended to be glanced at casually,

but rather contemplated deliberately and meditatively, how much more so the character of God! This loftiest of all subjects must be relished in small morsels, not gulped down in big theological chunks. If indeed we come to worship with the intent of “savoring. . . the worth of God and the beauty of God and power of God and the wisdom of God” (John Piper), that savoring will take time and attention.

Thematic worship is one way to allow the worshiper the opportunity to savor the wonder of God “*according to His excellent greatness*,” one aspect at a time, in specific response to His manifold excellencies (cf. 1 Pet 2:9: we are to “proclaim the excellencies of him who called you out of darkness into his marvelous light”). Thematic worship does this in a manner that allows for ample time for reflection on and response to a par

“Praise Him
according to
His excellent
greatness.”
(Psalm
150:2)

ticular aspect of God's Person or ways. We may define thematic worship thus:

*THEMATIC WORSHIP
is a service where a single aspect
of God's nature or work
is focused on and celebrated,
with the various elements of the service
chosen to support and develop that theme.*

It should be stressed that the principles shared below could apply equally well to services of all varieties (traditional, contemporary, and blended), and that all could benefit from the strength which thematic development can bring to a service. (And, I believe, all types of services can likewise suffer when the selection and arrangement of songs and other service materials is miscellaneous or random.)

The Advantages of Thematic Worship

A Single-Minded Focus

As mentioned already, this approach allows the worshipper to focus on one particular aspect of God's truth and gives time for believers to settle into and concentrate on the theme.

An Opportunity for Reflection

The thematic focus enables the worshipper to turn that truth over in one's mind and heart, and to consider its implications to one's own life.

An Opportunity for Response

The focused development of the theme over time also allows the believer's heart to "catch up" with his mind, the emotions with the intellect, so that a truly biblical response "in spirit and in truth" (John 4:24) may occur. That response may be not only corporate, but also include various individual responses too—adoration, conviction, tears of joy, repentance, thanksgiving, consecration, and even (as unbelievers who are present see believers' heart-felt response to God [1 Cor 14:24-25]) conversion.

Thematic
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An Organizing Principle

The thematic approach also brings to bear on the service an organizing principle that is inherently more biblical and lofty than an approach whose unity is merely a stylistic one. The theme supplies the connective tissue that enables the worship planner to blend together music and other elements of widely varying styles and types, yet with a coherence of subject matter that supercedes and encompasses any individual style. (One popular hymnal has a "Key Index" in the back; it is hard to see why *key* would be a reason for selecting a particular song for use in worship!)

A Unifying Focus

The goal in worship is to center our thoughts on God and His truth, and to turn our hearts and voices heavenward in grateful response to the wonders of His being. With a biblical and God-focused overarching theme, one will often find that individual believers of different ages get caught up in that grand Godward focus and find themselves worshipping by means of musical or other material which they normally would not tolerate in isolation!

A Teaching Aspect

Colossians 3:16 tells us that there should be a definite teaching aspect to our corporate worship, even if its primary focus is to offer to God sacrifices of praise (Heb. 13:15). A proper variety and balance of themes used over time can serve a tremendous catechetical function for the congregation. It has been demonstrated that truth that is personally proclaimed or sung is far better retained and sinks far more deeply into people's hearts, than when it is only heard or read. Through a sustained focus of reflection and response in thematic worship, believers pour into the reservoir of their souls rich deposits of truths that have been savored and personalized and responded to with their whole being.

Through thematic worship believers can learn to practice a *worship response to truth* that is taught. In a Sunday School class, for instance, biblical truth is imparted, but rarely is there given in that context much opportunity to respond to that

truth in worship. Yet, as J.I. Packer has put it, “The purpose of theology is doxology; we study in order to praise.” Knowledge about God must lead to an appropriate worship response to God based on that truth; and thematic worship encourages (and tries to give time for) that kind of response.

A Preparation for Preaching

Thematic worship can lead believers through a rehearsal of and response to what are already (for most of them at least) familiar truths. This in turn can leave the heart open and sensitive to God and spiritually malleable, ready to be led by the preacher to see new vistas of truth and/or to climb to new heights of commitment to the Lord.

Selecting a Theme

Follow the preacher

Ideally the theme will grow out of the central thrust (or at least some aspect) of the pastor’s message; this can bring tremendous unity and impact to the service as a whole. However, when the pastor’s preparation timetable does not allow sufficient lead time for the worship planner (as is often the case), the corporate praise portion of the service may develop its own independent theme. Often in such cases the Holy Spirit will cause that portion to tie into and prepare the congregation for the sermon in a remarkable way.

Reflect the church calendar

Even if your particular group does not adhere to a strict following to the liturgical year, it can be healthy to focus on certain key events during the year: Christmas and Easter, of course (virtually every church practices thematic worship on these occasions!), but also such events as the Ascension of Christ, Pentecost, Advent, and Reformation Sunday (on this latter celebration, see [Worship Notes](#) 2.10 [October 2007]).

Cover basic doctrines and attributes regularly

Certain great themes bear repeating over and over (at least twice a year), such as the holiness of

God, the love of God, etc. Communion Sundays are obvious times to focus on such themes as the Cross or the blood of Christ.

Build around an anthem or special number

It will often be advantageous to plan a service around the theme of an anthem, solo, or other special number being used that day—for the pragmatic reason that such an element will often have to be in preparation long before any other part of the service is thought about! Of course, if this approach is used, then great care must be taken to balance over time the thematic content of these elements.

The Materials of Thematic Worship

In thematic worship, we should allow the Bible to define, focus, develop and reinforce the theme.

One should search far and wide for materials to support and develop the theme; and regardless of the particular church’s worship style, that search should cross many boundaries: generational, denominational, cultural, national, epochal. Again, the unifying principle of the theme allows one to successfully incorporate and blend a rich variety of materials.

Primacy of the Word of God

Scripture demands a central role in worship, as God’s revelation to which our praises are a fitting response (see [Worship Notes](#) 1.5 [May 2006]). In thematic worship,

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Musical Materials

Both hymns and choruses that deal with the theme can and should be used; with careful attention given to meter, key, and tempo, these can be arranged and blended smoothly. It is advisable to not sing a chorus more than twice in a row, though it can be very effective to bring it back in a later time. Consider using only those verses in hymns which directly relate to the theme (for example, if the theme is heaven, note that the final verse of many gospel hymns deals with heaven); young people and others often grow to appreciate hymns more when they are caused to focus on

the texts because they are taken out of their usual “all the verses, all the time” context.

Songs (be they hymns, choruses, or whatever) which deal with the theme but which are unfamiliar to the congregation can be sung by the choir or praise team as part of a back-and-forth flowing interchange between congregation and worship leaders. Brief solos may also be interspersed in this way.

One rich source of musical material for a choir or worship team to use in thematic worship is that of relevant excerpts (often just a verse or refrain) of an anthem or special number already familiar to the choir or worship team (and perhaps to the congregation), woven into a flow of music in alternation with the congregation.

Textual Materials

Spoken calls to worship or invocations may introduce the theme (though of course they may be sung as well).

Bible readings (unison or responsive) reinforce the theme through the power of corporate reading of the Word of God. Computer Bible concordances now make it quite easy to pull together and organize a number of Scripture passages related to the theme into such a reading. Choral readings may also be used on occasion.

While Scripture should of course be the primary source for readings used in worship, we should not neglect other powerful expressions of biblical truth. The creeds, the *Te Deum*, *Pilgrim's Progress*, the Anglican *Book of Common Prayer*, *Valley of Vision* (a wonderful collection of Puritan prayers) and many other sources may be drawn upon to help develop the theme. The *Worship Sourcebook* published by the Calvin Institute of Christian Worship is a rich source of readings (many drawn directly from Scripture and others that are effective paraphrases of biblical truths) for use in corporate worship.

Prayers

Invocations, prayers of confession, or other forms of prayerful response may be appropriately put at some point in the service. Writing out some

of these in advance can allow for a more incisive tie to the thematic development of the service.

Silence

Too often we fill every moment of our services with sound, when a time of silence may be what the people need in order to reflect and respond most intensely.

Reinforcing the Theme

The development of the theme can hardly be overdone if it is to be apprehended and comprehended by the entire congregation. There are various visual and other aids that may be used to help in driving home the thematic focus.

As people enter the sanctuary, a *banner*, *artwork*, or *symbolic object* (a shepherd's crook, for instance) may suggest or even make explicit the theme. The *bulletin cover* or a *projected slide* may use a Scripture verse that engages people's thoughts relative to the theme. Before the service actually starts, a pastor or elder may quiet the congregation and *read a passage of Scripture* that also relates to

Original responsive or unison readings related the theme can be easily created with a computer Bible concordance

the theme; the reader may then encourage the people to quietly prepare their hearts for worship by *meditating* on the theme-related passage.

A *title* that hints at or names the theme may be put as a heading in the bulletin as well. The worship leader may want to make some *introductory remarks* that explain the theme and guide the people into the service's exploration of that theme.

A smooth, seamless *flow* to the service also contributes to the development of the theme and to the worship response of the congregation, because it allows the people to focus on God and on the texts expressing praise to Him rather than being distracted by a lot of instructions and logistical details.

As the theme is developed, it is often a good idea to arrange the materials to move in the direction of *application* towards the end of the corporate worship time—incorporating song texts or a responsive reading of a more applicational nature,

through silent or spoken prayers of response, etc. If there is a pastoral prayer, the pastor may use that as a means to both lead the congregation in response to the theme and to make a *transition* to the sermon.

The bulletin or another handout (or even the church website or a weekly email may contain a “*Worship Focus*,” which provides a quotation and several Scripture references related to the day’s theme for people to use in their private worship during the week (along with the song texts and readings contained in the bulletin, if one is used); the church website or a weekly email could be used for this purpose too. Another idea is to provide such a *Worship Focus* (in any of the ways mentioned above) related to the *following* Sunday’s theme, to enable people to *prepare* their hearts and minds for that service by beginning the process of reflection and response on their own before coming together for corporate praise and response.

The Challenges of Thematic Worship

Finding Material

The first and most obvious challenge is of course that of *finding sufficient and appropriate materials* related to the particular theme. Many aids are available that can help: the Internet, computer Bible concordances; the *Worship Sourcebook* mentioned above; hymnal concordances (such as that found in the *Worship Resource Edition of the Celebration Hymnal*); the *Hymn and Scripture Selection Guide* published by Baker; and the thematic and Scripture indices found in many hymnals.

“The Rest of the Story”

One objection that has been raised about thematic worship is that sometimes the centrality of the gospel and of Christ is sometimes neglected because of a focus on other things. This concern should be taken seriously, and every effort made to ensure that services still retain a regular focus on the gospel and on the Person and work of Christ. Of course, God’s attributes and most

biblical themes find their ultimate expression and fulfillment in the finished work of Christ.

Time and Planning

Admittedly, thematic worship takes a significant amount of time and planning. It takes effort to weave together various materials into a smoothly flowing service that develops the theme with appropriate pace and impact. But I believe that the potential for genuine worship to God’s glory and spiritual fruit in the lives of our people make it worth the effort.

CONCLUSION: The Power of Thematic Worship

Thematic worship can help us as worshipers to respond more fully, more deeply, and more intensely to the glory of His Person and His works

Corporate worship is primarily for God; we come to offer Him a gift of praise in response to His gracious initiative in our lives. Thematic worship can help us as worshipers to respond more fully, more deeply, and more intensely to the glory of His Person and His works, to more fully engage our entire selves (intellect, emotion, and will) in a spirit-and-truth expression of adoration to Him. And the more genuine and heartfelt our response of worship is, certainly the more He delights in the sacrifices of praise His children offer to Him. To glorify Him to the best of our abilities is a goal worthy of our best efforts; and He has promised to indwell and

to empower those responses!

The power of thematic worship is seen in *its potential to nourish the soul and galvanize the worship of God’s people by giving attention to a single, God-centered focus and allowing time for reflection and response.*

By Ron Man, from *Church Musician Today*, November 1998.
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Listen to the audio of a workshop on this theme given by Ron Man at the Calvin Symposium of Worship, January 2008, by going [HERE](#).

EXAMPLES OF POSSIBLE WORSHIP THEMES AND CORRESPONDING SERVICE TITLES

(used 1990-2000 at First Evangelical Church, Memphis, Tennessee)

Themes

Adoration
 Advent
 Alleluia
 Ascension
 Assurance
 Bible
 Church
 Communion
 Consecration
 Creation
 Cross
 Death of Christ
 Emmanuel
 Exaltation
 Faithfulness
 Father's Day
 Glory
 Grace
 Heaven
 Heavenly Worship (Revel. 4& 5)
 Holiness
 Holy Spirit
 Jesus
 Jewish
 Joy
 King
 Lamb
 Light
 Lord
 Love
 Majesty
 Mercy
 Missions
 Name of Jesus
 Patriotic
 Power of God
 Praise
 Prayer
 Presence
 Redeemer
 Reformation
 Resurrection
 Rock
 Salvation
 Sanctity of Life
 Savior
 Second Coming
 Shepherd
 Sing
 Thanksgiving
 Thirst
 Worship

Titles

Worship and Adore the Lord Our God
 Born to Set Thy People Free
 Alleluia! Praise the Lord!
 Seated at God's Right Hand
 Blessed Assurance; I Am His. and He Is Mine
 Sweeter Than Honey
 Many Members, One Body
 The Body and the Blood
 I'll Live For Him Who Died For Me
 The Work of Your Fingers; My Father's World
 My Glory All the Cross
 The Blood Applied
 God With Us
 Worshipping the Exalted Christ
 Thy Great Faithfulness
 Fatherhood: Divine and Human
 To The Praise of His Glory
 Tune My Heart to Sing Thy Grace
 Join the Everlasting Song; Emmanuel's Land
 The Praises of Men and Angels
 Holy Is the Lord!
 The Comforter Has Come
 The Praise of Jesus
 Praising the God of Abraham
 Come With Joyful Singing!
 King of Kings
 The Worthy Lamb
 The Dawn of Redeeming Grace
 Jesus Is Lord
 Amazing Love!
 The Majesty of His Glory
 Rest for the Weary
 Striving Together for the Faith of the Gospel
 No Other Name
 Great God of Nations
 Almighty!
 To God All Praise and Glory!
 Sweet Hour of Prayer
 Seeking the Face of God
 My Great Redeemer's Praise
 Faith of our Fathers
 My Redeemer lives!
 Safe to the Rock
 Who Shall Ascend?
 Precious in His Sight
 Hallelujah! What A Savior!
 The King is Coming
 The Good Shepherd
 Come before His Presence with Singing
 Giving Thanks
 Water for the Soul
 Worthy of Worship

GLOBAL WORSHIP

What (or Where) in the World is ETHNODOXOLOGY?

The opening scene of the 1951 film (starring Humphrey Bogart and Audrey Hepburn) is a perfect illustration of how missionaries used to handle issues of worship and music on the field. In the scene, the camera swoops into a church building in the middle of an African village, where a missionary is directing the villagers in “Guide, Me, O Thou Great Jehovah,” while his sister dutifully accompanies on the pump organ. They are both singing at the top of their lungs as they try to lead the people; but the sound coming from the natives is pure cacophony: these people obviously have no frame of reference for the foreign tonal system being forced down their throats (literally!) by the well-meaning missionaries.

One of the most positive developments in missions work in the last few decades has been the growing sensitivity towards indigenous cultures and the attempt to help people groups develop their own forms and styles of musical expression in worship. Specialists trained in the field of study known as “ethnomusicology” (the study of the musics of the world’s peoples) are sent out as missionaries to study local music, to invent (when needed) a notational system, and to encourage the development of these art forms. This kind of work has been pioneered by Wycliffe Bible Translators among other groups.

Ethnomusicology is a secular field of study taught on many university campuses, as well as being fruitfully employed in Christian work overseas. More recently the term “[ethnodoxology](#)” has been coined to refer to the purely Christian study of global worship. Missionaries involved in the study and facilitation of the development of indigenous expressions of worship among the peoples of the world are now often referred to as *ethnodoxologists*. There is now an umbrella organization (the [International Council of Ethnodoxologists \[ICE\]](#)), a journal ([Ethnodoxology](#)), and there have been a number of conferences help to promote fellowship, provide training, and encourage cooperation among these practitioners (among others, the [Global Consultation on Music in Missions](#)).

A number of the members of the ICE (including yours truly) are developing an interactive course, “Introduction to Ethnodoxology,” which will give a fascinating overview of some of what is happening around the world as the Church of Jesus Christ in many lands gives voice to its praise. The course will be given for the first time at the Southern Baptist Theological Seminary in Louisville, Kentucky from May 31-June 6, 2008 (and hopefully will then be made available at others seminaries and Christian colleges). The course may be taken for graduate credit or as an audit. Please go [HERE](#) for more information, and see the promotional announcement at the back of this issue.

SING TO THE LORD

Reflections on Congregational Song

Singing as Jesus Sang (and Sings): Seeking a Biblical Balance

Sinclair Ferguson, in a message on Hebrews 2:11-13, draws some important inferences for our worship on that fact that the Lord Jesus Christ is in our midst when we gather, singing the Father's praises Himself, and also leading us in our worship (see [Worship Notes](#) 1.8 [August 2006]) and my book [Proclamation and Praise: Hebrews 2:12 and the Christology of Worship](#)).

It's a marvelous incentive to sing, that you know that it's Jesus who is leading your singing. There's also I think something that helps us to be calm in the midst of many of the controversies that presently arise about how we sing or what we sing. Because it so happens we know what Jesus enjoyed singing. There are 150 of them that He enjoyed singing—which incidentally is not on my part an argument for exclusive psalmody, although we ought to sing a lot more of them than we do. But doesn't that teach you something in the midst of the worship wars?

For example, by nature I come to some song that has only six lines in it, and I say, that's not worthy—until I realize that my Lord Jesus Christ was prepared to sing the 117th Psalm [2 verses].

I get irritated when there is repetition. Now I don't want to sing "Our God Reign" 1,009 times any more than you do, but I can't sing the Psalms with Jesus without knowing that there are lines I'm going to repeat again and again and again and again and again.

And if you make at least a quick survey of the Psalms—and I confess I've only done it quickly, you'll notice a very remarkable thing which is actually perfectly in keeping with the principal teaching of the NT, and that is this: only about a third of the Psalter is addressed to *God*; another third of the Psalter is addressed to *me*; and another third of the Psalter is addressed to *you*. Now isn't that interesting? Here in the midst often of rather foolish language that has not been tested by Scripture, we are sometimes urged to sing only those things that are directed towards God; and we cannot do that without saying that the Lord Jesus was singing some of the *wrong* things!

So we need to be very careful, for example, about some of us—you know we all belong to different ends and edges of the spectrum on this—some of us who rather despise songs that have a focus on myself. What is the key thing here? The key thing here is not the question of how many times the first person singular is mentioned, but *where* those many mentions of the first person singular are eventually going to lead. Are they going to lead me from the first person singular to the *three Persons divine*? Is it not legitimate for me to sing, "Why are you cast down, O my soul?" so long as I am going to sing, "Hope thou in God, send your light forth and your truth, and let them be guides to me"?

Now what do we learn in all this? We learn in this that the pattern for song in the pages of Scripture [especially in the Psalms] is perfectly suited and balanced to the reality for our humanity. And so we're encouraged in this different way to sing that which varies in theme, that which differs in mood, that which is different in style, that which is singular, that which is repetitive, that which is long, that which is short. Because in all of these areas, our Lord Jesus Christ is, as it were—and this is to me a very important thing—the Lord Jesus Christ is not squeezing our emotions into some small bottle of grace; but stretching and pulling our emotions in order to fulfill and transform our fallen and broken humanity.

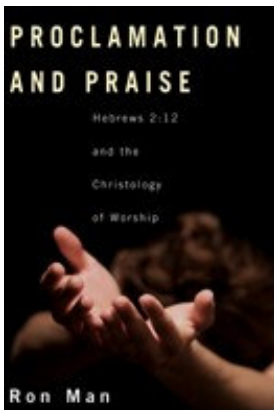
Now most of us are at one end of the spectrum or the other. And I suppose our native desire would be for a Christian life in which our emotions were on an absolutely even keel; and one day they *will* be. But that will be an even keel of *prolonged ecstasy*, that we will be able to cope with in resurrection bodies that were *made* for prolonged ecstasy! And until that happens, one of the things that God does to us in worship—and it seems to me so marvelously gracious that He has given us songs to sing that do this in worship—is to take those of us who have layers of emotion that need to be unpacked and unstarched, and He begins to set them free; and those of whose emotions at the other end of the spectrum

are out of control, and He takes them and brings them into a certain kind of order and discipline by the very things we sing.

Which is why when Paul urges us in Colossians 3 to “let the Word of Christ dwell richly in our hearts,” he goes on to say that we’re to do that as we “make melody to the Lord in [y]our hearts” and as we sing and instruct each other in our praises. Now maybe it’s right that our noses should be in our hymnbooks when we’re singing; but it’s spiritually right that we should also have an eye to our brothers and sisters and be praying, “O Lord, sanctify these words I’m singing, in order that my brothers and sisters may be so instructed in their truth, as their lives to be comforted and transformed and centered again on Your glory, and blessed again in genuine fellowship that we enjoy with one another.”

And all of this because the Lord Jesus gathers us as God’s family, and then leads us in the singing of God’s praises.

(Sinclair Ferguson, “True Spirituality, True Worship” [Covenant College, 9/16/2004])



BOOK NOOK

Proclamation and Praise Hebrews 2:12 and the Christology of Worship Ron Man (Wipf & Stock, 2007)

Building on the work of James B. Torrance (to whom the volume is dedicated), this book explores a subject often overlooked in today’s worship debates: that our risen Savior and High Priest, is our one true Worship Leader.

ENDORSEMENTS:

“Ron Man is an able guide into the undiscovered country of one of the most electric, encouraging, and important passages on worship. This book is beautifully written, thoroughly researched and deeply drawn from Scripture and the theologians of the Church. Proclamation and Praise sets worship in its eternal context of being the work of the ascended Christ. Man not only uncovers the common ground amongst proponents of various styles of worship, he takes us further into the heart of worship than many have ever been. This is theology that sings!” (Gerrit S. Dawson, Sr. Minister, First Presbyterian Church, Baton Rouge; author of *Jesus Ascended: The Meaning of Christ’s Continuing Incarnation*)

“Ron Man has written a compelling account of an undervalued part of Jesus’s story: that he rose from the dead to carry on the Father’s program of redemption among us. Astutely exegeting Hebrews 2:12, Ron Man makes a case for a revolutionary view of the church—Jesus is the chief Preacher and Leader of Praise.” (Reggie Kidd, Professor of New Testament, Reformed Theological Seminary, Orlando; author of *With One Voice: Discovering Christ’s Song in Our Worship*)

“Insightful, biblical, theologically astute, and well-communicated, Ron Man’s presentation is a long overdue treatment of the Hebrews 2 passage. This is a wonderful reminder that Jesus Christ himself is central to our worship. Using evidence gathered from the pages of scripture, the events of history, and the witness of the Church, Man articulates with skill and conviction the truth about Christ being our worship leader.” (Vernon M. Whaley, Director, Center for Worship, Liberty University; author of *The Dynamics of Corporate Worship*)

“The book is very well argued and easy to read. I think it addresses a central issue in Christian worship, with its focus on the work of the ascended Christ amongst his people when they gather.” (David Peterson, Moore Theol. College, Sydney; author of *Engaging with God: A Biblical Theology of Worship*)

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UPCOMING WORSHIP EVENTS

3RD ANNUAL FACULTY CONFERENCE

How Now Shall We Worship?



info: <http://www.nebc.edu/worship.html>

Sunday, April 6th, 2008

6-8:30 PM

First Baptist in South Portland, ME

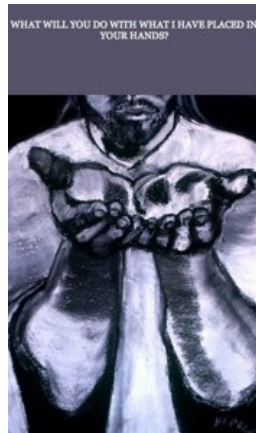


sponsored by Christ Community Church and *Worship Reformation Network* (PCA)

This year's theme: "Sacred Stewardship"

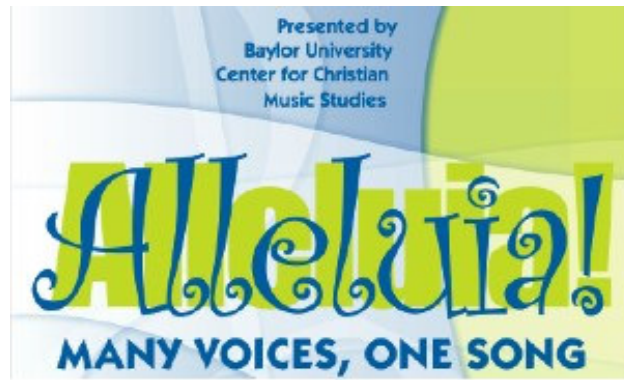
April 17-19, 2008 Franklin TN

info [HERE](#)



seventh annual
HIS GIFTS AND PRESENCE
NEW ENGLAND ARTS FESTIVAL
June 28th 2008
Windham, Maine

info [HERE](#)



July 22-25, 2008 Baylor University
Info [HERE](#)



This year's theme: "Rediscovering the Psalms"
July 30–August 2, 2008 Gaithersburg, Maryland
info [HERE](#)



info [HERE](#)

COMING NEXT MONTH:

Giving Our Best



WORSHIP NOTES is a free monthly online digest of reflections, views, news and reviews concerning biblical worship. It is produced by Ron Man as a publication of *Worship Resources*, a department of Greater Europe Mission devoted to “strengthening the body of Christ in the U.S., Europe and around the world by promoting the priority, understanding and practice of God-centered, Christ-exalting, Biblically-based worship.” To subscribe, please go to www.worr.org and click on “Worship Notes” at the top. There are many other free resources on the website also.

INTRODUCTION TO ETHNODOXOLOGY

CONNECTING GLOBAL WORSHIP
TO GLOBAL MISSION

MAY 31-JUNE 6, 2008

3 HOURS GRADUATE CREDIT
OR WORKSHOP OPTION



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INTERNATIONAL COUNCIL OF ETHNODOXOLOGISTS:

**FRANK FORTUNATO
ROBIN & BILL HARRIS
JAMES KRABILL
RON MAN
PAUL NEELEY**

WITH A GLOBAL HYMN FESTIVAL LED BY:

MICHAEL HAWN

SPEAKER/AUTHOR ON WORLD CONGREGATIONAL SONG

- ✦ FOR WORSHIP FACILITATORS, PASTORS, MUSIC AND MISSIONS STUDENTS, AND CHURCH MUSICIANS
- ✦ BECOME EQUIPPED FOR MORE EFFECTIVE CROSS-CULTURAL WORSHIP MINISTRY
- ✦ DEVELOP A BIBLICAL AND MISSIOLOGICAL FRAMEWORK FOR MUSIC AND ARTS IN CROSS-CULTURAL WORSHIP
- ✦ DEVELOP FIELD RESEARCH AND INTERVIEWING SKILLS
- ✦ GAIN PRACTICAL TOOLS FOR SERVING IN CROSS-CULTURAL/MULTICULTURAL CHURCH CONTEXTS
- ✦ LEARN SONGS FROM MANY WORLD WORSHIP TRADITIONS