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A COMPARATIVE CONTENT ANALYSIS OF WORSHIP LEADER
JOB DESCRIPTIONS AND UNDERGRADUATE WORSHIP
LEADER CURRICULA IN THE SOUTHERN
BAPTIST CONVENTION

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by
Kenneth Alan Boer

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To Rachael, Carter, Amelia, Luke, and Eliza

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LIST OF ABBREVIATIONS

ATS	Association of Theological Schools
CCCU	Council for Christian Colleges and Universities
IPEDS	Integrated Postsecondary Education Data System
KSAO	Knowledge, Skills, Abilities, and Other Characteristics
NASM	National Association of Schools of Music
NAMB	North American Mission Board
NCES	National Center for Education Statistics
SBC	Southern Baptist Convention
SBTS	The Southern Baptist Theological Seminary
UIC	Urban Influence Code

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PREFACE

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My parents, Paul and Dori Boer, trained me in godliness, encouraged me in the development of my gifts to serve the church, and sacrificed to allow me to receive a Christian education. Mom has fought cancer during my studies, and her confidence in God's sovereignty and goodness has been a testimony to all. Rachael, the love of my life, has done triple duty during these years of my Ph.D. program. She has loved me, mothered our four kids (including one adoption during my coursework), run two businesses, and covered for me during long hours of studying. She deserves this degree. Our children have encouraged me in my studies, in no small part because of the positive example she

has set. We have a joy-filled home because of her influence. I look forward to many more years simply being husband and dad in the Boer home. Carter, Amelia, Luke, and Eliza, thank you for your support of Dad's "book." I love you.

Kenneth Alan Boer

Memphis, Tennessee

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CHAPTER 1

INTRODUCTION

It is difficult to overstate the importance of the role of the worship leader in the modern evangelical church. Ethnomusicologist Monique Ingalls, Assistant Professor of Church Music at Baylor University, provides a description of the development of this role, which arose when contemporary worship music began to take root in evangelical churches in the late twentieth century:

Perhaps the most important structural change in church worship that the adoption of contemporary worship instigated was the shift from “music minister” to “worship leader” “Worship leaders,” who generally served as lead vocalist and guitarist during musical worship, were trained in popular styles and were often expected to give verbal exhortations and spontaneous prayers. As charismatic ideas about worship became widespread among evangelicals, the worship leader was seen as being responsible for leading the people into a moving experience of the presence of God.¹

As Ingalls’ observation demonstrates, many significant changes have occurred in the leadership of evangelical church music in recent decades, affecting churches in virtually all denominations, including the Southern Baptist Convention (SBC), the largest Protestant denomination in the U.S. The shift from “music minister” to “worship leader” modified the tasks for church musical leaders, placing greater emphasis on contemporary musical styles and increasing the leader’s responsibility for worship planning, public prayer, spoken transitions, and sensitivity to the congregation’s emotional involvement. Perhaps most importantly, the chief musician in the local church now held the staggeringly holy responsibility of “leading people into a moving experience of the presence of God.”²

¹ Monique Marie Ingalls, “Awesome in this Place: Sound, Space, and Identity in Contemporary North American Evangelical Worship” (Ph.D. diss., The University of Pennsylvania, 2008), 107-8.

² Ibid., 108.

While pastors in previous eras viewed themselves as responsible for leadership of the entire church service, including prayer, Scripture reading, and selection of music, many pastors today delegate these responsibilities to worship leaders and focus their energies on the sermon. Zac Hicks, author of *The Worship Pastor*, writes that “we are living in a time of Western evangelicalism when our default assumption is that every church has two key offices—a pastor and a rock star.”³ The worship leader is often the person, other than the senior pastor, who is most visible to the congregation each Sunday. He or she plays an important role in the spiritual formation of the congregation because the liturgies, song lists, and words selected teach the congregation how to relate to God.⁴ Since music holds so many cultural connotations, the worship leader also plays an important role in communicating cultural values to the community.⁵ In many contemporary congregations, public prayer by elders and church leaders is limited; instead, “worship leaders are the main facilitators of the church’s corporate prayer encounter with God” because they choose and lead the songs that function as the congregation’s prayers.⁶

Christians of every denomination, including Southern Baptists, have been affected by the development of contemporary worship since its birth in the 1970s. A 2015 study found that 64% of SBC churches of over 1,100 weekly attendees described their most-attended service as contemporary; 56% described it as “blended” and only 15% described it as “traditional.”⁷

³ Zac Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Grand Rapids: Zondervan, 2016), 17.

⁴ Ibid., 60-61.

⁵ Rick Warren, *The Purpose Driven Church* (Grand Rapids: Zondervan, 1995), 279-92.

⁶ Hicks, *Worship Pastor.*, 60.

⁷ Charles Thomas Lewis Jr., “Far and Near: Christian Worship and the Transcendent and Immanent God of Wonders” (Ph.D. diss., The Southern Baptist Theological Seminary, 2015), 59, 401.

Introduction to the Research Problem

Since worship leaders hold such visibility and influence in twenty-first century congregations, more attention must be given to the qualifications and responsibilities associated with the role. Bob Kauflin, Director of Sovereign Grace Music, describes a “typical worship leader” in *Worship Matters*: “Most of us think a typical worship leader is someone who can play the guitar, lead vocally, write original songs, lead a band, and plan half of your Sunday meeting. Maybe he’ll even record a CD someday.”⁸ Kauflin suggests that instead of these common assumptions, churches should look for worship leaders characterized by humility, godly character, love for good theology, leadership gifting, and musical skill.⁹ Vernon Whaley, Dean of the School of Music at Liberty University, which houses the largest worship degree program in the country, describes the worship leader as a “1) Worshiper; 2) Disciple; 3) Theologian; 4) Professional; 5) Artist; 6) Musician; 7) Teacher; 8) Pastor 9) Counselor; 10 Leader; 11) Businessman and 12) Family man.”¹⁰

Does the worship leader in a local congregation need to have all of these characteristics? Which are most important, and who decides? These questions are not

Respondents were permitted to select more than one descriptor for their service. The study’s sample size was 267 churches, or 48.8 percent of all SBC churches with more than 1,100 weekly attendees.

⁸ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway, 2008), 252.

⁹ Ibid., 252-54. Kauflin provides a helpful definition of the role: “A faithful worship leader magnifies the greatness of God in Jesus Christ through the power of the Holy Spirit by skillfully combining God’s Word with music, thereby motivating the gathered church to proclaim the gospel, to cherish God’s presence, and to live for God’s glory.” Ibid., 56.

¹⁰ Vernon M. Whaley, “Educating the Worship Leader,” unpublished paper, quoted in Allen Sherman Hendricks, “A Renewed Approach to Undergraduate Worship Leader Education” (D.Min. thesis, Liberty Theological Seminary, 2012), 56. Similarly, Marty McCall, former Creative Arts Pastor at the 20,000 member McLean Bible Church in Vienna, VA, describes the job description of “a church worship leader” as “a singer, musician, arranger, band director, event planner, scheduling genius, walking song library, tech and leadership liaison, rehearsal manager, organizer, producer, stage hand, peacemaker, encourager, confronter, comforter, budget manager, administrator, employee and boss.” Marty McCall, “Worship Leaders - > Get. A. Mentor,” accessed November 3, 2018, <https://martymccall.com/worship-leaders-get-a-mentor/>.

theoretical but have a practical impact on churches. Many worship leaders give their entire careers to serve the church through musical worship; churches create job descriptions and hire individuals for the tasks they believe are valuable; colleges and seminaries must determine what type of leadership should exist so that they can train future ministers to meet the qualifications of those positions. The definition of the role affects the health and mission of the churches where worship leaders serve.

Current Training at SBC Colleges and Universities

A wide variety of training in music and worship is being offered at Southern Baptist colleges and seminaries for future worship leaders and worship pastors. Fifty-four colleges and universities are associated with the Southern Baptist Convention or its state Baptist conventions, many of which offer degrees in church music and worship.¹¹ Additionally, five of the six seminaries in the SBC offer programs in church music or worship at the masters level, and four at the doctoral level.¹² Professors in SBC worship

¹¹ The Southern Baptist Convention, “Colleges and Universities,” accessed October 6, 2017, <http://www.sbc.net/colleges/>. Degree programs at these institutions can be found in appendix 2, table A11.

¹² Southern Baptist seminaries offer degrees in worship and church music in a broad variety of formats. The Southern Baptist Theological Seminary (Louisville) offers the M.A., M.C.M., M.Div., D.Min., D.Ed.Min., and Ph.D. The Southern Baptist Theological Seminary, “Department of Biblical Worship,” accessed January 8, 2019, <http://www.sbts.edu/bgs/biblical-worship/>. Southeastern Baptist Theological Seminary (Wake Forest, NC) offers the M.Div. and Ph.D. Southeastern Baptist Theological Seminary, “M.Div. in Worship Leadership,” accessed January 8, 2019, <https://www.sebts.edu/academics/masters/MDiv/mdiv-worship-leadership.aspx>. Southeastern Baptist Theological Seminary, “PhD Theology & Worship,” accessed January 8, 2019, <https://www.sebts.edu/academics/advanced/Phd/phd-theology-worship.aspx>. Southwestern Baptist Theological Seminary (Fort Worth, TX) offers M.A., M.A.C.M., D.M.A. and Ph.D. degrees. Southwestern Baptist Theological Seminary, “School of Church Music,” accessed January 8, 2019, <https://swbts.edu/academics/schools/school-church-music/>. New Orleans Baptist Theological Seminary (New Orleans) offers the M.A., M.Div., M.M., D.Min., and D.M.A. degrees. New Orleans Baptist Theological Seminary, “Church Music Ministries—Programs of Study,” accessed January 8, 2019, <http://www.nobts.edu/music/programs-of-study.html>. Midwestern Baptist Theological Seminary (Kansas City, MO) offers the M.A. and M.Div. Midwestern Baptist Theological Seminary, “Academics—Degrees,” accessed January 8, 2019, <https://www.mbts.edu/degrees/>. Gateway Seminary (five locations in the western US) does not offer a program in music or worship. Gateway Seminary, “Academic Catalog 2018-2019,” accessed January 8, 2019, https://07fbc0072181791bed1-63fc6f11b2ad7905e74d76d8e23a9e05.ssl.cf2.rackcdn.com/uploaded/2/0e7342541_1541024631_2018-2019-academic-catalog.pdf.

programs have a broad variety of resources available to them to assist them in teaching contemporary worship leadership, including books, magazines, websites, and conferences; they also have professional guidelines for their worship programs from the National Association of Schools of Music and the Association of Theological Schools, depending upon their accreditation.¹³ Despite this broad range of resources, Southern Baptist educators do not have access to formal research that identifies the characteristics Southern Baptist churches desire in worship leaders nor how the training they are providing correlates with the those desires.

¹³ *Worship Leader* magazine, founded in 1992, publishes six issues per year and has a base rate of 20,000. *Worship Leader Magazine*, “Worship Leader Media Kit,” accessed January 8, 2019, <http://advertise.worshipleader.com/magazine/>. Worshiplife.com, run by Southern Baptist Lifeway Worship, provides blogs, songs, videos, podcasts, and more. Subscription-based sites include Worshiptraining.com, led by Dan Wilt, which provides training on practical and theological topics; worshipu.com hosted by Bethel Music, which provides over 500 video lessons on worship leading, songwriting, and musicianship; and theworshipinitiative.com, led by musical duo Shane & Shane. Lifeway Worship currently hosts a conference called “WorshipLife,” accessed January 8, 2019, <http://worshiplifeevent.com>. The National Worship Leader Conference is advertised as “the premier gathering place for pastors, worship leaders, and their team.” The National Worship Leader Conference, accessed October 6, 2017, <https://www.nationalworshipleaderconference.com>. Songwriters Keith and Kristyn Getty began hosting the annual Sing! Conference in 2017; their most recent conference included around 7,500 attendees. Getty Music Worship Conference, accessed January 8, 2019, <https://gettymusicworshipconference.com/wp-content/uploads/2018/08/Sing-2018-Press-Kit-FINAL.pdf>. Sovereign Grace Music’s WorshipGod conferences have resourced many worship leaders and musicians since they began in 1998. WorshipGod Conference, accessed January 8, 2019, <http://worshipgodconference.com>. Record label and resource website WorshipTogether hosted 1,284 attendees from 42 states at its 2017 conference. WorshipTogether, accessed October 6, 2017, <http://conference.worshiptogether.com/2017-recap/>. The National Association of Schools of Music provides guidelines for the Bachelor of Music in Worship Studies, which can also go by titles such as “Bachelor of Music in Worship Studies, Bachelor of Music: Emphasis in Worship Studies, Bachelor of Music: Elective Studies in Theology, and Bachelor of Music in Ministry Studies.” This degree includes courses in “worship or theological studies that may be music-related but are not sufficiently music-centered to be designated music studies or courses.” The National Association of Schools of Music, “NASM Handbook 2017-18,” accessed November 1, 2018, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2018/08/M-2017-18-Handbook-08-01-2018.pdf>. NASM also provides guidelines for the Bachelor of Music in Sacred Music which is more heavily music focused, and may also include titles such as “Sacred Music, Church Music, Music and Worship, Worship Leadership, and Music Ministry.” The National Association of Schools of Music, “NASM Handbook 2017-18,” 110. The Association of Theological Schools offers degree program standards for the Master of Church Music, Master of Sacred Music, Master of Music in Church Music, Master of Arts in Church Music, Doctor of Musical Arts, Doctor of Church Music, and Doctor of Sacred Music, as well as other degrees that are not inherently musically related. Association of Theological Schools, “Degree Program Standards,” accessed November 1, 2018, <https://www.ats.edu/uploads/accrediting/documents/degree-program-standards.pdf>, 13-16, 37-40.

In their book on curriculum development, *Understanding by Design*, authors Grant Wiggins and Jay McTighe state that those who design instruction must begin with the end in mind.¹⁴ They should follow three steps, the first of which is that designers must identify their desired results, specifying what students should “come away understanding, knowing, and able to do.”¹⁵ Second, designers must “determine acceptable evidence . . . of student understanding and proficiency,” which could include not only common tasks like testing or writing but many other types of performance tasks.¹⁶ Third, designers must “plan learning experiences and instruction” to enable students to demonstrate that evidence.¹⁷ Course content must be created to help students achieve the ultimate goals of the instruction.

When college and seminary educators identify the goals of their instruction, they must consider the requirements of their institution, accrediting bodies, and the accepted standards of their field. They must also give attention to the markets or environments their graduates will enter and the corresponding skills required. For Christian professors training students for ministry, the “target market” is the local church. Seminaries exist to serve the church, and Christian colleges and universities exist to develop Christians who will serve in a variety of capacities, including vocational ministry. The needs and expectations of local churches should play a factor in the outcomes set by colleges and universities for ministry-oriented programs.

In their book, *Hungry for Worship: Challenges and Solutions for Today’s Church*, Frank Page, former president of the Southern Baptist Convention, and Lavon

¹⁴ Grant Wiggins and Jay McTighe, *Understanding by Design*, 2nd ed. (Alexandria, VA: ASCD, 2005), 13-17.

¹⁵ Ibid., 34.

¹⁶ Ibid., 18.

¹⁷ Ibid.

Gray, former associate dean of the School of Music at Liberty University, argue that schools have lagged too far behind changes in churches, training worship pastors and musicians for roles that no longer exist.

As worship culture made monumental shifts, colleges and seminaries dismissed the changes as passing fads or trends. While churches adopted modern expressions of worship, educational institutions continued teaching traditional approaches, often ignoring the changes taking place. A chasm developed between educators and local church practitioners.¹⁸

While contemporary worship music began to spread in the 1970s and many churches started to integrate it into their church life in the 1990s, by the 2000s “most seminaries and Christian colleges continued to focus on traditional skills and made minimal, if any, changes to curricula.”¹⁹ While Southern Baptists have typically excelled at research on trends within the Convention, the last thorough study of the qualities required for musical leadership in the Southern Baptist Convention was conducted thirty-nine years ago. Donald Bearden, a professor at Mars Hill College in North Carolina, produced his 1980 dissertation on “Competencies for a Minister of Music in a Southern Baptist Church” by surveying and interviewing Southern Baptist church musicians.²⁰ Bearden found that the musical skills most required of ministers of music at that time included sight singing, independent singing of harmony parts, musical transposition, and choral and keyboard technique.²¹ Additionally, a music minister was responsible for music education, leadership and planning for corporate worship, and administration, with

¹⁸ Frank S. Page and L. Lavon Gray, *Hungry for Worship: Challenges and Solutions for Today's Church* (Birmingham, AL: New Hope, 2014), 72. The book includes forewords by Mike Harland, president of LifeWay Worship, and Ed Stetzer, former president of LifeWay Research.

¹⁹ *Ibid.*, 77.

²⁰ Donald Roland Bearden, “Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development” (Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980).

²¹ *Ibid.*, 136-37.

personal musical performance being a “secondary, though highly desirable, function of the successful minister of music.”²² Bearden took up his research because church music curriculum had not kept up with the times, even in 1980:

There exists today a great need for a strengthening of the church music program in Southern Baptist colleges A recent examination of college catalogs from a representative number of Southern Baptist colleges shows little evidence of significant change in the church music programs since 1964.

Before there can be a significant strengthening of the curricula in church music in Southern Baptist colleges or seminaries, a thorough look is needed at the job or position, with its distinctive requirements.²³

If Bearden was able to state that “a thorough look is needed at the job or position, with its distinctive requirements,” the same can be repeated today. Southern Baptist seminaries and colleges are training musicians to serve in churches in a period of rapid change, with many competing definitions of what it means to lead a congregation in corporate worship skillfully. If Wiggins and McTighe are correct that course designers must begin with a definition of what students must understand, know, and be able to do, the need for definition of the worship leader’s role is very strong.

This research aims to partially fill a gap in the literature by providing formal research on the requirements and training of church musicians in the Southern Baptist Convention. It will be valuable to professors in music and worship programs both because it provides up-to-date data on characteristics of the “target market” of their programs (SBC churches), and also because it also offers an assessment of the degree to which the curricula they lead prepares graduates for these characteristics.²⁴

²² Bearden, “Competencies for a Minister of Music,” 189.

²³ *Ibid.*, 5.

²⁴ On September 24, 2018, I participated in a video conference call on the topic of curriculum assessment and review with worship professors from evangelical colleges and seminaries as well as music consultants from two SBC state conventions. The video conference was organized by Joshua Waggener, assistant professor and program coordinator of music and Christian worship at Southeastern Baptist Theological Seminary. Several professors in that conference call asked when the present research would be available because of its relevance to their curricular planning. Their strong interest demonstrates the practical

Research Purpose

The purpose of this content analysis study is to identify the knowledge, skills, abilities, and other characteristics (KSAOs) in worship leader job descriptions within the Southern Baptist Convention and to examine the correspondence of these KSAOs with worship leadership degree programs at Southern Baptist-affiliated colleges and universities.²⁵

value of this research. This call was a continuation of conversations that began at the WorshipLife Curriculum Workshop held in Gatlinburg, TN, for worship educators on June 25, 2018, in conjunction with Lifeway's WorshipLife conference. The steering committee for this event was composed of four Southern Baptists: Joseph Bolin (California Baptist University), David Toledo (Southwestern Baptist Theological Seminary), Joshua Waggener (Southeastern Baptist Theological Seminary), and Vernon Whaley (Liberty University).

²⁵ This research investigates worship leader attributes with the taxonomy of "knowledge, skills, abilities, and other characteristics" (KSAOs). This decision was made for several reasons. First, while the term *competency* has been used in dissertations, more recent literature has begun to use *competency* to refer to groupings of KSAOs. The Society of Human Resource Management says that "a competency is a group of highly interrelated knowledge, skills, abilities, and other characteristics (KSAOs) that give rise to behaviors needed to perform a job effectively." Society of Human Resource Management, *The SHRM Body of Competency and Knowledge* accessed December 1, 2018, <https://www.shrm.org/certification/Documents/SHRM-BoCK-FINAL.pdf>. A widely cited study by Scott B. Parry defines a competency as "a cluster of related knowledge, skills and attitudes (K, S, A) that affects a major part of one's job (a role or responsibility), that correlates with performance on the job, that can be measured against well-accepted standards, and that can be improved via training and development." Scott B. Parry, "The Quest for Competencies," *Training* 33, no. 7 (1996): 50. An article in *Personnel Psychology* on best practices in competency modeling states, "Competency models refer to collections of knowledge, skills, abilities, and other characteristics (KSAOs) that are needed for effective performance in the jobs in question. . . . The individual KSAOs or combinations of KSAOs are the competencies, and the set of competencies are typically referred to as the competency model." Michael A. Campion et al, "Doing Competencies Well: Best Practices in Competency Modeling," *Personnel Psychology* 64 (2011): 226, accessed November 17, 2018, <https://blogs.wayne.edu/ioadventures/files/2013/12/Doing-Competencies-Well-Best-Practices.pdf>. The authors of this article indicate that, in some circumstances, a KSAO can be used itself as a competency within a broader competency model. This dissertation deals with some items that fit well within the KSAO framework. For example, playing the guitar is a skill, and music history involves knowledge. Other items, such as the ability to lead a team of people, may perhaps be better termed a competency; this is reflective of Campion et al.'s "fuzziness" on whether KSAOs themselves are competencies. KSAOs were used in this research rather than KSAs (Knowledge, Skills, Abilities, and Attitudes) because worship leader job descriptions include moral convictions or issues of lifestyle that are better categorized as "other" rather than "attitude." Throughout the dissertation, the word *characteristic* will be used interchangeably with "KSAO," because the "O" of "other characteristics" implies that knowledge, skills, and abilities are also "characteristics."

Research Questions

The following questions directed the study.

1. What are the educational qualifications required of worship leaders in select Southern Baptist churches?
2. What are the primary KSAOs required of full-time worship leaders in select Southern Baptist churches?
3. What are the primary KSAOs required of part-time worship leaders in select Southern Baptist churches?
4. To what degree are the KSAOs identified above represented in course descriptions in worship leadership degree programs at select Southern Baptist-affiliated colleges and universities?

Delimitations of the Proposed Research

The delimitations of the research apply to two sets of information. First, the research was limited to job descriptions of worship leader positions posted on the website of the Southern Baptist Convention.²⁶ For a job description to be considered, it had to include the word “worship” or “music” in its job title. These records were retrieved from the website over a period of three months.²⁷

The second set of information was limited to colleges and universities affiliated with the Southern Baptist Convention or its associated state Baptist conventions which have music programs accredited by the National Association of Schools of Music (NASM) and offer degree programs which correspond to the Bachelor of Music in Sacred Music or the Bachelor of Music in Worship Studies as defined by NASM.²⁸ The research population was comprised of the course descriptions of worship leadership curricula at these institutions.

²⁶ The Southern Baptist Convention, “SBC Job Search,” accessed February 6, 2018, <http://www.sbc.net/jobs/>.

²⁷ Job descriptions were collected November 10, 2017, through February 10, 2018.

²⁸ These institutions were obtained from the Southern Baptist Convention, “Colleges and Universities.”

Job descriptions were sampled with a 95% confidence level, and the degree programs were exhaustively sampled.

Terminology

The Southern Baptist Convention. The Southern Baptist Convention describes itself as “a missional organization designed to facilitate maximum impact for Kingdom missions and ministries, designed and sustained by a network of autonomous churches working in cooperation with one another.”²⁹ It is a network of over fifty thousand churches with ministries in international and domestic missions, theological education, advocacy for religious liberty, literature production, and more.³⁰ “Working through more than one thousand geographically-based associations, dozens of ethnic fellowships, and forty-two state and regional Baptist conventions, Southern Baptists voluntarily unite to engage in the Acts 1:8 pattern of spreading the Gospel—in their local communities, throughout their states, across the nation, and around the world.”³¹

Worship leader. For the purposes of this study, the term is defined as the chief person in a church who leads the congregation in singing and other service elements.³²

²⁹ The Southern Baptist Convention, “The Southern Baptist Convention: A Closer Look,” accessed August 8, 2017, <http://www.sbc.net/aboutus/acloserlook.asp>.

³⁰ Ibid.

³¹ The Southern Baptist Convention, “About Us,” accessed August 8, 2017, <http://www.sbc.net/aboutus/>.

³² This definition has been created as a simple, broad statement because the nature of the dissertation involves the definition of the worship leader’s role itself. The word “chief” is included to indicate that this is the primary person leading singing and other elements. Some churches use the term “worship leader” to refer to an individual who is the primary vocalist on a song but is not responsible for other aspects of the service, such as worship planning. In such usage, there may be multiple “worship leaders” in one worship service. By contrast, in this dissertation, the word “worship leader” is used more narrowly to refer to the primary person responsible for congregational song, even if he or she distributes responsibilities to others.

KSAOs and Competencies

Knowledge. “The degree to which employees have mastered a technical body of material directly involved in the performance of a job.”³³

Skill. “The capacity to perform tasks requiring the use of tools, equipment, and machinery.”³⁴

Ability. “The capacity to carry out physical and mental acts required by a job’s tasks where the involvement of tools, equipment, and machinery is not a dominant factor.”³⁵

Characteristic. An attribute or quality. The word “characteristic” will be used interchangeably with “KSAO,” which stands for “knowledge, skills, abilities, and other characteristics.”

Other characteristics. “Interests, values, temperaments, and personality attributes suggesting what an employee is likely to do rather than how well an employee can do at peak performance.”³⁶ This includes moral beliefs or convictions essential to effectiveness in Christian ministry.

Competency. “A cluster of related knowledge, skills, and attitudes . . . that affects a major part of one’s job (a role or responsibility), that correlates with performance on the job, that can be measured against well-accepted standards, and that can be improved via training and development.”³⁷

³³ Michael T. Brannick, Edward L. Levine, and Frederick P. Morgeson, *Job and Work Analysis: Methods, Research, and Applications for Human Resource Management* (Thousand Oaks, CA: Sage, 2007), 97. While the definition uses the term “employee,” in this dissertation the concept is also applicable to non-employees.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Brannick, Levine, and Morgeson, *Job and Work Analysis*, 97. As with the definition of “knowledge,” “other characteristics” can also be applied to non-employees.

³⁷ Parry, “The Quest for Competencies,” 50.

Research-Specific Terminology

Attributes. “Variables which contain descriptive information about a participant in the study. Demographic attributes such as gender and age are examples.”³⁸

Coding. “Categorizing information into relevant nodes. Coding can occur while reading data content or by associating and sorting information in a secondary manner as free nodes evidence associations, and thus emerge into new categories.”³⁹

Content analysis. “A research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use.”⁴⁰ It is “a summarizing, quantitative analysis of messages that follows the standards of the scientific method....and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented.”⁴¹

Classification. “Classification provides a way to record descriptive information about the sources and nodes” in a research project.⁴² In NVivo research software, there are two major types of classifications. Source classifications are used for bibliographical information, and case classifications are used to “provide demographic information about the people, places or other ‘cases’” in a research project.⁴³

³⁸ Anthony Wayne Foster, “A Study of Post-Baccalaureate Leadership Curricula at Select Christian Institutions of Higher Education” (Ph.D. diss., The Southern Baptist Theological Seminary, 2010), 13.

³⁹ Ibid.

⁴⁰ Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology*, 3rd ed. (Thousand Oaks, CA: Sage, 2013), 382.

⁴¹ Kimberly A. Neuendorf, *The Content Analysis Guidebook* (Thousand Oaks, CA: Sage Publications, 2017), 17.

⁴² NVivo Help, “About Classifications,” accessed October 6, 2017, http://help-nv11mac.qsrinternational.com/desktop/concepts/about_classifications.htm.

⁴³ Ibid.

Node. A node is “a collection of references about a specific theme or case.”⁴⁴

A researcher can “gather the references by ‘coding’ sources to a node.”⁴⁵

Procedural Overview

The study was conducted in four phases. First, the primary sources were collected: job descriptions were obtained from the “SBC JobSearch” page of the Southern Baptist Convention’s website, and course descriptions were collected from the catalogs of Southern Baptist-affiliated undergraduate institutions. Second, the job descriptions were analyzed for the presence of KSAOs through the use of content analysis software. Third, the course descriptions were examined for the presence of the KSAOs identified in the previous phase, also through the use of content analysis software. Fourth, the results of phases 2 and 3 were statistically compared.

Research Assumptions

The following assumptions guided this research.

1. Job descriptions posted by Southern Baptist churches adequately convey the responsibilities of the positions for which they are hiring.
2. Job descriptions are a valid means of determining the characteristics required for those positions.
3. Content retrieved from the website of the Southern Baptist Convention and select Baptist colleges and universities are publicly available materials and may be subject to content analysis with no further permission required.
4. The written course descriptions provided by colleges and universities are accurate as published.
5. The written course descriptions provided by the colleges and universities included in the study adequately convey the intent of the curricula.

⁴⁴ NVivo Help, “About Nodes,” accessed October 6, 2017, http://help-nv11mac.qsrinternational.com/desktop/concepts/about_nodes.htm.

⁴⁵ Ibid.

CHAPTER 2

PRECEDENT LITERATURE: PART 1, THE WORSHIP LEADER'S IDENTITY AND HISTORICAL DEVELOPMENT

This chapter will survey precedent literature related to the historical development of the worship leader's role and examine contemporary discourse about the value and meaning of the role. Beginning with a survey of worship leadership among Southern Baptists from the eighteenth century to the present, it will explore developments on the American frontier, through the burgeoning of musical ministry in the SBC in the mid-twentieth century, and on to contemporary views of worship leadership in the Convention. After this historical survey, the chapter will explore the biblical foundations of the worship leader's role, including substantial questions raised by theologians. Finally, the chapter provides an overview of contemporary discourse on the identity of the worship leader, including definitions and metaphors commonly used for the role.

A History of the Development of Musical Leadership in the Southern Baptist Convention

Musical leadership in churches associated with the Southern Baptist Convention can be divided into three major eras. The first period stretches from the establishment of the SBC in 1845 through the early twentieth century, a time predominated by individual song leaders leading congregations in Isaac Watts texts and folk tunes. A second phase developed in the mid-twentieth century as churches began to hire "ministers of music" who were responsible not only for congregational song but also for music education in the church.¹ A third phase, beginning in the late twentieth century, featured

¹ A significant marker for the beginning of this second phase was the *The Southern Baptist*

the role of the “worship leader,” which did not emphasize program development but the leadership of a Sunday morning experience. A reciprocal relationship between music and leadership is evident throughout these phases: churches’ philosophy of congregational singing places demands on the type of leadership employed, and when a particular style of leadership is selected, it greatly affects the nature of the church’s song.

Early Forms of Music-Making and Leadership

Music has played an important role in the life of the Southern Baptist churches since the establishment of the Convention in May 1845.² Five years later, the Southern Baptist Publication Society released *Baptist Psalmody: A Selection of Hymns for the Worship of God*, compiled by Basil Manly and his son Basil Manly Jr.³ The hymnal included 1295 hymns, organized by theological category and addressing all manner of experiences in the Christian life.⁴ It was the first American hymnal with the word

Handbook of 1939, which presented the findings of a church music survey conducted by the Sunday School Board and propelled the Sunday School Board and the Southern Baptist Theological Seminary into action. E. P. Alldredge, ed., *The Southern Baptist Handbook* (Nashville: Sunday School Board of the Southern Baptist Convention, 1939).

² This section closely follows the history provided in Hugh T. McElrath, “The Minister of Music in Southern Baptist Life,” *Baptist History and Heritage* 21, no. 3 (July 1986): 9-18, as it is a succinct summary of the history of musical leadership in the Southern Baptist Convention.

³ Leslie Myers Gillis, “Contemporary Practices in Southern Baptist Church Music: A Collective Case Study of Worship, Ministry Design and Music Education” (Ph.D. diss., Boston University, 2013), 16. David W. Music and Paul A. Richardson highlight, “It is noteworthy that in the first theological institution for Southern Baptists, two of four faculty members—Broadus and Manly—were scholars in the field of hymnology.” David W. Music and Paul A. Richardson, *“I Will Sing the Wondrous Story”: A History of Baptist Hymnody in North America* (Macon, GA: Mercer University Press, 2008), 397. John A. Broadus wrote a “Syllabus as to Hymnology” for his homiletics students. John A. Broadus, “Syllabus as to Hymnology,” The Southern Baptist Theological Seminary, accessed November 6, 2017, <http://digital.library.sbts.edu/handle/10392/4147>.

⁴ Basil Manly Sr., and Basil Manly Jr., *Baptist Psalmody: A Selection of Hymns for the Worship of God*, accessed February 6, 2019, <https://hymnary.org/hymn/BP1850/page/5>.

“Baptist” in its title.⁵ While many Baptist pastors had previously compiled hymnals that were used within their own geographical areas, the formation of the Convention and the establishment of the independent Southern Baptist Publication Society created increased platforms for distribution.⁶

Basil Manly Sr. and Basil Manly Jr. also played a significant role in the training of future ministers. Basil Manly Sr. was the founding chairman of the board of trustees of the Southern Baptist Theological Seminary. His son Basil Manly Jr. was a professor of Old Testament at Southern from 1859–1871 and 1877–1892.⁷ Because of his expertise in hymnody, one might assume Manly Jr. was the professor to teach on the subject at Southern Seminary, but hymnody fell under the purview of John Broadus, a professor of New Testament and homiletics. Hymnody was taught in the area of preaching and worship, while Manly’s specialty was Old Testament.⁸ According to Esther Crookshank, Professor of Church Music at the Southern Baptist Theological Seminary, Broadus was “the first professor ever to develop a hymnology course at a Protestant seminary in the United States.”⁹ Hymnody was included in the school’s curriculum from the very outset.¹⁰

⁵ Esther Rothenbusch Crookshank, “‘The Minister and His Hymn Book’: John A. Broadus as Hymnologist,” in *Minds and Hearts in Praise of God: Hymns and Essays in Church Music in Honor of Hugh T. McElrath*, ed. J. Michael Raley and Deborah Carlton Loftis (Franklin, TN: Providence Publishing, 2007), 133.

⁶ Harry Eskew, “Use and Influence of Hymnals in Southern Baptist Churches up to 1915,” *Baptist History & Heritage* 21, no. 3 (July 1986): 22. The Southern Baptist Publication Society existed for sixteen years, ceasing existence during the Civil War. Roger C. Richards, *History of Southern Baptists* (self-published, 2012), chap. 11.

⁷ The Southern Baptist Theological Seminary, “Basil Manly Jr. Papers,” accessed December 5, 2018, <http://archives.sbts.edu/special-collections/basil-manly-jr-papers/>.

⁸ Hugh T. McElrath, “Church Music at Southern,” *Review & Expositor* 82, no. 1 (Winter 1985): 103.

⁹ Crookshank, “The Minister and His Hymn Book,” 133.

¹⁰ Crookshank states, “The 1859-1860 academic *Catalogue* shows that Broadus taught a unit

The autonomy of the local church has been a core value for Southern Baptists since the establishment of the convention, and has affected Southern Baptists' views of worship practices. The constitution of the Southern Baptist Convention states that the Convention does not exercise authority over churches.¹¹ Albert Mohler, President of the Southern Baptist Theological Seminary, writes that "Baptists prize the autonomy of the local church—so much so that every local church is understood and affirmed to be complete in its ministry and free to determine its own membership, convictions, and principles."¹² In his hymnody course at the Southern Baptist Theological Seminary, John Broadus took it for granted that Southern Baptist worship practices would not be uniform. His syllabus stated that "while it is evident that Baptists will not universally adopt, nor long adhere to, any one book, there are yet obvious advantages in uniformity, and it should be encouraged where other conditions permit."¹³

This lack of uniformity was present among Baptists prior to the establishment of the Southern Baptist Convention. Churches in the Sandy Creek Baptist Association were known for their "fiery style of worship and preaching," including their fervor in singing.¹⁴ Baptist scholars David Music and Paul Richardson explain that the repertory of

on hymns and hymn writers in his homiletics course from the first year of the seminary's existence." Crookshank, "The Minister and His Hymn Book," 134.

¹¹ "The Convention does not claim and will never attempt to exercise any authority over any other Baptist body, whether church, auxiliary organizations, associations, or convention." The Southern Baptist Convention, "Constitution," accessed September 26, 2018, <http://www.sbc.net/aboutus/legal/constitution.asp>.

¹² Albert Mohler, "Baptist Polity and the Integrity of the Southern Baptist Convention," June 19, 2014, accessed January 31, 2019, <https://albertmohler.com/2014/06/19/baptist-polity-and-the-integrity-of-the-southern-baptist-convention/>

¹³ Broadus, "Syllabus as to Hymnology."

¹⁴ Josh Powell, "Shubal Stearns and the Separate Baptist Tradition," *Founders Journal* 44 (Spring 2001): 16.

Sandy Creek churches likely consisted of Isaac Watts' hymns and "folk hymn tunes."¹⁵ Churches in this association subscribed to nine rites: baptism, the Lord's Supper, love feasts, laying on of hands, washing feet, anointing of the sick, the right hand of fellowship, the kiss of charity, and devoting children.¹⁶ Churches in the Charleston Baptist Association, by contrast, "made fuller use of standard psalm and hymn texts and tunes sung in a more restrained manner" and believed God had established only two ordinances, baptism and the Lord's Supper.¹⁷ In the late eighteenth century Separate Baptists, such as the Sandy Creek Association, and Regular Baptists, such as those affiliated with Charleston, began to cooperate together and abandon their distinctions.

In addition to distinctions between the Regular and Separate Baptists, geographic and cultural divides existed between northern and urban churches versus southern, rural, and frontier churches.¹⁸ The collections of psalms and hymns that were popular in each of these areas illustrate these differences. *The Psalmist*, an 1843 volume compiled by S. F. Smith and Baron Stow, included hymns for the purpose of raising "evangelical taste, the interest of worship, and the diffusion of a more fervent piety."¹⁹ This volume was popular in the North, and it included few folk-style hymns. On the other hand, the compilations popular in the South were *Southern Harmony* (compiled by

¹⁵ Music and Richardson, "*I Will Sing the Wondrous Story*," 79. Churches in this association subscribed to nine rites: baptism, the Lord's Supper, love feasts, the laying on of hands, washing feet, anointing of the sick, the right hand of fellowship, the kiss of charity, and devoting children.

¹⁶ Gene M. Bridges, "The Raw Calvinism of the North Carolina Separates of the Sandy Creek Tradition: A Product of Right Doctrine in the Right Place at the Right Time," *Founders Journal* 66 (Fall 2006): 12.

¹⁷ Music and Richardson, "*I Will Sing the Wondrous Story*," 79.

¹⁸ Donald Roland Bearden, "Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development" (Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980), 13.

¹⁹ William L. Hooper, *Church Music in Transition* (Nashville: Broadman, 1963), 112, quoted in *ibid.*

William Walker, 1835) and *Sacred Harp* (compiled by B. F. White and E. J. King, 1844), which contained numerous songs with popular melodies and expressions of personal religious experience.²⁰ The concerns represented by these two traditions are reflected in Basil Manly Jr.'s preface to the hymnal *The Choice*:

Two great ends have been kept steadily in view. One is to promote universal congregational singing: "Let all the people praise God." The other is to do something towards the elevation and general culture of musical and poetic taste among the Baptist people whom I love, and to whom the best labors of my life have been given.²¹

Manly's aim that "all people" sing required that his hymnal take a diverse audience into consideration, but his desire to raise the taste of Baptists indicates that his selections were not based solely on popularity.

In the nineteenth century, Southern Baptists were influenced by and contributed toward two significant evangelical movements: the Sunday school movement and the mass evangelism movement.²² Sunday schools existed in Baptist churches in Boston and Philadelphia as early as 1816; they have played an important role in the life of SBC churches throughout the denomination's history. The first-known volume of Sunday school songs in the U.S. was *A Sunday School Hymn Book for Youth*, compiled by Hervey Wilbur, a Congregationalist, in 1818.²³ Baptist Jonathan Howe included Sunday school songs in his 1829 hymn compilation, and Joseph A. Warne published *The American Baptist*

²⁰ Bearden, "Competencies for a Minister of Music," 13.

²¹ Basil Manly Jr., preface to *The Choice*, quoted in McElrath, "Church Music at Southern," 102. Manly also made clear his views about certain types of hymns:

Having compiled heretofore two hymn books . . . and having had some share as an adviser in two others of our most popular books, my attention has been directed specially to the subject of hymnology all my ministerial life . . . The present work contains no trash, and no unreal sentiment or unsound doctrine; and . . . not one [hymn] is inserted which is not judged worthy of a special place among the *choice* hymns of the language. (Ibid.)

²² Bearden, "Competencies for a Minister of Music," 14-15.

²³ Music and Richardson, "*I Will Sing the Wondrous Story*," 310.

Sabbath-school Hymn-book in 1842.²⁴ By the 1860s the qualities of the Sunday school song gained definition, including “the unquestioned dominance of the melody, the use of simple meters, repetitive rhythms, plain harmonies (principally the primary chords), and almost invariably major keys.”²⁵ While these songs were first written for children, many songbooks by 1870 indicated that adults were also a part of the intended audience.²⁶ Some Southern Baptists, including Basil Manly Jr., were concerned that Sunday school songs began to replace more traditional hymnody.²⁷

Southern Baptists were also influenced by songs written for evangelistic meetings, such as revivals and camp meetings. Such songs emphasized personal experience and were created for evangelistic appeal.²⁸ By the late nineteenth century these heartfelt and simple works began to be termed “gospel songs,” which “included a verse and a refrain and often used secular tunes, but had sacred texts that were more

²⁴ Music and Richardson, “*I Will Sing the Wondrous Story*,” 312-13.

²⁵ *Ibid.*, 311.

²⁶ *Ibid.*, 14.

²⁷ Gillis, “Contemporary Practices,” 18. In the preface of *Manly’s Choice*, Basil Manly Jr., wrote,

For some years it has been apparent that the rage for novelties in singing, especially in our Sunday-schools has been driving out of use the old, precious, standard hymns. They are not memorized as of old. They are scarcely sung at all. They are not even contained in the undenominational song-books which in many churches have usurped the place of our hymn books. We cannot afford to lose these old hymns. They are full of the Gospel; they breathe the deepest emotions of pious hearts in the noblest strains of poetry; they have been tested and approved by successive generations of those that loved the Lord; they are the surviving fittest ones from thousands of inferior productions; they are hallowed by abundant usefulness and tenderest memories. But the young people of to-day are unfamiliar with them, and will seldom hear many of them, if the present tendency goes on unchecked. (*Manly’s Choice: A New Selection of Approved Hymns for Baptist Churches* [Louisville: Baptist Book Concern, 1891], quoted in Chip Stam, “Worship Quote of the Week for [03/11/2008]: The Old Hymns,” accessed February 5, 2019, <https://web.archive.org/web/20090805000752/http://wqotw.org/quote.php?date=2008-03-11>)

²⁸ Gillis, “Contemporary Practices,” 16.

personally experiential than hymn texts.”²⁹ Major composers in the genre include Baptists William Bradbury, Robert Lowry, William Doane, and George Stebbins, who all lived in the North; the most prominent Southern Baptist composer in the genre was B. B. McKinney.³⁰ According to Reynolds, gospel songs were “a variant expression of American folk hymnody, and nowhere was there a more fertile soil than among Southern Baptists.”³¹ In general, the greatest production of these songs was in the North, while the their greatest use was in the South.³²

Throughout the first two decades of the twentieth century, Southern Baptist leaders began to recognize that upgrades in the church’s use of music would improve the experience of members and assist the church in its witness to visitors. This recognition led to the institutionalization of musical training and resources through the convention’s seminaries and the Sunday School Board. Formal training in sacred music was established under I. E. Reynolds at the Southwestern Baptist Theological Seminary in 1915; this program became the School of Gospel Music in 1921 and was subsequently renamed the School of Sacred Music in 1926.³³ The Baptist Bible Institute (later renamed the New Orleans Baptist Theological Seminary) was also an early leader in this era, beginning its music program in 1919.³⁴ Both these programs were, in a sense, the “children” of musical programs offered at the Moody Bible Institute. I. E. Reynolds, who

²⁹ Gillis, “Contemporary Practices,” 17.

³⁰ Music and Richardson, “*I Will Sing the Wondrous Story*,” 365-66.

³¹ William J. Reynolds, *Companion to Baptist Hymnal* (Nashville: Broadman, 1976), 20, quoted in Gillis, “Contemporary Practices,” 18.

³² Bearden, “Competencies for a Minister of Music,” 15. Significant background on this genre can be found in Esther Heidi Rothenbusch, “The Role of Gospel Hymns Nos. 1 to 6 (1875-1894) in American Revivalism” (Ph.D. diss., University of Michigan, 1991).

³³ McElrath, “Minister of Music,” 11.

³⁴ *Ibid.*, 12.

established the program at Southwestern, was trained at Moody. He later brought D. B. Towner, his mentor at Moody, to serve with him with him at Southwestern.³⁵ E. O. Sellers, the first faculty member in the program in New Orleans, came from Moody where he had been assistant director of the music department.³⁶

In the 1920s and 30s, one predominant model for the music ministry was the “gospel singer” who accompanied an evangelist and spent a portion of his time in itinerant ministry.³⁷ The Home Mission Board recognized the importance of this type of ministry and employed musicians for eighteen years (1910-1928) to work alongside evangelists.³⁸ I. E. Reynolds, the founding faculty member of the program at Southwestern, was one of the musicians who served with the Home Mission Board prior to his appointment at Southwestern. The music in numerous Southern Baptist churches was led by a song leader, without any instruments or choirs; this leader was often a church member who had received some training in a singing school and had a strong voice.³⁹

The Minister of Music: An Era of Education

Southern Baptists’ conceptions of the role of musicians in the church began to change due to forces both within the church and without. One agent of change within the Convention was I. E. Reynolds, whose book on “the permanent music director” was

³⁵ McElrath, “Minister of Music,” 11.

³⁶ Ibid., 12.

³⁷ Ibid.

³⁸ The Home Mission Board became the North American Mission Board in 1997, when it merged with two SBC commissions. Southern Baptist Historical Library and Archives, “Southern Baptist Convention Home Mission Board Historical Collection,” accessed February 5, 2019, <http://www.sbhla.org/downloads/631-13.pdf>.

³⁹ McElrath, “Minister of Music,” 11.

published by the Sunday School Board in 1923.⁴⁰ In a resolution to the Southern Baptist Convention in 1925, he lamented that “in this Jazz age, the music in the average church of the Southern Baptist Convention is [so] far beneath the standards which should be maintained in both the type and character of music used, and in its rendition.”⁴¹ A report was commissioned for the following year. In 1926 he presented a report to the Convention on behalf of the “Committee on Better Church Music,” which detailed the unprofessional nature of Southern Baptist church music. The report estimated that “at least 90 per cent of the leadership of our church music programs is of the amateur type . . . 10 per cent of it is of the professional type, and . . . one-half of the latter type of leadership is inefficient from the practical standpoint for putting on an adequate music program in our evangelical churches.”⁴²

The committee recommended that churches should hire music directors who were not only responsible for the music in two Sunday services but also used music to support other departments in the church.⁴³ It appears that this topic gained minimal traction for over a decade until delegates at the 1938 convention approved a church music study.⁴⁴ According to Hugh T. McElrath, former church music professor at The Southern

⁴⁰ McElrath, “Minister of Music,” 12.

⁴¹ Ibid., 10.

⁴² Committee on Better Church Music in a report to the 1926 Convention in Houston, quoted in McElrath, “Minister of Music,” 11.

⁴³ McElrath, “Minister of Music,” 12. Bearden writes, Prior to the establishment of the Church Music Department in 1941, books by Reynolds (*A Manual of Practical Church Music*, 1923; *The Ministry of Music in Religion*, 1929; and *Church Music*, 1935) and Sellers (*Elements of Musical Notation and Conducting*, 1938) served to set priorities for the preparation of church music leaders. These priorities included attention to basic musical competencies such as voice, music theory, conducting, music history, and hymnody; special emphasis on the practical as well as the theoretical; and the elements of a “good organizer.” (Bearden, “Competencies for a Minister of Music,” 20-21) Bearden cites I. E. Reynolds, *A Manual of Practical Church Music* (Nashville: Broadman, 1923), 123-28.

⁴⁴ McElrath, “Minister of Music,” 12.

Baptist Theological Seminary, the report published in *The Southern Baptist Handbook* of 1939 indicated that 5% of churches had no musical instrument, and over half of churches spent nothing on a church music program. Only 21.6% of music directors were trained, but sometimes through no more than a two-week singing school. Additionally, “89.72% of the rural churches lacked a definite, planned order. Some of this was from the belief that the Holy Spirit inspired spontaneous worship.”⁴⁵

The Convention began substantial work to improve the situation.⁴⁶ In 1941, only two years later, the Church Music Department of the Sunday School Board was established under the leadership of B. B. McKinney.⁴⁷ McKinney had received his training from I. E. Reynolds at the Southwestern Baptist Theological Seminary and served as a teacher of voice and assistant director of music at that institution.⁴⁸ He also had an established reputation as a gospel singer, songwriter, and music editor.⁴⁹ Bearden notes the difference in philosophy among E. O. Sellers (New Orleans Baptist Theological Seminary), Reynolds (Southwestern Baptist Theological Seminary), and B. B. McKinney (Southwestern):

E. O. Sellers emphasized the pastoral and organizational aspects as a route to better church music. I. E. Reynolds focused his emphasis on children’s music education, traditional musical training, and higher musical standards for the churches. . . . Although Reynolds’ early background had centered in the gospel music field, he came to strongly advocate the greater use of standard hymns and anthems. . . . In

⁴⁵ McElrath, “Church Music at Southern,” 106.

⁴⁶ Paul McCommon, “Trends in Southern Baptist Church Music Since 1915,” *Baptist History and Heritage* 21, no. 3 (July 1986): 51.

⁴⁷ McElrath, “Minister of Music,” 12.

⁴⁸ William J. Reynolds, “The Contributions of B. B. McKinney to Southern Baptist Church Music,” *Baptist History and Heritage* 21, no. 3 (July 1986): 42.

⁴⁹ *Ibid.*

contrast, the emphasis of B. B. McKinney was toward the total involvement of the congregation in the producing of music, and its resulting spiritual effect.⁵⁰

McKinney defined good church music as “that music which produces the greatest spiritual results and continuous growth in a given church situation. Its final test is the salvation of the lost, the edification of the saved, and the worship of God.”⁵¹ McKinney was a gifted motivator who prioritized congregational participation; there was “no hint of elitism” in McKinney’s work as “music editor, minister of music, or denominational leader.”⁵²

Another significant step in the development of church music in the SBC was taken in 1944 by the Sunday School Board when it offered to pay up to one-third of the salary of a person in each state convention who would support the development of church music.⁵³ The first person appointed was Ruth Nininger of Arkansas.⁵⁴ By the end of the following year, Arkansas, Texas, Oklahoma, Mississippi, and Florida had leaders in these positions who worked with McKinney to promote and develop church music in their states and throughout the convention.⁵⁵

Ellis A. Fuller, President of the Southern Baptist Theological Seminary (SBTS) in Louisville was troubled by the 1939 report and began to work toward the establishment of a music program at SBTS. Not all were convinced of the importance of the program.

In the beginning, Dr. Fuller was often misunderstood in all of this. There were many who thought it could not be done. There were some who thought of music as an expendable embellishment. . . . Some thought it too costly. There were many who

⁵⁰ Bearden, “Competencies for a Minister of Music,” 17-18.

⁵¹ B. B. McKinney, “The Church Music We Need,” *The Church Musician* (October 1950): 8, quoted in Bearden, “Competencies for a Minister of Music,” 18.

⁵² Bearden, “Competencies for a Minister of Music,” 18-19.

⁵³ Reynolds, “The Contributions of B. B. McKinney,” 47.

⁵⁴ McElrath, “Minister of Music,” 13.

⁵⁵ Reynolds, “The Contributions of B. B. McKinney,” 47.

still had the viewpoint of the professional, individual *performer* or soloist and saw no reason for the study of theological subjects or the projected content of many of the proposed new courses. They could not get past the “Conservatory” idea of a school of music.⁵⁶

After several years of preparations and fundraising, the School of Church Music was established in 1943. The founding faculty members for this school were Donald and Frances Winters, who had received training at Westminster Choir College in Princeton, New Jersey.⁵⁷ The title “minister of music” had been popularized at Westminster; the word “minister” was included in the title because of the spiritual connotations of the role.⁵⁸ Westminster’s founder John Finley Williamson promoted a comprehensive program of music education within churches, including age-graded choirs. SBTS President Ellis Fuller had specific goals for the program at Southern Seminary, as described by Frances Winters:

[It] was to offer training to Christian musicians who organize and administer a fully-graded, church-wide program of ongoing music education, activity, and service that would involve an entire congregation It was to teach worship, worship-planning and participation, and the materials of worship as well as music. It was to serve all of the church’s organizations and services as well as individuals. Therefore it would involve itself in worship, evangelism, education ministries and fellowship. . . .

History has borne out the timeliness, the need, the wisdom of the viewpoint [of a comprehensive music ministry], and its contributions to Baptist life and work. It was this church-centered viewpoint, training for which was begun here at Southern Seminary in 1944, that has become the foundation and pattern for a Baptist ministry of music.⁵⁹

This concept of a full-orbed music ministry, first promoted at Westminster, was spread throughout the Southern Baptist Convention through the influence of the

⁵⁶ Frances W. Winters, “Where Have We Been; Where Are We Going?” (address to the Church Music Institute Banquet at The Southern Baptist Theological Seminary, Louisville, October 12, 1982), quoted in McElrath, “Church Music at Southern,” 107.

⁵⁷ McElrath, “Minister of Music,” 13.

⁵⁸ *Ibid.*, 12-13.

⁵⁹ Frances Winters, quoted in McElrath, “Church Music at Southern,” 109.

Winters and other Southern Baptist professors who were trained there.⁶⁰ Over time, the term “minister of music” began to be used for full-time church musicians regardless of whether they had received seminary or ministerial training.⁶¹ In addition to the programs at Southwestern, New Orleans, and Southern seminaries, Golden Gate also began a program in 1948.⁶² Training opportunities were also offered through Southern Baptist colleges at the bachelor’s level.⁶³

In the early 1940s, more ministers of music were female than male. McElrath provides two reasons for this. First, many potential music directors served in World War II; additionally, “the fully graded choir plan . . . required working with younger and older children as well as youth, areas in which women have traditionally excelled.”⁶⁴ After the war, educational programs grew, as did the financial resources of churches to support full-time ministers of music.⁶⁵ McElrath states that there were two primary opportunities for those who entered full-time music ministry. Full-time positions in larger churches entailed the leadership of a comprehensive music program, whereas full-time positions in smaller churches were combination positions.⁶⁶ The most common combinations were “music and education, music and assistant or associate pastor, and music and youth.”⁶⁷

⁶⁰ McElrath, “Minister of Music,” 13.

⁶¹ Ibid.

⁶² Ibid., 15. Southeastern Seminary began their program in 1978, and Midwestern Seminary in 1983.

⁶³ Ibid.

⁶⁴ Ibid., 13. The first class at the Southern Baptist Theological Seminary’s School of Church Music consisted of 17 women and 3 men. Ibid., 19.

⁶⁵ Ibid., 14.

⁶⁶ McElrath, “Minister of Music,” 14.

⁶⁷ Ibid.

After B. B. McKinney died in a tragic car crash in 1952, W. Hines Sims became director of the Church Music Department of the Baptist Sunday School Board.⁶⁸ Sims defined the music minister as “one who, having answered God’s call for a church-related vocation and having made adequate preparation through specialized training, devotes all his time to the development of a comprehensive graded choir music education program in the church.”⁶⁹ Sims divided the minister of music’s work into five areas:

1. The development of a program of *congregational music activities*, concentrating on hymn singing but including hymn rehearsals and special hymn events;
2. The inauguration and maintenance of a *graded choir program* involving all ages from the youngest children to the older adults;
3. The administration of *instrumental activities*, including keyboardists, instrumental ensembles, orchestras, and soloists;
4. The development of *training opportunities* involving church members in music classes in theory, conducting, hymnology, singing, and hymn playing and in annual weeks of special music study;
5. The use of effective *promotional techniques* within the local church to forward the various areas of work in coordination with the associational, state and convention-wide programs, publications, and events.⁷⁰

As a result of these mid-century promotions and changes within churches, full-time ministers of music drastically increased in the SBC, from less than 200 in 1945 to almost 4,400 in 1975.⁷¹ The responsibilities of these music ministers continued to increase, such that by the 1960s and 1970s, ministers of music were identified as

not only music educators, choral conductors, developers of instrumental ensembles and handbell choirs, and liturgists and leaders of congregational singing, but also directors and producers of multi-media events (dramatized cantatas and oratorios,

⁶⁸ McElrath, “Minister of Music,” 14. Reynolds, “The Contributions of B. B. McKinney,” 47.

⁶⁹ This is from Sims’ seventeen-page pamphlet. W. Hines Sims, *The Minister of Music*, Church Leadership Series (Nashville: Convention Press, 1958), 1, cited in McElrath, “Minister of Music,” 14.

⁷⁰ Ibid.

⁷¹ Bearden, “Competencies for a Minister of Music,” 1. Bearden cites Clifford J. Tharp Jr., “Paid Professional Staff Personnel of Southern Baptist Churches and Associations,” *The Quarterly Review*, 32, no. 2 (January 1976): 45.

sacred operas, youth message musicals complete with action, choreography, and electronic tapes; Good Friday crucifixion scenes; living Christmas trees; etc.).⁷²

In 1985, the Southern Baptist Convention estimated that there may have been over 6,000 full-time ministers of music and over 1.6 million volunteers actively involved in church music in Southern Baptist churches.⁷³ If this number is accurate, it implies that in 1985, one out of every 149 U.S. residents participated in a Southern Baptist music program.⁷⁴ Southern Baptists also led the way in music education at the seminary level. A 1978 study indicated that of the 103 seminaries accredited by the Association of Theological Schools, only eight schools offered church music programs, of which four were Southern Baptist.⁷⁵ The only three institutions in the U.S. offering doctoral programs in church music were the Southern Baptist Theological Seminary, Southwestern Baptist Theological Seminary, and Union Theological Seminary.⁷⁶

The Worship Leader: An Era of Experience

The broad impact of contemporary worship music on the Southern Baptist Convention can be better understood through an exploration of its nature and origins. Lester Ruth, Research Professor of Christian Worship at Duke Divinity School, and Swee Hong Lim, Director of the Sacred Music Program at Emmanuel College in Toronto,

⁷² McElrath, "Minister of Music," 15.

⁷³ Ibid., 18.

⁷⁴ The US population in 1985 was 237.92 million. Multpl, "U.S. Population," accessed May 14, 2018, <http://www.multpl.com/united-states-population/table>.

⁷⁵ These schools were Asbury Theological Seminary, Boston University School of Theology, Christian Theological Seminary (Indianapolis), Golden Gate Baptist Theological Seminary, New Orleans Baptist Theological Seminary, Perkins School of Theology, The Southern Baptist Theological Seminary, and Southwestern Baptist Theological Seminary. Melva Ruby Wilson Costen, "A Comparative Description of Curricular Offerings in Church Music Degree Programs at Accredited Protestant Theological Seminaries in the United States" (Ph.D. diss., Georgia State University, 1978), 67.

⁷⁶ Ibid., 69.

Ontario, recently wrote *Lovin' on Jesus: A Concise History of Contemporary Worship*, a scholarly and concise introduction to the development of contemporary worship music. Of the core qualities of contemporary worship they identify, the most prominent is the use of popular musical styles in an “extended” time of singing during the service. To facilitate this extended time, musicians are given “centrality . . . in the liturgical space and in the leadership of the service.”⁷⁷ Contemporary worship leans toward informality rather than formal expressions of worship, and physical expression is encouraged.⁷⁸ Content is presented in “contemporary, nonarchaic English,” and sermons, prayers, and marketing reflect “a dedication to relevance regarding contemporary concerns and issues in the lives of worshipers.”⁷⁹ Many churches “adapt worship to match contemporary people, sometimes to the level of strategic targeting.”⁸⁰ Finally, this style is marked by a “reliance upon electronic technology,” including sound systems, projection screens, video, lighting.⁸¹

Contributors to the development of contemporary worship music. While contemporary worship came to fruition in the 1970s, it was precipitated in part by changes in evangelical culture earlier in the century. Lim and Ruth identify four primary factors: youth ministry, Pentecostalism, the Baby Boomer generation, and the church growth movement. One pacesetter in youth ministries was Youth For Christ, an organization whose first full-time evangelist was Billy Graham. Leaders in Youth For

⁷⁷ Swee Hong Lim and Lester Ruth, *Lovin' on Jesus: A Concise History of Contemporary Worship* (Nashville: Abingdon, 2017), 3.

⁷⁸Ibid., 6-7.

⁷⁹Ibid., 3-4.

⁸⁰Ibid., 4.

⁸¹Ibid., 3, 7.

Christ used contemporary musical styles in their meetings because they believed that the next generation must be reached with the gospel using the forms of communication it understood. As more Americans came in contact with Youth for Christ and similar ministries between 1940 and 1970, the musical tastes of American Protestants continued to shift.⁸² Second, Pentecostalism contributed the expectation that God should be pursued and met passionately through song when his people gather. Lim and Ruth state that Pentecostalism “mainstream[ed] the desire to be physical and expressive in worship” and “highlight[ed] intensity as a liturgical virtue.”⁸³ Additionally, “Pentecostalism contributed [to] contemporary worship’s sacramentality, that is, both the expectation that God’s presence could be encountered in worship and the normal means by which this encounter would happen.”⁸⁴ Historically, Catholics emphasize God’s presence at the table, and Protestants highlight his presence through the Word. Pentecostals highlight the possibility of meeting God through sung worship.⁸⁵ Because of the need for strong musical leadership, Pentecostalism placed less emphasis on the pastor’s role in corporate worship; as a result, the primary worship leaders were often musicians rather than clergy.⁸⁶

⁸² Thomas Bergler, “‘I Found My Thrill’: The Youth for Christ Movement and American Congregational Singing, 1940-1970,” in *Wonderful Words of Life: Hymns in American Protestant History and Theology*, ed. Richard Mouw and Mark Noll (Grand Rapids: Eerdmans, 2004), 123. Bergler further develops the implications of the development of youth ministry in *The Juvenilization of American Christianity* (Grand Rapids: Eerdmans, 2012).

⁸³ Lim and Ruth, *Lovin’ on Jesus*, 18.

⁸⁴ Ibid.

⁸⁵ Zac Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Grand Rapids: Zondervan, 2016), 35-37. The relationship of the word, table, and Spirit are explored more fully in Gordon T. Smith, *Evangelical, Sacramental, and Pentecostal: Why the Church Should Be All Three* (Downers Grove, IL: Intervarsity, 2017).

⁸⁶ Lim and Ruth, *Lovin’ on Jesus*, 18. Wen Reagan has underscored the ways in which Pentecostal and charismatic values have entered many previously non-charismatic churches: As churches around the country replaced hymns with CWM [contemporary worship music] and hymnals with projectors, worshippers outside of Pentecostal and charismatic traditions, in many

Third, the Baby Boomer generation, born in the years following World War II, came of age in the 1960s and questioned many institutions and traditions, including those of the church.⁸⁷ As recorded music became more prevalent, music became a way of expressing identity within a particular generation or social group. Many Baby Boomers wanted their music to sound like the music of their generation rather than the music they inherited from previous generations; they questioned historic church liturgies as they questioned many other aspects of society.⁸⁸ A fourth influence was the church growth movement. Leaders of this movement conducted research on the characteristics of growing churches, which quickly became prescriptions for other churches to grow as well. Lim and Ruth state that “church growth thinking reawakened a liturgical pragmatism that has characterized much of American Protestantism since the branding and promoting of camp meetings in the Second Great Awakening at the beginning of the nineteenth century.”⁸⁹

The development of contemporary worship music. Having surveyed the historical setting in which contemporary worship emerged, we now explore its development. In his dissertation on the history of contemporary worship music, Wen Reagan, visiting assistant professor of music and worship at Samford University,

ways *became* Pentecostal and charismatic, actively participating in this intentional pursuit of an authentic, affective experience in worship via new musical forms. No longer tethered to books, they began raising their hands. And soon memorizing the simple, repetitive lyrics, they began closing their eyes. In both, believers adopted charismatic liturgies of the body in pursuit of intimate communion with God. (Wen Reagan, “A Beautiful Noise: A History of Contemporary Worship Music in Modern America” [Ph.D. diss., Duke University, 2015], 355)

⁸⁷ Joseph A. Kotarba, *Baby Boomer Rock ‘n’ Roll Fans: The Music Never Ends* (Lanham, MD: Rowman & Littlefield, 2013), 2.

⁸⁸ Lim and Ruth, *Lovin’ on Jesus*, 19.

⁸⁹ Ibid., 21. See also Ted A. Smith, *The New Measures: A Theological History of Democratic Practice* (Cambridge: Cambridge University Press, 2012).

identified four major streams that played a role in the development of contemporary worship music. Each of these streams, which Reagan titles “translators,” “intimacy,” “science,” and “industry,” will be explained below.⁹⁰

The first stream, “translators,” refers to the Jesus People, Calvary Chapel, and Maranatha! Music, who translated the gospel to their culture using contemporary musical forms. Calvary Chapel, a non-denominational church in Costa Mesa, California became a hotbed for this movement, particularly through the leadership of Lonnie Frisbee, evangelist and self-proclaimed prophet, and Chuck Smith, the pastor of the church.⁹¹ In 1970, Calvary Chapel introduced a music label called Maranatha! Music, which became a disseminator of early contemporary Christian worship music. Smith’s nephew Chuck Fromm began to lead Maranatha! five years later, carrying it through transformational years.⁹² Listeners sought to replicate the sounds of these recordings within their own churches.⁹³

Reagan characterizes the second stream, the music of the Vineyard Fellowship, with the word “intimacy.” John Wimber, a former jazz musician, established a church in 1977, initially affiliated with the Calvary Chapel movement. Within five years, this church switched affiliation to the Vineyard network of churches, which were soon led by Wimber.⁹⁴ The Vineyard spawned new songs and fresh understandings of the worship leader’s role. The Vineyard worship leader’s goal was to help people experience God’s

⁹⁰ Reagan, “A Beautiful Noise,” 117-340.

⁹¹ Charles E. Fromm, “Textual Communities and New Song in the Multimedia Age: The Routinization of Charisma in the Jesus Movement” (Ph.D. thesis, Fuller Theological Seminary, 2006), 171-81.

⁹² Fromm later founded *Worship Leader* magazine. Ibid., 10.

⁹³ The influence of Calvary Chapel was immense through the recordings and church planting. The Calvary Global network now includes over 1,700 churches. “Calvary Chapel History,” Calvary Chapel, accessed October 13, 2017, <https://calvarychapel.com/about/calvary-chapel-history>.

⁹⁴ D. P. Thimell, “Wimber, John,” in *Biographical Dictionary of Evangelicals*, ed. Timothy Larsen (Downers Grove, IL: Intervarsity, 2003), 746.

presence.⁹⁵ Robb Redman, author of *The Great Worship Awakening*, indicates that in this model there are five distinct phases or moments in free-flowing praise: (1) invitation, (2) engagement, (3) exaltation, (4) adoration, (5) intimacy.” The first three phases consist of “songs [that] are often upbeat and focus on gathering to worship God,” often focused on his character and attributes; while the latter phases use “a softer and mellower sound that permits the worshiper to acknowledge God’s presence in adoration.”⁹⁶

Reagan dubs the third stream as “science,” referring to the intentional contextualization and demographic targeting of the church growth movement, already highlighted above in Lim and Ruth’s summary. After developments among the Jesus people, church growth missiology began to contribute to the adoption of contemporary worship music in evangelical churches. Writers such as C. Peter Wagner argued that use of contemporary forms could be a key tool in reaching out to a contemporary generation.⁹⁷ Rick Warren, pastor of Saddleback Church, a Southern Baptist church in California, became a proponent of this methodology, and his church grew to 10,000 weekly attendees in its first fifteen years.⁹⁸ In *The Purpose Driven Church* he told pastors, “You must decide whether your church is going to be a music conservatory for the musical elite or whether your church is going to be a place where common people can bring unsaved friends and hear music they understand and enjoy. At Saddleback, we use music for the *heart*, not for the *art*.”⁹⁹ Church-growth writers correlated church growth with contemporary music.

⁹⁵ For first-hand accounts of early Vineyard worship, see Andy Park, Lester Ruth, and Cindy Rethmeier, *Worshipping with the Anaheim Vineyard: The Emergence of Contemporary Worship* (Grand Rapids: Eerdmans, 2016).

⁹⁶ Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002), 35.

⁹⁷ Ibid., 513-38.

⁹⁸ Rick Warren, *The Purpose Driven Church* (Grand Rapids: Zondervan, 1995), 46.

⁹⁹ Ibid., 291.

Many pastors believed that if they switched to contemporary music, their church would grow, too.¹⁰⁰ Pastors and musical leaders began to pay more attention to the ways their liturgy, leadership, and stylistic decisions would be received by seekers.

The fourth stream, “industry,” represents the “coming of age” of contemporary worship music.¹⁰¹ According to historian Larry Eskridge, after the Jesus People dispersed as a movement in the late 1970s, many of its “grassroots troubadours evolved into professional songwriters and ‘worship leaders.’”¹⁰² Such individuals worked with Christian record labels that were independently owned by Christians or church associations; however, in the 1990s, major secular record labels began to acquire them and track their sales through the Nielsen SoundScan system.¹⁰³ It was evident that Christian music was profitable.¹⁰⁴ Contemporary worship music, as distinct from performance-based music, grew in popularity, and many long-time performance artists began to record worship albums. As a result, contemporary worship music “developed its own distinct economy.”¹⁰⁵ The cost of digital recording equipment diminished precipitously and more churches began to record their own albums, thereby increasing the volume of new worship music.¹⁰⁶

Use of contemporary worship music by Southern Baptists. As the genre

¹⁰⁰ Lim and Ruth, *Lovin’ on Jesus*, 21.

¹⁰¹ Reagan, “A Beautiful Noise,” 312-47.

¹⁰² Larry Eskridge, “The ‘Praise and Worship’ Revolution,” *Christianity Today*, October 29, 2008, accessed February 5, 2019, <http://www.christianitytoday.com/history/2008/october/praise-and-worship-revolution.html>.

¹⁰³ Reagan, “A Beautiful Noise,” 314.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid., 315.

¹⁰⁶ Ibid., 314.

developed, Southern Baptists became both major producers and consumers of contemporary worship music. The publication of the youth musical *Good News* by the Baptist Sunday School Board in 1967 was a watershed moment for the use of contemporary music in Southern Baptist Churches. Performed that year at Glorieta Baptist Assembly in New Mexico and Ridgecrest Baptist Assembly in North Carolina, as well as the Southern Baptist Convention in 1968, the musical sold an estimated two million copies.¹⁰⁷

Some publishers of contemporary worship music had charismatic roots but produced music that found broad appeal among Southern Baptists. Gerrit Gustafson, one of the first creative directors at Integrity Music, says that while their original market was charismatic churches, it quickly expanded to the broader church:

We were in a planning session one time and we got this phone call from a huge Baptist church in Memphis, Tennessee . . . mind you, this was a big Southern Baptist megachurch and [the man on the phone was] the music director, and he just happened to call when we were all together, and we got it on the speaker phone. And he says, “Who are you guys? Where is this music coming from? I’m telling you, it is absolutely changing our church!” And then he gushed for five minutes with hyperbole galore, and it was a reminder to us that [praise and worship] is outside the charismatic world. Our original market was charismatic churches and home-based groups, but it eventually became much larger and had its influence on the larger church.¹⁰⁸

Several contemporary worship songs found sufficient appeal in the 1980s to merit inclusion in the 1991 Baptist hymnal: “Great is the Lord” by Michael W. and Deborah D. Smith, “We Will Glorify” by Twila Paris, “Majesty” by Jack Hayford, and “Glorify Thy Name” by Donna Adkins.¹⁰⁹ While the adoption of contemporary worship

¹⁰⁷ Frank S. Page and L. Lavon Gray, *Hungry for Worship: Challenges and Solutions for Today’s Church* (Birmingham, AL: New Hope, 2014), 75.

¹⁰⁸ Monique Marie Ingalls, “Awesome in This Place: Sound, Space, and Identity in Contemporary North American Evangelical Worship” (Ph.D. diss., The University of Pennsylvania, 2008), 82-83.

¹⁰⁹ Jack Hayford, “Majesty,” 1981, Rocksmith Music c/o Trust Music Management; Twila Paris, “We Will Glorify,” 1982, Singspiration Music (ASCAP); Michael W. Smith and Deborah D. Smith, “Great is the Lord,” 1982; Donna Adkins, “Glorify Thy Name,” 1976, 1981, Maranatha! Music.

music in was limited in the 1970s and 1980s, Don Cason, former president of Word Music, explains how more churches became interested in these songs in the 1990s.

In the 90s, more “mainline” evangelical churches and some liturgical churches began to see what was happening with the music in the charismatic church down the street: that people were being drawn into their worship services just by the music alone—that people were singing it and feeling a new breath of fresh air in their own personal worship. All these various denominations felt like “I want some of that! I want some of that freshness in my church.” . . . And [contemporary worship music] . . . became music that was embraced across all denominations because the music was touching people’s hearts.¹¹⁰

A report titled *Southern Baptist Congregations Today: A Survey at the Turn of the New Millennium* (2001) indicated that 11.7% of Southern Baptist churches stated that they always used praise teams in their services, 6.9% often used them, and 44.3% never did.¹¹¹ Another report based on the same data found that 51% of Southern Baptist worship services were classified as traditional, 10% contemporary, and 39% blended.¹¹²

Changes in worship style precipitated conflict in local congregations, often termed the “worship wars.” Music ministers were often caught in this battle, and many needed to either adapt or move to another position. Some had the skills to lead both praise bands and choirs, while many others did not.¹¹³ The tide began to swing

¹¹⁰ Interview of Don Cason by Monique Ingalls, in Ingalls, “Awesome in This Place,” 104.

¹¹¹ This report is summarized in Tara Dawn Christensen, “Choirs vs. Praise Teams: A Historical and Descriptive Account of Worship Practices in Large Evangelical Protestant Churches in America” (M.M.E. thesis, University of Missouri–Kansas City, 2002), 4-5.

¹¹² Phillip B. Jones, “Southern Baptist Congregations and Worshipers: Supplement to *A Field Guide to U.S. Congregations*,” Alpharetta, GA, North American Mission Board, SBC, 2002, accessed December 27, 2018, <http://www.uscongregations.org/wp-content/uploads/2014/02/who-worships-southern-baptist.pdf>.

¹¹³ Ingalls, “Awesome in this Place,” 107. In 2001, Barry Liesch, Professor of Music at Biola University, described the change in a book titled *The New Worship*:

Nothing short of a revolution in worship styles is sweeping across North America. Worship leaders, pastors, and trained musicians face new and powerful forces of change—forces that bring renewal to some churches and fear to others. No denomination or group can sidestep the hot debate between the benefits of hymns versus choruses, seeker services versus worship services, choirs versus worship teams, organs versus synthesizers, and flowing praise versus singing one song at a time. (Barry Liesch, *The New Worship: Straight Talk on Music and the Church* [Grand Rapids: Baker, 2001], 13,

throughout the 2000s. By 2004, 74% of American Protestant churches included praise and worship songs in congregational worship every Sunday.¹¹⁴ In 2008, Lifeway worship released their Lifeway Worship Project, which (according to one reviewer) contained 87 contemporary worship songs.¹¹⁵ Designed to meet the needs of both traditional and contemporary churches, it was produced both as a printed hymnal and an online resource.¹¹⁶ By 2015, 64% of Southern Baptist churches with over 1,100 attendees described their services as contemporary, 45% as modern, 15% as traditional, 56% as blended, and 68% as multi-generational.¹¹⁷

Excursus: Should the “Worship Leader” Role Exist?

While the advent of contemporary worship led by worship leaders has had a significant impact on churches, some theologians have questioned its biblical underpinnings. Scholars D. A. Carson, Daniel Block, David Peterson, and Allen Ross have all raised significant concerns about the title and the role of the worship leader in their biblical theologies of worship.¹¹⁸ Carson’s offering is the shortest, a chapter titled

quoted in Gillis, “Contemporary Practices,” 25)

¹¹⁴ Grey Matter Research and Consulting, “Study Shows Significant Increase in Contemporary and Diverse Worship Styles in Protestant Churches,” March 4, 2004, accessed January 31, 2019, http://www.greymatterresearch.com/index_files/Worship_Styles.htm.

¹¹⁵ David Toledo, “Two Roads Diverged: An Analysis and Comparison of Two Recent Hymnals for Baptist Worship,” accessed October 17, 2017, <https://davidmtoledo.com/two-roads-diverged-an-analysis-and-comparison-of-two-recent-hymnals-for-baptist-worship-250fe37d6551>.

¹¹⁶ Lifeway, “Lifeway Worship Project,” accessed October 11, 2017, http://www.lifeway.com/lwc/files/lwcf_nrel_su08_wor_lifewayworshipproject.pdf.

¹¹⁷ Charles T. Lewis, “Far and Near: Christian Worship and the Transcendent and Immanent God of Wonders” (Ph.D. diss., The Southern Baptist Theological Seminary, 2015), 59, 401.

¹¹⁸ D. A. Carson is Emeritus Professor of New Testament at Trinity Evangelical Divinity School (Deerfield, IL) and president of the Gospel Coalition. Daniel Block is Professor Emeritus of Old Testament at Wheaton College (Wheaton, IL). David Peterson is the former Principal of Oak Hill Theological College (London). Allen Ross is Professor of Divinity at Beeson Divinity School (Birmingham, AL).

“Worship Under the Word” in *Worship By the Book*, a volume he also edited. Carson provides a thorough definition of worship, pointing out that worship is not something that occurs only on Sunday morning, but is an activity meant to encompass our entire lives. If this is true, then it is even more strange to restrict “worship” to singing, when even in a worship service, there are many activities that are also part of worshiping God together.

Carson explains:

The notion of a “worship leader” who leads the “worship” part of the service before the sermon (which, then, is no part of worship!) is so bizarre, from a New Testament perspective, as to be embarrassing. Doesn’t even experience teach us that sometimes our deepest desires and heart prayers to ascribe all worth to God well up during the powerful preaching of the Word of God? I know that “worship leader” is merely a matter of semantics, a currently popular tag, but it is a popular tag that unwittingly skews people’s expectations as to what worship is. At very least, it is misleadingly restrictive.¹¹⁹

Carson indicates that not only do we use language, but language uses us.¹²⁰

This is especially true for young people who have not experienced another model of corporate worship. David Peterson states similar concerns in *Encountering God Together*, a shorter and practical counterpart to his groundbreaking biblical theology of worship, *Engaging with God*.¹²¹ He states three concerns with making song leaders “worship leaders.” First, the title implies that “worship” is synonymous with worship in song, when the whole church service and all of life are to be worship; and, secondly, it often removes

¹¹⁹ D. A. Carson, *Worship by the Book* (Grand Rapids: Zondervan, 2002), 47. Elsewhere, Carson writes,

I would abolish forever the notion of a “worship leader.” If you want to have a “song leader” who leads part of the worship, just as the preacher leads part of the worship, that’s fine. But to call the person a “worship leader” takes away the idea that by preaching, teaching, listening to and devouring the word of God, and applying it to our lives, we are somehow not worshipping God.” (Tony Payne interview with D. A. Carson, *The Briefing*, issue no. 232, Matthias Media, 2000, quoted in Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* [Wheaton, IL: Crossway, 2008], 53.)

¹²⁰ Carson, *Worship by the Book*, 47.

¹²¹ David Peterson, *Encountering God Together: Leading Worship Services That Honor God, Minister to His People, and Build His Church* (Phillipsburg, NJ: P & R, 2013); Peterson, *Engaging with God: A Biblical Theology of Worship* (Downers Grove, IL: InterVarsity, 1992).

pastors from their responsibility of leading the church's meeting. Finally, the people who replace the pastors may be theologically "immature and uninstructed."¹²² Instead, "congregational leaders ought to reclaim the title of 'worship leaders' for themselves. They should teach that the preaching of God's Word is what enables God's people to worship him acceptably, both when they gather and when they disperse."¹²³

In *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation*, Allen Ross agrees with Peterson's third concern, stating that "the serious problems that have developed in worship are largely due to the failure of the leaders or to the leaders' turning worship leadership over to those who may play an instrument but are not qualified to do all that is required."¹²⁴ Daniel Block, author of *For the Glory of God: Recovering a Biblical Theology of Worship*, objects for similar reasons:

In contrast to prevailing contemporary practice, the Scriptures never portray musicians as primary worship leaders. If anything, the New Testament calls on believers to sing to each other (Eph. 5:15–21; Col. 3:12–17). While this does not mean that musicians may not lead in worship, it does suggest that we must understand the word "worship" as much more than music, and we must stop referring to the chief musician in the church as "the worship leader."¹²⁵

Some practitioners agree with these concerns but are not confident they can overcome the cultural use of the terms "worship" and "worship leader." Bob Kauflin, Director of Sovereign Grace Music and author of the book *Worship Matters*, is sympathetic to Carson's perspective, but finds it difficult to apply. "While I agree with Dr. Carson's perspective," he says, "I don't think we have to lose the term worship leader. It succinctly communicates that our goal is to lead others in praising God. But neither

¹²² Peterson, *Encountering God Together*, 76.

¹²³ Ibid.

¹²⁴ Allen P. Ross, *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation* (Grand Rapids: Kregel, 2006), 214.

¹²⁵ Daniel I. Block, *For the Glory of God: Recovering a Biblical Theology of Worship* (Grand Rapids: Baker, 2014), 359.

should we exaggerate the significance of the phrase or attach a biblical authority to it.”¹²⁶ Matt Boswell, editor of the book *Doxology and Theology* and pastor of The Trails Church in Celina, Texas, concurs with Kauflin. “While I don’t completely disagree with [Carson’s] proposal,” he writes, “I think a title can be beneficial in understanding what a worship leader is responsible for in corporate worship.”¹²⁷ In *The Worship Pastor*, Zac Hicks takes much the same approach as Boswell and Kauflin. He believes that reduction of worship services to singing (led by a worship leader) and preaching (by a pastor) is unhelpful to the church; he argues that “every pastor should consider worship leadership part of their duty, and every worship leader should view their job as fulfilling a pastoral function.”¹²⁸ Hicks nevertheless uses the terms “worship leader” and “worship pastor” in his book because they connect best with his readership.¹²⁹

The practitioners above deal with the challenges of the term “worship leader,” not by getting rid of it, but by filling it with pastoral dignity. In some ways, the

¹²⁶ Kauflin, *Worship Matters*, 54. Kauflin additionally states, Carson makes a great point. If the individual leading the singing is the “worship” leader, it can imply we aren’t worshipping God during the rest of the meeting. But activities such as praying for others, giving financially, and studying God’s Word together are also acts of worship that bring glory to God. So I’ve started using different names for the person who leads the singing, depending on the situation. Music minister. Worship pastor. Service leader. Corporate worship leader. Lead worshiper. Or one of my favorites, the Music Guy. (Ibid., 53-54)

When Kauflin says “Carson makes a great point,” he is referring to Carson’s response to Tony Payne (Matthias Media) above. David Peterson later responded to Kauflin’s 2008 book by saying that Kauflin “helpfully outlines how to be a faithful ‘worship leader.’ However, despite his argument on pp. 53-55, I think this term is best applied to congregational leaders, not to song leaders or musical directors.” Peterson, *Encountering God*, 76.

¹²⁷ Matt Boswell, ed., *Doxology & Theology* (Nashville: B & H, 2013), 26. In the same passage Boswell similarly states,

We will operate from the understanding that the terms *worship leader*, *lead worshipper*, and *worship pastor* all communicate the same basic idea. There is intentionality behind each of these terms, and some may feel passionate about defending their title of choice (though none of them are used in Scripture). However, this conversation is largely unproductive since it deals in nuance and semantics. (Ibid., 25)

¹²⁸ Hicks, *Worship Pastor*, 18.

¹²⁹ Ibid.

theologians cited earlier start with Scripture and then work their way toward the outworking of Scripture in contemporary culture. Boswell, Hicks, and others move in the opposite direction by recognizing current realities and recommending reforms that are more closely aligned with Scripture.¹³⁰

Worship Leaders and Eldership

If the title “worship leader” is retained, should that musical leader also be a pastor/elder? Matt Boswell argues that a worship leader ought to be a pastor because he is responsible for theological diet of a large part of the service, which is essentially a teaching role.¹³¹ Boswell contends that whether or not the congregation recognizes the individual as an elder, the worship leader is a “functional elder” because he leads in public prayer and chooses the songs the church will sing. Because of this role as a functional elder, the individual should “exhibit the qualities that the New Testament expects of elders.”¹³² Boswell addresses the problem by asking churches to require

¹³⁰ Capitol Hill Baptist Church in Washington, DC, a Southern Baptist congregation pastored by Mark Dever, approaches corporate worship in a manner that seems more closely aligned with the views of Carson, Block, and Ross. Matt Merker, a pastoral assistant at the church, writes,

Plenty of churches have no designated leader of corporate worship beyond the pastor himself. My own large church in an urban area doesn’t have a “worship leader,” unless you count the volunteer who coordinates our musicians. A pastor or elder usually leads our corporate worship through words of exhortation, prayer, and instruction about the songs. (Matt Merker, “Book Review of *Worship Leaders, We Are Not Rock Stars* by Stephen Miller,” 9Marks, October 25, 2013, accessed January 31, 2019, <https://www.9marks.org/review/worship-leaders-we-are-not-rock-stars-stephen-miller/>)

See also Mark Dever, “In Praise of Low-Budget, Non-Professional Music Ministries,” 9Marks, August 23, 2016, accessed February 7, 2019, <https://www.9marks.org/article/in-praise-of-low-budget-non-professionalized-music-ministries/>. A more detailed explanation Capitol Hill Baptist’s philosophy and practice of corporate worship is found in Michael Lawrence and Mark Dever, “Blended Worship,” in *Perspectives on Christian Worship: 5 Views*, ed. J. Matthew Pinson (Nashville: B & H, 2009), 218-68. It is unknown how common their approach is in the Southern Baptist Convention, but the church has influence on others in the denomination through 9Marks (led by Dever) and Together for the Gospel conferences, for which Dever selects the congregational songs with Bob Kauflin.

¹³¹ Boswell, *Doxology and Theology*, 27. Boswell states, “From deciding the songs of the local congregation, to leading in public prayer and praise, the worship leader is a shepherd and teacher,” and “the primary role of the worship leader is a teaching role.” *Ibid.*, 24, 27.

¹³² *Ibid.*, 24-25.

certain qualifications of their leaders because of the role they play. In *The Worship Pastor*, Zac Hicks invites worship leaders to view themselves as pastors because of the responsibilities they have been given.

Each and every week you are helping people answer the question, How do I approach God? . . . You put words into people's mouths that become the language they will use to relate to God the other six days of the week. . . . You shape the beliefs of the people who gather. . . . You are looked up to as an example and a leader. . . . Ready or not, you're a pastor. . . . Please don't waffle any longer in the untruth that the pastoral work is all being done by the individuals with "pastor" in their title. You may not have that heading on your business card or online profile, but that doesn't change the fact that your work is inherently pastoral. You are a pastor.¹³³

Hicks's quick transition from the adjective "pastoral" to the office of pastor is misleading because it bypasses the character requirements, recognized appointment, and verbal teaching requirements envisioned in Titus 1 and 1 Timothy 5. He is right, however, that worship leaders will most effectively serve God's people when they think and act with a pastoral heart, whether or not they are fully cognizant of the depth of their responsibility or have been adequately prepared.

Stephen Miller, a worship pastor at Castle Hills Church in San Antonio, Texas, shares a similar view, arguing that worship leaders must see themselves as elders or deacons, or at least aspiring to these offices.¹³⁴ The experience of Caleb Holgerson, author of the self-published *Becoming a Worship Pastor*, is illustrative. Holgerson describes himself as a young pastor "who started leading worship in high school because I connected with Jesus in worship."¹³⁵ As he continued to grow in age and leadership, he realized that while he had been greatly affected by worship songs, members of his congregation were not affected in the same way. He concluded that songs themselves did not pastor people

¹³³ Hicks, *Worship Pastor*, 13-14.

¹³⁴ Stephen Miller, *Worship Leaders, We Are Not Rock Stars* (Chicago: Moody, 2013), 57-64.

¹³⁵ Caleb Holgerson, *Becoming a Worship Pastor* (n.p.: self-published, 2017), 1.

and that he had to approach all his responsibilities and interactions with people from a pastoral perspective.¹³⁶

The role of women worship leaders is tied into churches' understandings of gender roles in the church and their perception of the worship leader's role. Christians who believe that the office of pastor is open to both men and women heartily affirm women's participation as worship leaders. Lex Buckley, author of *Rise Up and Sing: Equipping the Female Worship Leader*, begins her book with the story of Miriam's victory song after the people of Israel crossed the Red Sea in Exodus 15:20-21 to show that women are encouraged to lead God's people in song.¹³⁷ She defines a worship leader as "a passionate worshipper who through their voice and instrument encourages others to worship God as they seek to worship Him themselves."¹³⁸

In churches that believe that the role of pastor/elder is restricted to men, application varies widely. While complementarians agree that Paul's prohibition of women teaching in 1 Timothy 2:11-12 applies to the church today, they disagree on what the scope of teaching is that Paul refers to. Tim Keller, co-founder of the Gospel Coalition, believes that teaching "with authority" in this passage refers to "disciplinary authority over the doctrine of someone," to be distinguished from other types of exhortation and communication.¹³⁹ This view leads him to the conclusion that "whatever a non-ruling

¹³⁶ Holgerson, *Becoming a Worship Pastor*, 2.

¹³⁷ Lex Buckley, *Rise Up and Sing: Equipping the Female Worship Leader* (Colorado Springs: David C. Cook, 2010), 22. Buckley refers to v. 21: "The word *sing* in Hebrew used here is *shiru*, which is a masculine, plural command. This means that Miriam is addressing men and women in verse 21. The natural reading of the Hebrew is that Miriam leads a group of women who become her backing vocalists (so to speak) as she leads the whole community in worship." Ibid. Buckley's book contains brief contributions from Kathryn Scott, Christy Nockels, and Beth Redman and endorsements from Matt Redman and Darlene Zschech. At the time she wrote the book, she and her husband served as worship pastors at River City Church in Jacksonville, FL.

¹³⁸ Ibid.

¹³⁹ Tim Keller, "Women in Ministry," accessed February 6, 2019, <https://www.thegospelcoalition.org/blogs/scotty-smith/titleitems/>. Writing for his church, Redeemer

elder male can do in the church, a woman can do,” including leadership roles in public worship.¹⁴⁰ In contrast, Bob Kauflin, author of *Worship Matters*, argues that worship leaders should be men if the function of the worship leader includes not only musical tasks but spiritual instruction or exhortation during a time of singing.¹⁴¹

Southern Baptists, who believe that the office of pastor is limited to men, are not uniform in their understanding of the role of women in worship leadership.¹⁴² In a 2012 study of 225 SBC churches, 10% said they would not hire a female candidate for music director at their church; another 10% said a candidate being female would be “a negative for hiring,” while 78% viewed it “neither a plus nor a negative in hiring.”¹⁴³ Some prominent churches within the SBC, such as the Austin Stone (Austin, Texas), the Village Church (Dallas-Fort Worth area, Texas), and the Summit Church (Raleigh-Durham area, North Carolina) permit women to serve as worship leaders, although some serve alongside worship pastors at their church or campus.¹⁴⁴ In an article titled “Women in

Presbyterian Church in New York City, of which he is now senior pastor emeritus, Keller argues, “Whatever a non-ruling elder male can do in the church, a woman can do. We do not believe that 1 Timothy 2:11 or 1 Corinthians 14:35-36 precludes women teaching the Bible to men or speaking publicly. To ‘teach with authority’ (1 Timothy 2:11) refers to disciplinary authority over the doctrine of someone.” Ibid.

¹⁴⁰ Keller, “Women in Ministry.”

¹⁴¹ Kauflin writes,

In Sovereign Grace churches and in this book [*Worship Matters*], the task of a worship leader includes teaching and leading the gathered church. In addition to leading music, they direct people's hearts, minds, and wills to the truths they're singing. We believe these teaching and leading roles are pastoral in nature and that Scripture reserves pastoral functions in the corporate meeting for males. For that reason, all our worship leaders are men. But women make a significant contribution to our corporate worship through singing, playing instruments, reading Scripture, writing and arranging songs, leading choirs, modeling expressive engagement, contributing through spiritual gifts, and more.” (Kauflin, *Worship Matters*, 270)

¹⁴² The Southern Baptist Convention, “The Baptist Faith and Message,” accessed February 12, 2019, <http://www.sbc.net/bfm2000/bfm2000.asp>.

¹⁴³ Donna Frenzel Chaparro, “Preferences in the Hiring of Music Leaders within Southern Baptist and United Methodist Churches in America” (D.M.A. diss., University of Southern California, 2012), 73.

¹⁴⁴ Jaleesa McCreary, “4 Ways to Develop Female Worship Leaders,” Austin Stone Worship,

Ministry,” Southern Baptists Randy Stinson and Christopher Cowan argue that practical wisdom is required to discern the nature of the leadership employed in that church.

It would depend on how that particular church understands the degree of authority that she holds over the assembled congregation and the extent to which she provides instruction. Is her position understood as one of authority over the congregation similar to a pastor/elder? Does she provide doctrinal commentary between songs or other doctrinal instruction to the choir or congregation? Does her “leading” involve the exercising of authority over others or, rather, the providing of leadership regarding timing, tempo, music, etc.? Does she direct the church to a particular song in a hymnal and invite those assembled to praise the Lord, or does she engage in more biblical exhortation like a pastor/elder?¹⁴⁵

Whether a female can serve as a worship leader must be dependent on a church’s understanding God’s purposes for gender and his guidelines for elders and non-elders in corporate worship. The SBC is united on core doctrines, but does not demand uniformity in philosophy of ministry related to women’s roles in worship leadership. Each church that joins the SBC in “friendly cooperation” is autonomous and responsible for its own affairs.¹⁴⁶ Churches must make decisions based on theological principles, their philosophy of ministry, and their practical circumstances.

accessed February 14, 2018, <https://www.austinstoneworship.com/4-ways-develop-female-worship-leaders/>; Shelley E. Johnson, “About,” accessed December 5, 2018, <https://shellyjohnson.com/about/>; Lauren Chandler, Twitter post, January 25, 2017 (5:15 a.m.), accessed December 5, 2018, <https://twitter.com/laurechandler/status/824244229367013377>; The Summit Church, “Blue Ridge Campus,” accessed February 6, 2019, <https://www.summitrdu.com/locations/blue-ridge/>. As noted in chap. 1n32, some churches use the term “worship leader” to refer to a person who musically leads a song, while in other contexts, the “worship leader” is responsible for planning and leading approximately one third of the church’s gathered worship every week. The practice in these churches may vary.

¹⁴⁵ Randy L. Stinson and Christopher W. Cowan, “Women in Ministry: Practical Application of Biblical Teaching,” *The Journal for Biblical Manhood & Womanhood* 13, no. 1 (Spring 2008): 19-20. A summary of recent discussion by complementarians on women’s roles can be found in Jonathan Leeman, “Can Women Teach Under the Authority of Elders?” 9 Marks, accessed February 6, 2019, <https://www.9marks.org/article/can-women-teach-under-the-authority-of-elders/>.

¹⁴⁶ The Southern Baptist Convention, “The Southern Baptist Convention: A Closer Look,” accessed February 6, 2019, <http://www.sbc.net/aboutus/acloserlook.asp>.

The Worship Leader's Identity: Definitions and Metaphors

What metaphors best describe the worship leader's role? Elders, for example, ought to be shepherds who guard the flock, soldiers who do not get distracted by civilian affairs, athletes who compete according to the rules, and hard-working farmers who get to enjoy their share of the crops (Acts 20:28–29; 2 Tim 2:4–6). But how should we think of this role that contains elements of church leadership as well as specific, culturally-defined musical tasks? This section will highlight some of the primary descriptors, definitions, and metaphors used in the precedent literature.

In his first address at the Symposium on Worship and the Arts at the Calvin Institute of Christian Worship in 1998, John D. Witvliet gave an address on the role of the worship leader, later published as an essay titled “Planning and Leading Worship as a Pastoral Task” in *Worship Seeking Understanding*.¹⁴⁷ In this essay, he provides four common self-identities of those who participate in worship leadership: (1) craftspeople, who shape and deliver something as art; (2) directors or coordinators, who recruit volunteers, proofread orders of service, and work with sound technicians; (3) performers, those on stage whom others watch; (4) “spiritual engineers,” those whose “creativity, personal testimony, and charismatic personality can turn an ordinary moment into a holy moment.”¹⁴⁸ Witvliet argues that each of these metaphors are inadequate for corporate worship. The first three are all inadequate because corporate worship is more than a craft, a performance, or a group of people to coordinate. The last metaphor of “spiritual engineer” loads too much responsibility on the worship leader, asking the worship leader to produce that which the only the Holy Spirit can create. Instead, those who plan and lead corporate worship must see their role as a pastoral one, acting as shepherds among

¹⁴⁷ John D. Witvliet, *Worship Seeking Understanding: Windows into Christian Practice* (Grand Rapids: Baker, 2003), 257-62.

¹⁴⁸ *Ibid.*, 259.

their people. “What the church needs most,” writes Witvliet, “is not another hymnal, a new sound system, a revised prayer book, or another set of published scripts. What the church needs most are discerning, prayerful, joyous people who treat their work as worship planners and leaders as a holy, pastoral calling.”¹⁴⁹

Kevin Navarro’s book *The Complete Worship Leader* is a revision of his D.Min. thesis completed at Fuller Theological Seminary.¹⁵⁰ A former pastor in the Evangelical Free church, Navarro argues that a worship leader must see him or herself as having four primary identities: a theologian, disciple, artist, and leader. Worship leaders must seek to know God’s purposes for worship (theologian); be saved by the grace of God and seek to obey him (disciple); appreciate beauty and create art (artist); and be leaders who model the worship of God on stage and off (leader).

Paxson Jeancake’s *The Art of Worship: Opening our Eyes to the Beauty of the Gospel* is an expansion of work he did under John Frame during his study at Reformed Theological Seminary.¹⁵¹ Reflecting Frame’s “triadic perspectivalism,” Jeancake sees gospel-centered worship in three dimensions: leadership, theology, and community. Each of these three areas are broken down into triads themselves. For Jeancake, the three primary triads in a worship leader’s role are to “think like a theologian, labor like an artist, and shepherd like a pastor.”¹⁵²

¹⁴⁹ Witvliet, *Worship Seeking Understanding*, 262.

¹⁵⁰ Kevin John Navarro, *The Complete Worship Leader* (Grand Rapids: Baker, 2001); “Becoming a Complete Worship Leader” (D.Min. thesis, Fuller Theological Seminary, 1998).

¹⁵¹ John Frame, foreword to *The Art of Worship: Opening Our Eyes to the Beauty of the Gospel* by Paxson Jeancake (Eugene, OR: Wipf & Stock, 2006), vii.

¹⁵² Jeancake, *Art of Worship*, 37-44. For Jeancake, “thinking like a theologian” includes systematic theology, biblical theology, and historical theology. “Laboring like an artist” includes musicianship (a pleasant singing voice, musical literacy, appreciation for many styles of music, and growing in one’s knowledge of Christian hymnody), crafting and leading a worship service (musical resources, Scripture and prayers, creeds and confessions, presentation skills,) writing charts, leading rehearsals, and programming special services and events. Finally, “shepherding like a pastor” includes pastoral care (caring for oneself, for one’s volunteers and team members, and one’s congregation),

Having worn the hats of a college professor, church music director, and music associate at the Calvin Institute of Christian worship, Greg Scheer wrote *Essential Worship: A Handbook for Leaders*, designed to be a primer on worship leadership that can be useful in different cultures. He writes “Worship directors typically fall into five categories”:

The *performer* is a person who lives for the stage. They shine when they’re in front of people, in the moment, and often have a larger-than-life persona that projects well from the stage. The *creator* is most excited by composing, writing, and brainstorming. The *therapist* is a people person who loves spending time on relationships and building community. The *teacher* excels at research, teaching, and mentoring. The *director* is organized and detail-oriented, able to strategize and mobilize teams to implement a plan. Of course, none of these dispositions are exclusive.¹⁵³

Several books in recent years, already mentioned above, have sought to reshape conceptions of the role. Stephen Miller’s *Worship Leaders, We are Not Rock Stars* encourages worship leaders to consider their role through categories far deeper than mere performance. Miller provides the following categories as an alternative to “rock star”: redeemed and adopted; pastors and deacons; theologians; storytellers (liturgists); evangelists; artists; and Christians. Miller emphasizes the daily discipleship of the worship leader, stating that “a worship leader is to be a person who exemplifies worship in all areas of life as an example for the church to emulate; who pursues God with everything and lives a life of holiness that worships through obedience in all things; who leads the church in an all-encompassing lifestyle of worship.”¹⁵⁴

Zac Hicks’ book *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* looks at the worship pastor’s role through sixteen lenses, all with creative titles, such as “corporate mystic,” “doxological philosopher,” “theological dietician,”

providing wise counsel, and administration.

¹⁵³ Greg Scheer, *Essential Worship: A Handbook for Leaders* (Grand Rapids: Baker, 2016), 269.

¹⁵⁴ Miller, *Worship Leaders*, 24.

“emotional shepherd,” and “liturgical architect.”¹⁵⁵ He uses these metaphors to draw attention to the importance of shepherding people’s souls.

The Six Hats of the Worship Leader, a book by Lutheran worship leader Rich Kirkpatrick, reflects the teamwork required in high-production environments today.¹⁵⁶ Depending on the gifts of the leader, the size of the church, and the gifts of those who surround the worship leader, he or she must decide which “hats” to wear, to share with others, or to give away. These roles are (1) the worship leader, who engages with the congregation, is a vocalist, and directs the flow of the service, (2) the music director, who creates arrangements, lead rehearsals, specializes in execution, (3) the tech director, who handles setup, planning, maintenance, and mixing, (4) the service producer, who manages details and flow, documents issues and decisions, and liaises between worship team and pastor, ushers, and support teams, (5) the programming director, who is a scheduler, keeper, and gatherer, and (6) the pastor, who is a shepherd, visionary, and servant. In a larger church, these “hats” can be spread among many people, but in a small church they must be worn by fewer individuals.

Steven Brooks’ *Worship Quest: An Exploration of Worship Leadership* distinguishes between four worship leadership roles: the Worship Leader, Song Leader, Worship Artist, and Worship Pastor.¹⁵⁷ An adjunct professor at Gateway Seminary, Brooks argues that differentiating between these roles can prevent misunderstanding in the hiring process and beyond. The “worship leader” is focused on leading the congregation in their worship of God through a variety of elements, including speaking and prayer, while the focus of the “song leader” is on leading the musical part of a

¹⁵⁵ Hicks, *Worship Pastor*, 9.

¹⁵⁶ Kirkpatrick, *Six Hats*.

¹⁵⁷ Steven Brooks, *Worship Quest: An Exploration of Worship Leadership* (Eugene, OR: Wipf & Stock, 2015), 109-46. Brooks earned his Doctor of Worship Studies at the Robert Webber Institute of Worship Studies and teaches as an adjunct instructor at several Christian colleges and seminaries.

worship service.¹⁵⁸ The “worship artist” is not as focused on the local church but primarily serves the “festival” setting of conferences. He or she may excel on stage at large events but not be the right fit for a local congregation.¹⁵⁹ The “worship pastor” is called to pastor and equip the congregation and the volunteers in the worship ministry.¹⁶⁰

Nelson Cowan, a Ph.D. candidate in liturgical studies at Boston University School of Theology, wrote an article for the journal *Liturgy* titled “Lay-Prophet-Priest: The Not-So-Fledgling ‘Office’ of the Worship Leader.”¹⁶¹ Though he admits to being “cheeky by suggesting a threefold office for the worship leader (a corollary to Christ’s office of Prophet, Priest, King),” he finds these three categories useful for presenting the different sides of the role.¹⁶² The worship leader is a “lay person” because many worship leaders are not ordained. He or she is “socialized and affected” by the “demographic makeup of the congregation” and “negotiates a particular ‘self’ in that community.”¹⁶³ For his definition of “prophet,” Cowan relies on sociologist Max Weber, stating that “a prophet is one whose claim is based on personal revelation and charisma, and whose power is exerted by personal gifts.”¹⁶⁴ The worship leader is a “bearer of charisma,” which is associated with God’s presence. According to Cowan, the worship leader is a

¹⁵⁸ Brooks, *Worship Quest*, 109-31.

¹⁵⁹ *Ibid.*, 132-39.

¹⁶⁰ *Ibid.*, 140-46.

¹⁶¹ Nelson Cowan, “Lay-Prophet-Priest: The Not-So-Fledgling ‘Office’ of the Worship Leader,” *Liturgy* 32, no. 1 (2017): 24-31.

¹⁶² *Ibid.*, 25.

¹⁶³ *Ibid.*, 26-27.

¹⁶⁴ *Ibid.*, 27.

“priest” because he or she leads the community through a liturgy and disseminates doctrine through the songs chosen and the words spoken.¹⁶⁵

Some of the taxonomies found in the books above are compared in table 1.¹⁶⁶ Two observations can be made from this table. First, nearly all of these descriptions of worship leader highlight the public leadership of corporate worship and the artistic nature of the role. Second, some emphasize pastoring the congregation, while others highlight the pastoral care of volunteers in the church’s music ministry.¹⁶⁷

¹⁶⁵ Cowan, “Lay-Prophet-Priest,” 28-29.

¹⁶⁶ In table 1, Navarro, Jeancake, Miller, Hicks, and Cowan present these roles as components of an overall job description and encourage worship leaders to grow in all of them. Witvliet, Kirkpatrick, Brooks, and Scheer suggest that worship leaders must choose among the roles they respectively describe.

¹⁶⁷ One other observation, which is not entirely evident from the table, is that “engaging public leadership” is treated both positively and negatively in the literature. Rich Kirkpatrick, Steven Brooks, Zac Hicks, and Nelson all approach it positively, while Witvliet and Miller warn against manipulation and showmanship. Witvliet says leaders should not act like “spiritual engineers” who attempt to create holy moments through “creativity, personal testimony, and charismatic personality”; instead, they should seek to be pastoral and acknowledge God’s sovereignty over human hearts. Witvliet, *Worship Seeking Understanding*, 259-60. Miller’s book makes his position clear in through its title: *Worship Leaders, We Are Not Rock Stars*. Scheer’s description of “the performer” is matter-of-fact, without clear positive or negative overtones.

Table 1. Taxonomies of the worship leader role

Topic	Witvliet 1998	Navarro 2001	Jeancake 2006	Miller 2013	Kirk- patrick 2014	Brooks 2015	Hicks 2016	Scheer 2016	Cowan 2017
Personal Faith		Disciple		Christian, Redeemed & Adopted					Lay
Theology		Theo- logian	Theo- logian	Theo- logian			Doxological Philosopher, Theological Dietician		Priest
Liturgy				Storyteller (Liturgist)		Wor- ship Leader	Curator, Prayer Leader, Liturgical Architect, Tour Guide		
Art	Crafts- person	Artist	Artist	Artist	Music Director	Wor- ship Artist		Creat- or	
Pastor (corpor- ate)	Pastoral		Pastor	Pastor	Pastor		Church Lover, Disciple Maker, Watchful Prophet, Caregiver, Mortician, Emotional Shepherd, Tour Guide		
Pastor of Volun- teers						Wor- ship Pastor	Artist Chaplain	Ther- apist	
Engaging Public Leader- ship	Per- former, Spiritual Engineer			Rock Star	Worship Leader	Song Leader	Corporate Mystic	Per- former	Pro- phet
Directing/ Coor- dinating	Director/ Coordi- nator				Program- ming Director, Service Producer			Direct- or	
Evangelism				Evangelist			Missionary		
Other					Tech Director		War General	Teach- er	

Conclusion

Chapter 2 has surveyed the historical development of musical leadership in the Southern Baptist Convention. It has additionally addressed questions that have been raised about the function and role of the worship leader in the local church and provided a taxonomy of applicable metaphors. The next chapter will continue to survey the precedent literature by providing an overview of dissertations and theses that have been written on the topic. It will also offer a systematic view of the KSAOs that emerge from the literature.

CHAPTER 3

PRECEDENT LITERATURE: PART 2, CHARACTERISTICS OF EFFECTIVE WORSHIP LEADERS

This chapter surveys research that addresses the specific knowledge, skills, abilities, and other characteristics required of worship leaders. Divided into two sections, it first provides a chronological overview of dissertations and theses on worship leader characteristics and training. These works include Delphi studies, survey projects, and qualitative interview-based research, and represent populations including Southern Baptists, United Methodists, Korean American churches, and other church groups. Some studies are focused primarily on churches, while others address the training occurring in colleges and seminaries for church musicians.

The second section of this chapter reviews similar literature, but approaches it topically. Rather than providing a chronological survey of the corpus (similar to an Old Testament or New Testament survey), the second section provides topical perspective of the same material (akin to systematic theology). Major headings in this section include the worship leader's personal devotion to God, love for others, leadership abilities, and musical skills. It provides a systematic summary against which the present study can be compared. The chapter concludes with a brief statement of the relationship of the present study to the literature.

The Characteristics of the Worship Leader: Literature Review of Dissertations and Theses, 1980-Present

Donald Bearden's work "Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development" was written in 1980 and

focused exclusively on Southern Baptists.¹ Bearden conducted three “goal analysis conferences” with ministers of music from three different areas (urban, large town, and small town), interviewed forty ministers of music from twelve states, and conducted an “anthropological field study” of one minister of music for twenty-seven months.² Bearden then conducted a survey in which SBC ministers of music, denominational leaders, and professors were asked to rate 106 competency statements about a minister of music’s job. He found that the primary functions of a music minister were “music education, leadership, and program administration,” and that “personal musical performance is desired, but of secondary importance.”³ The non-musical competency statements that emerged in Bearden’s study included “communications and human relations, a concept of a spiritual ministry through music, general worship planning and leadership, and an educational and psychological background.”⁴ Bearden also found that seminary educators gave far higher ratings to topics such as music theory, music history, and tradition than music ministers did.⁵

In his D.Min. thesis at Liberty University, Don Wesley Tuttle surveyed alumni and current students of Liberty University and Liberty Baptist Theological Seminary to identify what they believed were essential elements of a worship studies program. In this study, conducted in 1999, respondents ranked thirty-three elements, covering topics ranging from Old Testament worship to MIDI/Computer use. The highest rated topics in

¹ Donald Roland Bearden, “Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development” (Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980). The competencies identified by Bearden and other authors in this section are presented in appendix 7.

² Ibid., 53-66, 68, 81-112.

³ Ibid., ix.

⁴ Ibid., x.

⁵ Ibid.

Tuttle's survey were "blended worship," "relationship of worship leader with pastor," "role of music/arts in worship," "principles of leadership," and "relationship of worship leader with congregation," while the lowest-rated topics were "age-graded choirs," "song writing" and "liturgical worship."⁶ Using the results, Tuttle proposed the following learning outcomes for worship studies programs:

[1] *knowledge* and understanding of biblical worship to effectively lead a congregation in a meaningful worship experience . . . [2] the *skills* necessary to plan, organize, and develop an effective worship program, as well as to conduct the training and rehearsal of the worship team . . . [3] practical *experience* in leading worship in a variety of settings . . . [4] *exposure* to the latest in worship resources, techniques, methods, and models for contemporary worship . . . [5] committed to *lifelong development* as a worshiper and worship leader.⁷

Margaret Brady, Director of Music at Church of the Redeemer in Elgin, Illinois, wrote a 2002 Ed.D. thesis at Northern Illinois University titled "An Investigation of the use of Contemporary Congregational Music in Undergraduate Sacred Music Programs."⁸ Brady studied sixty-seven sacred music programs at schools associated with the Council for Christian Colleges and Universities (CCCCU). In the first portion of her study, she created a list of twenty-one "course elements" found in the sacred music program requirements in the 2001 NASM Handbook. Analyzing the program and course descriptions for the presence of these course elements, she found that "voice, piano, choir, and conducting" were present in 100% of programs, whereas guitar, arranging for contemporary ensembles, and playing from charts had lower inclusion in programs.⁹ Brady then surveyed professors in these programs, asking them to rate course elements

⁶ Don Wesley Tuttle, "A Strategy for Identifying the Necessary Elements of a Worship Studies Program" (D.Min. thesis, Liberty Baptist Theological Seminary, 1999), 99-108.

⁷ Ibid., 127-30. The original was written in all italics, with underlined words where the words are now italicized.

⁸ Margaret M. Brady, "An Investigation of the Use of Contemporary Congregational Music in Undergraduate Sacred Music Programs (Ed.D. thesis, Northern Illinois University, 2002).

⁹ Ibid., 73, 95.

according to each element's current level of inclusion in the curriculum as well as the level of inclusion the professors desired it to have in the future.¹⁰ The course elements that had the greatest difference between "current inclusion" and "desired inclusion" were "arranging music for contemporary ensemble (keyboard, guitar, bass, drums)," "improvisation," and "contemporary congregational music ensemble (keyboards, guitar, bass, drums)," indicating that professors believed these elements needed to increase in the curricula.

William DeSanto, chair of the department of music at the University of Valley Forge, wrote a 2005 D.M.A. thesis at the University of Oklahoma analyzing undergraduate sacred music curricula in NASM-accredited schools.¹¹ As a part of the study, DeSanto surveyed undergraduate sacred music faculty in 73% of the institutions utilized in the research, asking them to rate both the importance and current emphasis of various curricular elements. The topics "rated as most important included music theory, aural skills, applied voice, choral conducting, choral ensemble, and hymnology/congregational song," while the topics that received the greatest curricular emphasis were "applied voice, choral ensemble, organ literature, music theory, aural skills, and senior recital."¹² Approximately one-third of respondents indicated that they believed additional music styles, including popular music, should be included in the curriculum so long as they did not displace the traditional curriculum.¹³ Items with the greatest difference between reported emphasis and perceived importance were

¹⁰ Brady, "An Investigation of the Use of Contemporary Congregational Music," 144.

¹¹ William F. DeSanto, "An Analysis of Undergraduate Sacred Music Curriculum Content in Colleges and Universities Accredited by the National Association of Schools of Music" (D.M.A. thesis, University of Oklahoma, 2005), xiii.

¹² Ibid., xiv. The course topics DeSanto discovered in his study can be found in appendix 7.

¹³ Ibid., xiv.

“interpersonal/people skills,” “children’s choral methods and materials,” “arranging for contemporary worship band,” and “playing by ear.”¹⁴

Sang Il Lee completed his dissertation “A Study of Full-Time Ministers of Music and Their Senior Pastors in Korean Immigrant Churches in the United States” in 2008 at Southwestern Baptist Theological Seminary.¹⁵ Lee surveyed thirty-nine full-time ministers of music and thirty-five senior pastors in Korean immigrant churches in the United States. He reported that the top-ranked qualifications for candidates are a “sense of calling,” followed by “faith” and “character.”¹⁶ The music ministers who led praise team–based congregational worship indicated that “skill in leading congregational singing” was the most important musical ability, while those in choir-based settings ranked “theoretical knowledge” first, followed by conducting skill.¹⁷

Allen Hendricks completed his D.Min. at Liberty Baptist Theological Seminary in 2012 with a thesis focused on the creation of a worship degree program at Charleston Southern University, a Southern Baptist institution. Hendricks examined the core elements of worship degree programs at twelve evangelical colleges and universities.¹⁸ Comparing these programs with traditional sacred music degrees, he found that many worship programs required a senior worship project rather than a senior recital, provided training in worship-related technology, and emphasized internship experiences.¹⁹ He also

¹⁴ DeSanto, “An Analysis of Undergraduate Sacred Music Curriculum,” 143.

¹⁵ Sang Il Lee, “A Study of Full-Time Ministers of Music and Their Senior Pastors in Korean Immigrant Churches in the United States” (Ph.D. diss., Southwestern Baptist Theological Seminary, 2008).

¹⁶ Ibid., 86.

¹⁷ Ibid., 86-87.

¹⁸ Allen Sherman Hendricks, “A Renewed Approach to Undergraduate Worship Leader Education” (D.Min. thesis, Liberty Theological Seminary, 2012), 12-13.

¹⁹ Ibid., 70-113, 117.

conducted a survey of ten lead pastors and ten “worship leader teams” on “abilities and training” for worship leaders being considered for ministerial staff positions.²⁰ The topics ranked highest by both pastors and worship leaders were “theology of worship,” “general musicianship,” “biblical worship,” and “biblical foundations of faith.”

Donna Frenzel Chaparro’s 2012 dissertation, “Preferences in the Hiring of Music Leaders within Southern Baptist and United Methodist Churches in America,” provides recent demographic information regarding Southern Baptist worship leaders.²¹ Chaparro surveyed 428 “hiring officers” within churches (225 Southern Baptists and 203 United Methodists). Chaparro examined their hiring preferences related to “non-musical, demographic qualities,” such as “gender, race, religion, sexual orientation, etc.”²² SBC respondents “indicated an overall preference for hiring American citizens, males, persons between the ages of 20–49, those who were from their state or general locale, married, or of a race that was represented in their congregation.”²³ Almost all Baptists and a third of Methodists indicated that a gay or lesbian candidate would be excluded from hiring.²⁴ The responsibilities rated the highest for Southern Baptist musicians were “selecting music,” “leading congregational singing,” “scheduling special music,” and “conducting a choir.”²⁵

Leslie Gillis, a clinical faculty member at Reinhardt University in Waleska,

²⁰ Hendricks, “A Renewed Approach,” 63. It is not clear how Hendricks selected these churches, except that the criterion was that their weekly attendance was five hundred or more.

²¹ Donna Frenzel Chaparro, “Preferences in the Hiring of Music Leaders within Southern Baptist and United Methodist Churches in America” (D.M.A. diss., University of Southern California, 2012), 55-83.

²² Ibid., ix, 5, 43.

²³ Ibid., ix.

²⁴ Ibid., 101.

²⁵ Ibid., 64.

Georgia, examined the educational principles involved in music ministries at Southern Baptist churches. “Contemporary Practices in Southern Baptist Church Music: A Collective Case Study of Worship, Ministry Design, and Music Education” explored the adaptation required of church musicians who transition from “traditional” church music to modern worship music.²⁶ A long-time high school choir director, Gillis compared the methodologies used in popular music education in schools with the learning processes of musicians in SBC churches. Her 734-page study provides an analysis of the music ministry in seven SBC churches in Hartford County, Georgia, including the structure of the music ministry and “how the skills necessary for nontraditional music ministry have been developed.”²⁷ Her work additionally describes the responsibilities of music ministers, the skills required of musicians, and elements involved in worship planning.²⁸ Some of her summaries can be viewed in appendix 7.

Michael Plank, an adjunct professor at Point University in West Point, Georgia, completed his 2016 D.Min. at Biola University on “The Relationship between the Discipleship of the Worship Leader and the Effectiveness of the Worship Leader in the Local Congregation.”²⁹ Plank examined the importance of the worship leader’s personal discipleship to his leadership role by interviewing thirty-five worship leaders and senior pastors from a variety of denominations, generating 223 pages of transcript that Plank coded in NVivo software. The conclusion of the study was that the person who is intentional in “personal, communal, and missional disciplines” will be more effective in

²⁶ Leslie Myers Gillis, “Contemporary Practices in Southern Baptist Church Music: A Collective Case Study of Worship, Ministry Design and Music Education” (Ph.D. diss., Boston University, 2013).

²⁷ Ibid., vi.

²⁸ Ibid., 177, 545-46, 549.

²⁹ Michael S. Plank, “The Relationship between the Discipleship and the Effectiveness of the Worship Leader in the Local Congregation” (D.Min. project, Biola University, 2016).

leading public worship. Additionally, Plank's analysis of course descriptions in thirty-six accredited undergraduate and graduate schools led him to conclude that colleges and seminaries do not emphasize discipleship to the degree necessary for the training of effective worship leaders.³⁰

Randall Sheeks, assistant professor of music at Lee University in Cleveland, Tennessee, wrote his 2016 D.M.A. thesis on "Skills Necessary for Evangelical Church Music Ministry: A Comparative Study of Perceptions by Selected University Programs and Church Leaders."³¹ Sheeks examined nine of the twelve largest NASM-accredited undergraduate church music programs in the United States, analyzing the number of credit hours required in different content areas within worship programs. Sheeks then surveyed professors at those institutions as well as 129 pastors and worship leaders about skills important for music ministry.³² His survey addressed thirty-five topics related to "musical skills, worship and Biblical training, technological/organizational/leadership skills, and relational skills."³³ Sheeks found that

Both groups prioritized the study of the biblical mandate for the use of music in worship. The groups differed in perceptions of the importance of training in music theory. The universities valued foundational music theory and applied lessons while the church leaders emphasized the need for training in contemporary theory and application. The pastors and church leaders placed integrity and a growing relationship with Christ as a primary concern.³⁴

The highest rated skills indicated by pastors/ministers of music were

³⁰ Plank, "The Relationship between the Discipleship and the Effectiveness of the Worship Leader," 247.

³¹ Randall L. Sheeks, "Skills Necessary for Evangelical Church Music Ministry: A Comparative Study of Perceptions by Selected University Programs and Church Leaders" (D.M.A. thesis, New Orleans Baptist Theological Seminary, 2016).

³² Ibid., 29.

³³ Ibid., 35.

³⁴ Ibid., abstract.

“integrity,” “teamwork,” “leading ministry teams,” and communication.” The highest rated skills by professors were “foundational music theory,” “leading ministry teams,” and “worship planning/design.” Sheeks’ literature review caused him to conclude that “American church music has always been a moving target, adapting to the needs of culture.”³⁵

In 2017, Han G. Oh, Magnification Pastor at NewStory Church in Los Angeles, California, wrote his Ph.D. dissertation at Dallas Baptist University on “Worship Leadership in the Second-Generation Korean American Baptist Congregation.”³⁶ Oh conducted a four-round Delphi study of fourteen worship pastors and “senior pastors with worship leading experience” within the Korean Baptist English Ministers Fellowship.³⁷ The panel identified “94 ideal traits and abilities,” seventy-six of which reached consensus, the majority of which were non-musical.³⁸ The non-musical nature of the results pointed to the need for worship leaders to receive mentoring or training from pastors or other worship leaders.³⁹ The most highly ranked traits with a “100% consensus level” were “sense of calling to build up the church,” “leading congregation with the flow and content of the songs,” “team player,” “reverence in worship to God,” “love for God,” “respect for the person who is responsible for the church,” “servanthood,” “personal spiritual depth and maturity,” “desire to worship the Lord,” and “love for God’s people.”⁴⁰ Interestingly, traits and abilities that did not reach

³⁵ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 27.

³⁶ Han G. Oh, “Worship Leadership in the Second-Generation Korean American Baptist Congregation” (Ph.D. diss., Dallas Baptist University, 2017).

³⁷ Ibid., iii.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid., 98. These traits each had a mean of 4.86 or greater on a 5-point scale.

consensus included the “ability to write original worship songs,” the “ability to produce albums with the worship team,” “teaching ability (not just about worship),” “visionary,” “charisma,” and “creativity in planning the worship service.”⁴¹

Table 2 below summarizes the works mentioned above in chronological order, including the source of the list of topics, characteristics or competencies in each work.

Table 2. Worship leader characteristics in related precedent literature

Author	Year Published	Population	Topics, Characteristics, or Competencies	Author’s Source Of Topics, Characteristics or Competencies
Bearden	1980	Southern Baptist Music Ministers	106 competency statements	Bearden fashioned the competency statements based on (1) precedent literature (2) three goal analysis conferences he conducted (3) job analysis interviews of 40 ministers of music (4) in-depth field study.
Tuttle	1999	118 Liberty University Alumni (54 pastors, 27 worship leaders/ministers of music, 27 youth ministers)	33 characteristics	8 evangelical leaders discussed the topic. Tuttle recorded the discussion and fashioned the survey.
Brady	2002	CCCU schools that offer undergraduate degrees in sacred music (67 total)	21 Course elements from NASM Handbook	Brady created a list of 21 course elements based on the sacred music program description in the NASM handbook and then examined course catalogs for the presence of these elements.
DeSanto	2005	Church music curricula at 70 NASM institutions and a survey of professors of sacred music at those institutions	83 course topics	DeSanto studied church music curricula at 70 NASM institutions and sorted the course topics he found.
Lee	2008	39 full-time ministers of music and 35 senior pastors in Korean immigrant churches	5 roles of a minister of music and 6 musical responsibilities	Lee created the survey himself.

⁴¹ Oh, “Worship Leadership,” 207-8. The traits and abilities that reached consensus are presented in appendix 7.

Table 2 continued

Hendricks	2012	Ten worship leaders and nine senior pastors in churches with 500 or more	25 areas of study for a church music curriculum	Not specified. This is a survey Hendricks constructed.
Chaparro	2012	428 Southern Baptist and United Methodist pastors or other "hiring officers" within churches	22 "Duties of music leaders"	Not specified. This is a survey Chaparro constructed.
Gillis	2013	7 SBC churches in Hartford County, GA who had transitioned from a "traditional Baptist worship style" to a more contemporary style	20 "musician skills," 15 "reported worship planning elements," and 23 "music minister leadership and responsibilities."	Not specified. It appears that Gillis created these lists, and then used them to compare activities at the 7 churches.
Plank	2016	35 Protestant, evangelical worship leaders and pastors selected through a snowball method, beginning with recommendations from members of the American Christian Church Music Educators Association and the North American Christian Convention	25 characteristics and 70+ "node summary themes"	Interviews of 35 worship leaders and pastors from 20 congregations.
Sheeks	2016	Leaders of 9 of the 12 largest church music programs in NASM	35 course topics	Sheeks created the survey himself, based on DeSanto and Hendricks.
Oh	2017	14 Church leaders with experience in worship in the Korean Baptist English Ministers Fellowship	76 "ideal traits and abilities"	4-round Delphi survey.

The Characteristics of the Worship Leader: A Systematic Summary

The first section of this chapter has provided a survey of dissertations and theses written on worship leader characteristics since 1980. The latter section of the chapter will employ a systematic, or topical, approach to both the literature already surveyed and other resources. It is included for several purposes: (1) to provide a taxonomy against which the results of this study can be compared, (2) to summarize

perspectives on each of the characteristics found in the literature, and (3) to demonstrate the breadth of literature on the topic. For readability, the sources of various statistics and rankings will be found in the footnotes.

The Worship Leader's Heart

The worship leader's heart is critically important to his role. As Proverbs 4:23 warns, "Keep your heart with all vigilance, for from it flow the springs of life." Bob Kauflin writes that this internal challenge is far greater than any external one.

What's the greatest challenge you face as a worship leader? You might think it's deciding which songs to sing, getting along with your pastor, receiving feedback from church members, or leading a team of unorganized, independent musicians. Nope. Your greatest challenge is what you yourself bring to the platform each and every Sunday. Your heart.⁴²

While not all dissertations included heart attitudes in their rankings of characteristics, those that did rated them most highly. All of the Southern Baptist musicians in Leslie Gillis's 2013 study indicated that "the internal preparation of the heart is the greatest priority in worship preparation, superseding any outward expressions that worship can take."⁴³ In a 2016 study, the only qualities of worship leaders that received 100% consensus and unanimous ratings were all related to heart and character: "integrity," "devotion to God," "humility," "born again," and "daily personal devotional habit."⁴⁴

Personal devotions are of critical importance to the worship leader's relationship with God. Dan Wilt, author of *The Essentials in Worship Training Manual* and founder of the website Worshiptraining.com, states that a worship leader must know "the skill of secret-placing."⁴⁵ Just as David worshipped God in "the secret place" of

⁴² Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway, 2008), 21.

⁴³ Gillis, "Contemporary Practices," 509.

⁴⁴ Oh, "Worship Leadership," 97.

⁴⁵ Dan Wilt, *The Essentials in Worship Training Manual: A Complete Worship Leader*

private devotion and his psalms spilled over into the public worship of Israel, so too worship leaders should spend time alone with God and let their private experience overflow into their leadership of the congregation. In *Worship Leaders, We Are Not Rock Stars*, Stephen Miller counsels worship leaders that they cannot turn prayer and Bible reading into “handy tools from which to draw [their] latest song or sermon.” They should worship God in private because they are devoted to him, love him, and want to serve him, rather than using private devotions as a mere means to some other end.⁴⁶

Some books written for worship leaders discuss heart attitudes at the beginning of the book as a prerequisite for everything that follows; the authors of four books offer a self-disclosure of their sinful attitudes to help worship leaders examine their own. Bob Kauflin shares a story that shows how God brought him face-to-face with his own pride, so that he could lead with humble gratefulness for the gospel.⁴⁷ Kurtis Parks, former Worship Director at National Community Church in Washington, DC, opens his book with a story about his dream of being on American Idol, and Miller tells how God convicted him of loving the fame from being a traveling worship leader rather than loving his local church.⁴⁸ Zac Hicks describes his pride in writing “the book” for worship leaders.⁴⁹

Training Experience (Franklin, TN: Wild Pear Creative, 2013), 35. A “set” refers to a group of worship songs sung consecutively.

⁴⁶ Stephen Miller, “The Worship Leader and His Heart,” in *Doxology and Theology*, ed. Matt Boswell (Nashville: B & H, 2013), 98. Similarly, Andy Park writes, I’ve learned through the years that becoming a worship leader involves far more than developing a set of skills—it’s all about developing a life in God. First and foremost, it’s about loving God. The fire of worship, which is stoked by love for God, requires constant rekindling through a lifetime. Worship is also about loving your family, the church, and it’s about serving the poor. (Andy Park, *To Know You More: Cultivating the Heart of the Worship Leader* [Downers Grove, IL: IVP, 2004], 13)

⁴⁷ Kauflin, *Worship Matters*, 22-26.

⁴⁸ Kurtis Parks, *Sound Check: How Worship Teams Can Pursue Authenticity, Excellence, and Purpose* (Colorado Springs: David C. Cook, 2016), 25-29; Stephen Miller, *Worship Leaders: We Are Not Rock Stars* (Chicago: Moody, 2013), 44-47.

⁴⁹ Zac Hicks offers a confession of his regret for the “many moments of self-righteous pride [that] have welled up within me about what a successful worship pastor I must be to ‘write the book’” on

Character and integrity in ministry are of the utmost importance. In a 2016 study, evangelical pastors and music ministers ranked “integrity” as the most important of thirty-five areas for music ministers.⁵⁰ In a 2012 study, when Southern Baptist church leaders were asked an open-ended question regarding the essential qualities of worship leaders, roughly one-third of the responses from respondents were about character.⁵¹ In the interviews Michael Plank conducted for his 2016 doctoral project on the discipleship of evangelical worship leaders, he found that “the word ‘authentic’ was stated as a necessary adjective more than any other”; interviewees “indicated that congruency between the life lived off the stage and what was presented on stage was essential, and potentially damaging if it was not.”⁵² Poor singing or conducting is not the greatest potential danger to a worship leader or worship pastor’s ministry, but moral failure or the inability to get along with other people.

Interpersonal Skills

Interpersonal skills are critical for effectiveness in ministry. When Michael Plank analyzed interview responses on the qualities of effective worship leaders, especially related to hiring, approximately half of the themes consisted of relational elements.⁵³ These personal qualities included humility, teachability, chemistry with others, flexibility,

worship leading. Hicks, *Worship Pastor*, 20. He helpfully ends his book with a conclusion titled “The Worship Pastor as Failure,” pointing readers to the only perfect man, Jesus Christ. Zac Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Grand Rapids: Zondervan, 2016), 193-98.

⁵⁰ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 98.

⁵¹ Chaparro, “Preferences in the Hiring of Music Leaders,” 65.

⁵² Plank, “The Relationship between the Discipleship and the Effectiveness,” 226. This authenticity included “living an individual life of worship,” “vulnerability” with others, “the way he/she disciples family,” and “congruence between life on stage and off.” Ibid., 231-32.

⁵³ Plank’s summary can be found in appendix 7.

servant-heartedness, approachability, trustworthiness, and being a team player.⁵⁴ In a separate 2016 study, teamwork and communication skills were both marked as either “very important” or “important” by 100% of respondents.⁵⁵

The relationship of the worship leader with the senior pastor receives special attention in the literature. Kurtis Parks says, “I’ve chatted with and befriended dozens, maybe hundreds, of worship leaders over my last fifteen years in ministry. One thing I consistently hear in my conversations with other worship leaders is that a disconnect exists in their relationship with their lead pastor.”⁵⁶ Zac Hicks states that the worship leader’s relationship with the senior pastor often “makes or breaks an effective ministry.”⁵⁷ In addition to his relationship with the senior pastor, the worship leader must work at maintaining strong relationships with God, family, staff members, worship ministry volunteers, and the congregation. The worship leader’s relationships are described in a variety of groupings throughout the literature.⁵⁸

⁵⁴ Plank, “The Relationship between the Discipleship and the Effectiveness,” 234-35.

⁵⁵ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 91. Similarly, in Han Oh’s study, at least twelve of the seventy-six characteristics dealt with interpersonal relationships. Oh, “Worship Leadership,” 209-14.

⁵⁶ Parks, *Sound Check*, 93.

⁵⁷ Hicks, *Worship Pastor*, 19. This theme is similarly covered in Bob Kauflin’s chapter, “Your Pastor,” in *Worship Matters*, 241-48; and Andi Rozier’s chapter, “The Worship Leader and His Pastor,” in Boswell, *Doxology and Theology*, 161-72.

⁵⁸ In *The Essentials in Worship Training Manual*, Wilt mentions four relationships: God, family, pastor, and extended team members. Wilt, *Essentials in Worship*, 59-63. Plank highlights the relationship between the worship leader and the senior pastor, the worship leader’s discipleship of the worship team, the leader’s involvement in the larger church family, and outside of the congregation in the community. Plank, “The Relationship between the Discipleship and the Effectiveness,” 227-28. In *Essential Worship: A Handbook for Leaders*, Greg Scheer has chapters on the culture, congregation, worship leaders, pastors, self, and mentoring others. Greg Scheer, *Essential Worship: A Handbook for Leaders* (Grand Rapids: Baker, 2016), 239-78. Kauflin lists relationships in three groups: your church, your team, your pastor. Kauflin, *Worship Matters*, chaps. 29-31.

Mentoring

Worship leaders are also encouraged to mentor future leaders. Rich Kirkpatrick, author of *The Six Hats of the Worship Leader*, argues that “developing people . . . is what spiritual leadership is about.”⁵⁹ Aaron Keyes, a recording artist with Integrity Music, established a five-month training school for worship leaders that puts the focus not only on musicianship and leadership but also on discipleship.⁶⁰ Keyes led this school from his home and let his students live in his basement; he argues that the Great Commission calls all of us, not just missionaries and pastors, to make disciples of Christ in our varied roles.⁶¹ Jamie Harvill, author of the song “Ancient of Days,” wrote *The Worship Foundry* to be a tool that an experienced worship leader could use to train a younger one. He says that his desire for his book is that readers will mentor others and leave a legacy through the teaching and care they extend to another person.⁶² Harvill’s advice for building a worship ministry includes not just performance but building teams of volunteers.⁶³ Greg Scheer closes *Essential Worship* by encouraging worship leaders to invest deeply in a few people. Mentors don’t need to show their trainees “the definitive way to oversee a worship ministry, or the best way,” but simply the way they themselves do it.⁶⁴ Mentees can then decide whether to accept, modify or reject the model provided, but they at least have a starting point.⁶⁵

⁵⁹ Rich Kirkpatrick, *The Six Hats of the Worship Leader* (self-published, 2014), 28-29.

⁶⁰ Aaron Keyes, “The Worship Leader and Disciple-Making,” in Boswell, *Doxology and Theology*, 149-60.

⁶¹ Ibid., 158.

⁶² Jamie Harvill, *Worship Foundry: Shaping a New Generation of Worship Leaders* (Bloomington, IN: Westbow Press, 2013), ix.

⁶³ Ibid., 51-56.

⁶⁴ Scheer, *Essential Worship*, 276.

⁶⁵ Ibid.

Planning Corporate Worship

Wise planning of corporate worship is one of the most significant responsibilities of those charged with leading it. In a 2012 study, “selecting music” was the mostly highly ranked duty of SBC worship leaders; in another 2012 study, lead pastors gave “planning worship” the second-highest ranking as the most important area of study for worship leaders.⁶⁶ In a 2016 study, “worship planning and design” was marked as “very important” by 81% of respondents and “important” by 18%.⁶⁷

Many worship leaders begin their journey singing and playing an instrument but only later realize the incredible significance of planning the church’s corporate gathering. Bruce Benedict, chaplain of Worship Arts at Hope College in Holland, Michigan, shares his experience:

I was a worship leader for a number of years before I came to the shocking realization that I was part of a team of leaders actively and consciously placing words in people’s mouths (and hearts and minds), animating their bodies, and designing a gathering space for them to gather and become the people of God the Father, the Son, and Spirit. We were not just playing church, or rehearsing Christian spirituality; we were participating as characters in the greatest story ever unfolded in human history. We were the liturgical leaders responsible for expressing the heart of our congregation. And since that day, since the day I realized the gravity of my calling, I have never stopped being utterly terrified to lead God’s people before His throne.⁶⁸

Approaches to planning corporate worship are many and varied. Some worship leaders plan alone, while others plan in conjunction with others.⁶⁹ Some primarily plan a “worship set,” a group of songs sung consecutively, while others plan the church meeting more comprehensively; popular structures include the “four-fold” order, “gospel-shaped”

⁶⁶ Chaparro, “Preferences in the Hiring of Music Leaders,” 64; Hendricks, “A Renewed Approach,” 73-75. “Planning worship” was tied with “Biblical worship.”

⁶⁷ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 89.

⁶⁸ Bruce Benedict, “The Worship Leader and Liturgy,” in Boswell, *Doxology and Theology*, 122.

⁶⁹ Norma deWaal Malefyt and Howard Vanderwell provide many practical suggestions for worship planning with others in *Designing Worship Together: Models and Strategies for Worship Planning* (Herndon, VA: The Alban Institute, 2005).

liturgy, and thematic service structure.⁷⁰ As described earlier in this chapter, authors have employed a variety of analogies to describe the worship leaders who do this work.

Worship leaders are liturgical architects who design structures that are not only aesthetically pleasing but are built to last.⁷¹ They are also like museum curators who choose which pieces to include in the “art gallery” each week.⁷² The structure used in corporate worship and the activities we engage within it are formational, shaping the hearts of congregants week after week.⁷³

Theological Understanding

Theology is critical to the worship leader’s role, for the worship leader must have an accurate understanding of God and the Scriptures, and lead corporate worship in a way that reflects that understanding. In two recent studies, pastors and worship leaders rated a “theology of worship” or “biblical theology of worship” as critically important.⁷⁴

⁷⁰ The “worship set” is reflected in Park, *To Know You More*, 158-70; Wilt, *Essentials in Worship*, 35. The four-fold order is reflected in Constance M. Cherry, *The Worship Architect* (Grand Rapids: Baker, 2010); Robert Webber, *Planning Blended Worship: The Creative Mixture of Old and New* (Nashville: Abingdon, 1998). Proponents of the use of a “gospel shape” in corporate worship include Bryan Chapell, *Christ-Centered Worship: Letting the Gospel Shape our Practice* (Grand Rapids: Baker, 2009); and Robbie Fox Castleman, *Story-Shaped Worship: Following Patterns from the Bible and History* (Downers Grove, IL: InterVarsity, 2013). Other useful works promoting a similar structure include Mike Cospers, *Rhythms of Grace* (Wheaton, IL: Crossway, 2013); Richard Scott Connell, “The Impact of Gospel Content on the Shape of Corporate Worship in Select Baptist Churches in North America Circa 1650-1910” (Ph.D. diss., The Southern Baptist Theological Seminary, 2015); *The Worship Sourcebook*, 2nd ed. (Grand Rapids: Calvin Institute of Christian Worship, Faith Alive Christian Resources, and Baker Books, 2013). The thematic approach is explored in Brandon D. Hays, “Reinforcing the Big Idea of the Text through Song Choice and Placement” (D.Min. thesis, Biola University, 2017).

⁷¹ Hicks, *Worship Pastor*, 156-72.

⁷² Mark Pierson, *The Art of Curating Worship: Reshaping the Role of the Worship Leader* (Minneapolis: Sparkhouse Press, 2010).

⁷³ James K. A. Smith, *Desiring the Kingdom* (Grand Rapids: Baker, 2009); *Imagining the Kingdom* (Grand Rapids: Baker, 2013); and *You Are What You Love: The Spiritual Power of Habit* (Grand Rapids: Brazos, 2016).

⁷⁴ In Sheeks’ study, 99.12% of pastors and ministers of music studies communicated marked “biblical theology of worship” as “very important” or “important.” Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 89. In Hendricks’ study, the “theology of worship” received the highest mean

Michael Bleecker, worship minister at the Village Church in Flower Mound Texas, a Southern Baptist congregation, is concerned that not all worship leaders sufficiently understand the Bible, however. He states that “the church cannot afford to settle for worship leaders who are capable musicians but who are incompetent theologians.”⁷⁵ D. A. Carson laments that “many ‘worship leaders’ have training in music but none in Bible, theology, history, or the like.”⁷⁶

One study indicated how little a particular group of worship leaders understood the importance of teaching doctrine through songs. Jeffrey Crabtree, pastor at Serenity Free Will Baptist Church in New Brunswick, Canada, wrote his D.Min. thesis on the role of Colossians 3:16 in corporate worship, which states, “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs.” Crabtree reports:

Seven worship leaders were interviewed to determine what contribution they believe congregational singing makes to the doctrinal diet and understanding of their respective congregations. For most, Colossians 3:16 plays no role in the planning and structure of worship and though all recognize the importance of accurate doctrine in songs, most have no plan in place for teaching the Church’s doctrines through congregational singing.⁷⁷

Positively, Zac Hicks encourages worship leaders to view themselves as “theological dieticians.”⁷⁸ They should make meals that both taste good and are nutritious, covering

score among various musical, theological, and ministry-related areas of study. Hendricks, “A Renewed Approach,” 73.

⁷⁵ Michael Bleecker, “The Worship Leader and Scripture,” in Boswell, *Doxology and Theology*, 48. Kauflin similarly says that he’s “hung around enough worship leaders and Christian musicians over the past few decades to make this general observation: We rarely read theology books.” Kauflin, *Worship Matters*, 29.

⁷⁶ D. A. Carson, *Worship by the Book* (Grand Rapids: Zondervan, 2002), 47.

⁷⁷ Jeffrey Crabtree, “Colossians 3:16 and the Deliberate Growth of Disciples” (D.Min. thesis, Acadia University, 2005), abstract.

⁷⁸ Hicks says this concept originated with John Witvliet, “Soul Food for the People of God,” *Liturgical Ministry* 10 (Spring 2001): 101-10, which was later published in Witvliet’s *Worship Seeking*

the broad variety of themes throughout Scripture and planning services that are aware of healthy tensions, such as the “cognitive and emotional,” “vertical and horizontal,” and “individual and corporate” aspects of worship.⁷⁹ A worship leader should carefully introduce “new foods” and should aim for the long-term health of the congregation.⁸⁰

In addition to training a congregation through corporate worship, worship leaders must understand and teach their congregations biblical principles of worship. Many congregants have little understanding of what actually occurs in Christian worship and need pastors and worship leaders who can instruct them. When church attenders were asked about the primary purpose of worship in a study by the Barna Group in 2002, 29% of congregants indicated that they believed that worship is something primarily focused on God, while 47% stated that they believed that worship is primarily for their own benefit. One in five said they weren’t sure what the primary goal of worship is.⁸¹

Leading Singing

Leading the congregation in song is the worship leader’s most visible responsibility. In one recent study, “leading [the] congregation with the flow and content of the songs” was the most important practical characteristic listed after spiritual and ethical requirements.⁸² In another study, “leading singing for worship” was ranked by pastors and ministers of music as ninth out of thirty-five characteristics, trailing a variety

Understanding, 231-49. Hicks, *Worship Pastor*, 78.

⁷⁹ Hicks, *Worship Pastor*, 72-73.

⁸⁰ *Ibid.*, 75.

⁸¹ Barna Group, “Focus on ‘Worship Wars’ Hides the Real Issues Regarding Connection to God,” November 19, 2002, accessed January 31, 2019, <https://www.barna.com/research/focus-on-worship-wars-hides-the-real-issues-regarding-connection-to-god/>.

⁸² Oh, “Worship Leadership,” 78, 209.

of spiritual and interpersonal characteristics.⁸³ A third study, focused less on spiritual and ethical characteristics and more on practical responsibilities, found that “leading congregational singing” was the highest-ranked responsibility of SBC worship leaders.⁸⁴

Two studies have investigated the importance of song leading in college-level programs. A 2002 study ranked subject areas by whether they had a high or low inclusion in sacred music programs, as well as the “desired” inclusion by the leaders of these programs. Song leading had a “low current inclusion” but a “high desired inclusion,” indicating that professors believed that not enough time was spent on the topic.⁸⁵ In a 2016 study, both church leaders and worship professors rated “leading singing for worship” with an identical score.⁸⁶ While it appears that professors view the leadership of congregational worship as an important skill, the degree of emphasis it receives in present-day worship degree programs is uncertain, highlighting the need for the present dissertation.

Leadership through Speaking and Praying

According to Swee Hong Lim and Lester Ruth, the worship leader not only leads congregational songs, but is also responsible for speaking and praying. In contemporary worship, a strong emphasis is often put on “flow,” or the way in which different elements of the service transition seamlessly from one to another. As a result, prayer often occurs before or after singing, just before a sermon, or at the end of a service, rather than being emphasized as a primary element of the service. Early Vineyard

⁸³ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 98.

⁸⁴ Chaparro, “Preferences in the Hiring of Music Leaders,” 64.

⁸⁵ Brady, “An Investigation of the Use of Contemporary Congregational Music,” 95.

⁸⁶ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 98.

worship leaders recount that they, rather than the pastor of the church, became the ones who regularly prayed because of their role in leading.⁸⁷ In contemporary worship, the worship leader is often the natural person to lead prayer because he or she is the one who has planned and is already leading a significant portion of the service. According to Lim and Ruth, these prayers are typically “spontaneously composed,” “especially in the midst of heightened emotions.”⁸⁸ Because contemporary worship also places a priority on authenticity and intelligibility, worship leaders use common, everyday language wherever possible.⁸⁹

Verbal explanation of the elements of the church service is an important tool in the worship leader’s toolbox. John Witvliet describes a worship leader like a server at a French restaurant who helps them appreciate the fine qualities of the food, and Zac Hicks similarly describes the worship leader as a tour guide.⁹⁰ Verbal explanation of the actions of worship helps congregants participate in a more informed way.

⁸⁷ Swee Hong Lim and Lester Ruth, *Lovin’ on Jesus: A Concise History of Contemporary Worship* (Nashville: Abingdon, 2017), 97. “One early worship leader, for instance, still remembers the reasons why he prayed: proximity to the microphone, the desire to avoid dead time in order to have a seamless flow in the set and ‘maintain the moment,’ and his knowledge of where the service was going, he having had a major creative hand in shaping it.” Ibid.

⁸⁸ Ibid., 89-90. The debate on whether Christians should pray extemporaneously or use prepared prayers is long and varied, far predating contemporary worship. Authors in the Reformed tradition lament that prayer has been contracted to “transition” moments and provide resources to help worship leaders pray various types of prayers (e.g., praise, confession, thanksgiving, supplication, and invocation) and to do so more effectively. See Tim Challies, “The Missing Elements of Modern Worship,” accessed November 17, 2018, <https://www.challies.com/articles/the-missing-elements-of-modern-worship/>; Kevin DeYoung, “Is the New Evangelical Liturgy Really an Improvement?” August 1, 2013, accessed January 31, 2019, <https://www.thegospelcoalition.org/blogs/kevin-deyoung/is-the-new-evangelical-liturgy-really-an-improvement/>; Hughes Oliphant Old, *Leading in Prayer: A Workbook for Worship* (Grand Rapids: Eerdmans, 1995); *The Worship Sourcebook*.

⁸⁹ Lim and Ruth, *Lovin’ on Jesus*, 16-17. Lim and Ruth note that worship leaders should avoid the “‘capo prayer,’ unthinking filler to buy time for the worship leader to place the capo on the guitar.” Ibid., 98, quoting Jon Nicol, “8 Ways to Avoid the Capo Prayer,” accessed October 20, 2018, <https://worshipleader.com/articles/eight-ways-to-avoid-the-capo-prayer/>.

⁹⁰ Witvliet, *Worship Seeking Understanding*, 221; Hicks, *Worship Pastor*, 183-92.

Contemporary Vocal and Instrumental Leadership

A worship leader leads the vocal and instrumental music in the church service, both by singing or playing himself, as well as leading others who play and sing.⁹¹ While it is a common perception that most worship leaders play guitar or piano, studies indicate that playing an instrument is not necessary in all situations. In Donald Bearden's 1980 study, personal musical performance was a "secondary, though highly desirable, function of the successful minister of music."⁹² In one 2012 study, playing a "secondary instrument (guitar or piano)" had the 16th highest ranking of twenty-five areas of study by worship leaders.⁹³ In another 2012 study, surprisingly only 33% of SBC music leaders were responsible for playing an instrument.⁹⁴ In a Delphi study of Korean American Baptist Churches, the worship leader's "ability to lead worship on guitar and piano as needed" received a 79% consensus in the first round.⁹⁵

The ability to lead other musicians receives greater consensus in the literature. One study found that 47% of SBC music leaders were responsible for leading a praise team; another found that 88% of a group of evangelical pastors and ministers of music viewed "contemporary band leadership" as either "important" or "very important" to the worship leader's role.⁹⁶ The leadership of vocalists or a vocal team is present but not top-

⁹¹ The worship leader's personal vocal ability receives some attention in the literature. In Allen Hendricks' 2012 study, worship leaders ranked "vocal health" as tenth and "contemporary singing" as twenty-one out of twenty-five areas. Hendricks, "A Renewed Approach," 73. In Han Oh's study, "vocal talent" had the 47th highest median of seventy-six traits and abilities. Oh, "Worship Leadership," 209-14.

⁹² Bearden, "Competencies for a Minister of Music," 189.

⁹³ Hendricks, "A Renewed Approach," 73-75. In this context, the "primary instrument" is voice.

⁹⁴ Chaparro, "Preferences in the Hiring of Music Leaders," 64.

⁹⁵ Oh, "Worship Leadership," 96.

⁹⁶ Chaparro, "Preferences in the Hiring of Music Leaders," 64; Sheeks, "Skills Necessary for Evangelical Church Music Ministry," 87. Leading a band is usually not described extensively in the literature. Tim Hughes' chapter on leading a band, for instance, deals more with the people on the team and communication than it does with the musical nature of leading a band. His chapter on musical dynamics

ranked in the literature. In one study, “direct vocal groups” had the 13th highest median of twenty-five areas ranked by worship leaders.⁹⁷ In another study, “vocal team leadership” was ranked 17th by pastors/ministers of music and 20th by worship professors out of thirty-five skills.⁹⁸ In her study of SBC musicians, Leslie Gillis found that the worship leader does not necessarily need to have thorough knowledge of each instrument in the band. What appears to be even more critical is the ability to communicate instructions to each instrument in the band in terms they understand, what she calls “guitar-speak” or “drummer-speak.”⁹⁹

A 2002 study of undergraduate sacred music programs in NASM found that certain elements—including “arranging music for contemporary ensemble (keyboards, guitar, bass, drums),” “reading and playing from musical charts,” and “improvisation”—were all skills that professors identified as having low current inclusion in their curriculum but a desired higher inclusion.¹⁰⁰ In a 2005 survey of sacred music programs, “praise and worship band” was the musical ensemble that received the least emphasis or importance in the curriculum.¹⁰¹ In a 2016 study, evangelical pastors and ministers of music ranked “contemporary band leadership” as 15th of thirty-five topics, while worship

(chap. 7) provides four main areas that a band leader should consider for arrangements: groove, harmony, motif, and dynamics. Tim Hughes, *Here I Am to Worship: Never Lose the Wonder of Worshiping the Savior* (Bloomington, MN: Bethany House, 2004), 107-13. Lex Buckley includes two chapters on how to lead and prepare for a band practice. Lex Buckley, *Rise Up and Sing: Equipping the Female Worship Leader* (Colorado Springs: David C. Cook, 2010), 67-100.

⁹⁷ Hendricks, “A Renewed Approach,” 73.

⁹⁸ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 98-99.

⁹⁹ Gillis, “Contemporary Practices,” 666.

¹⁰⁰ Brady, “An Investigation of the Use of Contemporary Congregational Music,” 97.

¹⁰¹ DeSanto, “An Analysis of Undergraduate Sacred Music Curriculum Content,” 142.

professors ranked it as 20th, indicating that ministry leaders value this ability more than those who train them.¹⁰²

Choir Leadership

Statistics indicate that Southern Baptists still value the participation of choirs in corporate worship. One 2012 study found that 70% of music leaders in the SBC were responsible for “conducting a choir,” and a 2015 study found that 61.3% of the primary worship services in the largest churches in the Southern Baptist convention were led by a choir that sings anthems “occasionally or regularly.”¹⁰³

The transition to contemporary worship music has affected choirs and choir directors, in particular. Some church choirs that had once diminished in importance have found a new and different role.¹⁰⁴ In *A Guide to Worship Ministry: The Worship Minister’s Life and Work*, Gregory Brewton, a professor of church music and worship at The Southern Baptist Theological Seminary in Louisville, Kentucky, argues that choirs are beneficial to contemporary churches because an expressive choir can bring energy to the worship service, introduce new songs to the congregation, and provide more opportunities for people to participate in the worship ministry and be disciplined. Furthermore, a choir can be intergenerational and can bring musical diversity to the worship service.¹⁰⁵ Some churches

¹⁰² Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 98-99.

¹⁰³ Chaparro, “Preferences in the Hiring of Music Leaders,” 64; Charles T. Lewis, “Far and Near: Christian Worship and the Transcendent and Immanent God of Wonders” (Ph.D. diss., The Southern Baptist Theological Seminary, 2015), 109.

¹⁰⁴ Frank S. Page and L. Lavon Gray, *Hungry for Worship: Challenges and Solutions for Today’s Church* (Birmingham, AL: New Hope, 2014), 113.

¹⁰⁵ Gregory B. Brewton, *A Guide to Worship Ministry: The Worship Minister’s Life and Work* (Eugene, OR: Wipf & Stock, 2018), 142-46. A practical resource sharing many convictions similar to Brewton’s chapter is *God’s Singers*, written by Dave Williamson, a Dove-nominated choir director and arranger. His book provides numerous ideas for transitioning a traditional choir to a worship choir. Dave Williamson, *God’s Singers: A Guidebook for the Worship Leading Choir in the 21st Century*, director’s ed. (Nashville: in:ciite media, 2010).

continue to use choirs in traditional ways, while others have shifted their choirs' goals and function to better fit contemporary worship music and to increase accessibility for visitors unfamiliar with church traditions.

The church and the academy view the importance of the worship leader's ability to lead choirs differently. In a 2016 study, professors ranked choral conducting as the 16th of thirty-five skills for music ministers, whereas pastors and ministers of music ranked it 32nd, virtually at the bottom of the rankings.¹⁰⁶

Instrumental Conducting and Orchestra

The rise of contemporary worship music has contributed to the decline of orchestral music ministry in Southern Baptist churches.¹⁰⁷ In many churches, the rhythm section is seen as the core or organizing element, musically-speaking, with the choir or orchestra playing a supplemental role.¹⁰⁸ A 2012 study of SBC music ministers found that only 12% were responsible for directing a church orchestra.¹⁰⁹ In a 2016 study, however, 65% of the participating evangelical pastors and ministers of music rated instrumental conducting either as "important" or "very important" for music ministers.¹¹⁰

¹⁰⁶ Sheeks, "Skills Necessary for Evangelical Church Music Ministry," 98-99. Choral conducting was the skill that received the widest range of responses on the Likert scale used in the study, indicating a wide range of responses. On a four-point scale, "55.81% viewed choral conducting skills as important or very important. 44.19% viewed choral conducting skills as only somewhat important or not important." Ibid., 87.

¹⁰⁷ Hae Eun Kim, "The School of Performing Arts at Bellevue Baptist Church as a Model of the Church-Based Arts Academy" (D.M.A. diss., The Southern Baptist Theological Seminary, 2014), 24.

¹⁰⁸ Sheeks, for example, writes, "In 2016, music ministry . . . requires a strong focus on worship planning, leadership of a variety of musical styles, and interaction with media for worship. This may involve bands, choirs, and even orchestras." This quote is indicative of the fact that orchestras are less important in the hierarchy. Sheeks, "Skills Necessary for Evangelical Church Music Ministry," 1.

¹⁰⁹ Chaparro, "Preferences," 64.

¹¹⁰ Sheeks, "Skills Necessary for Evangelical Church Music Ministry," 87.

The importance of a church orchestra depends on the size of the church. A 2015 study found that an orchestra was regularly present in 47% of the SBC churches with over 1,100 attendees in their “most attended worship service.”¹¹¹ Larger churches are more likely to be able to field an orchestra from within their congregation or hire musicians from outside their congregation.¹¹²

Music Theory

Music theory appears to be more highly valued by music and worship professors than by ministry leaders in churches. In a 2016 study, “foundational music theory” was ranked first of thirty-five skills and training areas by music professors, but ranked twenty-fourth by pastors and ministers of music.¹¹³ In a 2012 study, worship leaders ranked music theory as the sixteenth of twenty-five areas of study.¹¹⁴ The value placed on theory varies greatly, depending on the type of music being performed. While some successful popular musicians cannot read sheet music, skills in reading notation and understanding music theory are critical for pianists who transpose hymns and choir directors who help members read and hear pitches.¹¹⁵ Musicians who speak the languages

¹¹¹ Lewis, “Far and Near,” 406-7.

¹¹² The definition of “orchestra” may vary, especially in smaller churches. In 1986, Douglas Smith coined the term “churchestra” to refer to a volunteer church orchestra. G. Douglas Smith, “The British Brass Band and the American ‘Churchestra,’” *Review & Expositor* 83, no 2 (Spring 1986): 276.

¹¹³ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 101.

¹¹⁴ Hendricks, “A Renewed Approach.”

¹¹⁵ The Music Studio, “7 Famous Musicians—Who Can’t Read Music,” accessed October 20, 2018, <http://themusicstudio.ca/blog/2017/11/909/>. The fact that some of the top-ranked contemporary musicians in the world cannot read music does not mean that music theory is not valuable, but demonstrates that the methods used in contemporary music differ greatly from those used in the broader Western art music tradition.

of both classical music theory and contemporary practice have a larger set of tools to decode contemporary music and lead church volunteers in its performance.¹¹⁶

Berklee College of Music is a leader in the preparation of musicians for contemporary performance in the United States. S. Jay Kennedy, vice president for academic affairs and provost at Berklee, gave his Ph.D. dissertation the provocative title “Paradoxes in Undergraduate Music Curriculum at Exemplar Music Schools in American Higher Education: Tradition and Irrelevance.”¹¹⁷ After studying the curriculum at seventeen top institutions, including the Curtis Institute of Music (Philadelphia, Pennsylvania), Eastman School of Music (Rochester, New York), the Juilliard School (New York, New York), and Berklee College of Music (Boston, Massachusetts),¹¹⁸ Kennedy laments:

Despite enormous advances in music during the past century, undergraduate core music curriculum is predominantly a sedentary area, continuing to focus nearly exclusively on music of the Western classical tradition. . . . Most music institutions restrict curriculum specializations to long-standing and traditional areas, shy away from offering a major (other than jazz studies) that relates more directly to contemporary music trends and the music industry, and are invariably reticent to fashion other contemporary music styles formally into curricular specializations.”¹¹⁹

Clear standards for the teaching of classical music exist, but the pedagogy of popular music has only begun to receive significant scholarly attention in the last two

¹¹⁶ One participant in Gillis’ study stated, Yes. Oh yes. Sophomore music theory. I can sit and listen to a CD and I know the melody, the bass part, and the chord qualities . . . Harmonic dictation is all it is. I use that every week in this office at this desk. Every week. I thank God for my sophomore music theory teacher. I thought she was the antichrist . . . I love that woman. If I could find her I would hug her neck and just tell her, “Thank you for busting my chops, because in busting my chops you developed my chops.” So yes. A big yes, I use my formal training every week that I’m here, even in nontraditional worship I use it. (Gillis, “Contemporary Practices,” 202)

¹¹⁷ Sanford Jay Kennedy, “Paradoxes in Undergraduate Music Curriculum at Exemplar Music Schools in American Higher Education: Tradition and Irrelevance” (Ph.D. diss., Boston College, 2005).

¹¹⁸ Ibid., 13-14.

¹¹⁹ Ibid., viii-ix.

decades.¹²⁰ The need for church music and worship professors to explore this area is great. Leslie Gillis effectively demonstrates in her dissertation that the learning processes used by contemporary church musicians parallel the solutions being developed in the growing field of “popular music education.”¹²¹

John Kinchen, chair of the music department at Union University in Jackson, Tennessee, and former Associate Dean of the Center for Music and Worship at Liberty University, wrote his dissertation on contemporary music theory training for church musicians.¹²² He compared two groups of students: one was taught music theory with traditional methods, and the other group was taught with a combination of traditional and pop/commercial theory.¹²³ He found that participants in the latter group felt more prepared for their future ministry than the former.¹²⁴ SBC leaders Frank Page and L. Lavon Gray argue similarly in *Hungry for Worship: Challenges and Solutions for Today's Church*: they agree that music theory is necessary for the training of church musicians, but ask whether greater emphasis should be placed on chords and Nashville numbering than Bach chorales.¹²⁵

Songwriting

Even from its earliest days, the story of contemporary worship music has been

¹²⁰ Rupert Till, “Popular Music Education: A Step into the Light,” in *The Routledge Research Companion to Popular Music Education*, ed. Gareth Dylan Smith et al. (New York: Routledge, 2017), 14-30.

¹²¹ Gillis, “Contemporary Practices,” 665-70.

¹²² John Dawson Kinchen III, “Relative Effectiveness of Two Approaches to the Teaching of Music Theory on the Achievement and Attitudes of Undergraduate Students Training as Church Musicians” (D.M.A. thesis, Boston University, 2012).

¹²³ *Ibid.*, vi.

¹²⁴ *Ibid.*, vii.

¹²⁵ Page and Gray, *Hungry for Worship*, 83-84.

a story of songwriting; many well-known worship leaders are songwriters themselves.¹²⁶ However, due to the incredible availability of excellent worship songs, it seems that many churches today view songwriting as a helpful, but not critical, part of the role. In a 2012 study, pastors and worship leaders ranked “song writing and arranging” in the bottom 10% of necessary skills.¹²⁷ In a 2016 Delphi study, seventy-six “ideal traits and abilities” of worship leaders were identified; the ability to write songs was considered but did not achieve enough consensus to be included in the list of seventy-six.¹²⁸ One senior pastor in the study said, “If you’re gifted to write songs, by all means. If not, don’t feel like you have to. There are many wonderful songs already available.”¹²⁹ Another study found that 71% of students enrolled in a worship course thought that songwriting needed to be taught in worship studies degree program, but only 40% of the 118 alumni surveyed thought it should be included in the curricula.¹³⁰ It was the second-lowest ranked topic in that study. Numerous books for worship leaders address songwriting in only a limited way.¹³¹

¹²⁶ Charles E. Fromm, “Textual Communities and New Song in the Multimedia Age: The Routinization of Charisma in the Jesus Movement” (Ph.D. thesis, Fuller Theological Seminary, 2006), 180-84.

¹²⁷ Hendricks, “A Renewed Approach,” 73-75.

¹²⁸ Oh, “Worship Leadership,” 94.

¹²⁹ Ibid.

¹³⁰ Tuttle, “A Strategy for Identifying the Necessary Elements,” 161.

¹³¹ Songwriting is one of six sections in Wilt’s *The Essentials in Worship Training Manual* and one chapter out of fifteen in Andy Park’s *To Know You More*. Buckley includes songwriting as one chapter out of ten in *Rise Up and Sing*, 111-32. In other books for worship leaders, songwriting appears only in passing reference (e.g., Kauflin, *Worship Matters*, 35, 93, 110, 252; Harvill, *Worship Foundry*, 118). Travis Reginald Joseph Doucette, “An Analysis of the Need for a Congregational Songwriting Manual for the Evangelical Community” (D.Min. thesis, Liberty Baptist Theological Seminary, 2014) communicates the need for a songwriting manual, but is not itself a resource for songwriters. Like other forms of art-making, songwriting can be difficult to write about because involves artistic and creative decisions and does not necessarily follow a linear process.

Training Children and Youth

Previous generations of Southern Baptist musicians heavily emphasized music education. Donald Bearden's 1980 study found that competencies related to graded choirs, effective methods of working with children, and children's vocal production were of "very high importance."¹³² Far less emphasis on children's music programs is found in more recent studies. A 2012 study of evangelical pastors and ministers of music included no questions related to the training of children, and only one music minister of the 129 surveyed mentioned children in a free-form written response.¹³³ The same study indicated that, of the twelve largest NASM-accredited undergraduate church music programs, only one included an optional children's ministry track.¹³⁴

Churches may have difficulty establishing large ensembles such as choirs and orchestras in the future if children and youth do not participate in those types of ministries when they are young.¹³⁵ One Southern Baptist worship leader explained that, in his congregation, "We constantly have to sell the value of using your talents and gifts in church."¹³⁶ "I've got high schoolers, soloists, people who are music majors who came up through our music program but they choose the [contemporary] service because they enjoy the worship style."¹³⁷

Non-Verbal Communication

Worship leaders not only communicate aurally but also through their whole

¹³² Bearden, "Competencies for a Minister of Music," 51.

¹³³ Sheeks, "Skills Necessary for Evangelical Church Music Ministry," 137.

¹³⁴ *Ibid.*, 62.

¹³⁵ Gillis, "Contemporary Practices," 389.

¹³⁶ *Ibid.*

¹³⁷ *Ibid.*

person. Body language, facial expressions, and non-verbal cues play a role in the worship leaders' engagement with the congregation and fellow musicians. Megachurches that place video of leaders on the screen during congregational singing exaggerate this function. Alexis Abernethy, professor of psychology at Fuller Theological Seminary, and her fellow researchers investigated these dynamics through interviews with twenty-six individuals, whom they called "worship leader exemplars." They sought to discover how "the music worship leader's emotional, cognitive, bodily, and relational state influence the congregation."¹³⁸ The most prominent theme in the interviews was "bodily signals," which included "signaling transitions to [the] worship team, raising hands in worship to communicate surrender to God, and eye contact."¹³⁹ Another major theme was "facilitating," which they defined as "intentionally leading in a certain way or taking measures to encourage others to engage in worship," including "verbal or nonverbal encouragement of others to engage in worship."¹⁴⁰ One participant attempted to describe the importance of the worship leader's body language by recognizing that we live in a visual culture: "I think people are visual. . . . Do I look like I'm glad to be there? Do I look like I have joy? . . . as the worship leader, your job is to reassure people of the goodness of God."¹⁴¹ Another participant emphasized the effect that bodily participation has on one's spirit:

¹³⁸ Alexis D. Abernethy et al., "Corporate Worship and Spiritual Formation: Insights from Worship Leaders," *Journal of Psychology & Christianity* 34, no. 3 (Fall 2015): 267. This study was further described by doctoral students who participated in the research and wrote the dissertations based upon it. Kevin R. Kurian, "The Person of the Worship Leader: A Qualitative Study of Communal Worship" (Ph.D. diss., Fuller Theological Seminary, 2015); Brittany E. Rice, "Humility in Worship Leaders: The Importance of a Commitment to Spiritual Growth and God-Centered Leadership" (Ph.D. diss., Fuller Theological Seminary, 2016). The studies not only explore the effect that worship leaders have on others, but also the spiritual effect that leading worship has on worship leaders themselves.

¹³⁹ Abernethy et al., "Corporate Worship and Spiritual Formation," 271.

¹⁴⁰ Ibid.

¹⁴¹ Ibid., 273.

When you smile, your body is flooded with positive emotion, and when you cry, you feel that, and when you frown, you feel that. So when I lift my hands, I feel a sense of surrender to God. . . . So my struggle, in a nutshell, is how do I seem authentic in worship without playing a role. . . . I think that if I am genuine in my affect, it increases others' ability too.¹⁴²

Scriptural descriptions of corporate worship include a broad variety of physical activities, including singing (Eph 5:19-20), bowing (Ps 95:6), lifting hands (Ps 63:4, 1 Tim 2:8), greeting one another (2 Cor 13:12), playing musical instruments (Ps 150:3-5), and dancing (Ps 149:3). Leaders must determine which of these practices their congregations should engage in corporately, and in what manner. Regardless of where a congregation falls on the spectrum of physical expression, the leaders of corporate worship in that congregation will set the tone for the physical expression of the rest of the church.

Drama and Visual Arts

Some pastors responsible for corporate worship are now called “worship arts” pastors because they are responsible for areas such as visual arts, video, and sound production. For some, this also includes the use of drama.¹⁴³ In a 2012 study, 23% of worship leaders/ministers of music in Southern Baptist Churches were responsible for directing church dramas.¹⁴⁴ Some worship leaders have training and experience in this area, while others do not. One interesting contribution to the literature is Brandon Michael Cox’s M.A. thesis titled “Theatre in Worship: A Curriculum for Teaching Theatre in the Local Church Ministry,” designed to help worship leaders who often do not have theatre backgrounds learn the basics to work with volunteers in their church.¹⁴⁵

¹⁴² Abernethy et al., “Corporate Worship and Spiritual Formation,” 271.

¹⁴³ Gillis, “Contemporary Practices,” 72, 121, 186, 570.

¹⁴⁴ Chaparro, “Preferences,” 64. This study did not distinguish the use drama in regular church services from its use in special events.

¹⁴⁵ Brandon Michael Cox, “Theatre in Worship: A Curriculum for Teaching Theatre in the Local Church Ministry” (M.A. thesis, Liberty University, 2016).

The use of drama in evangelical church services has declined since its peak in the late 1990s and early 2000s.¹⁴⁶ Willow Creek Church in South Barrington, Illinois, once a major proponent of the use of drama in church services, no longer included it in its services by the year 2011.¹⁴⁷ Lifeway used to produce a resource titled the “National Drama Service,” which no longer exists.¹⁴⁸ Some Southern Baptists reject the use of drama in services on theological grounds, while others have stopped using it due to decreased popularity.¹⁴⁹

Culturally-Diverse Leadership

While the chronological diversity between “traditional” and “contemporary” styles receives much attention in the literature, cultural diversity plays an important role as well. Stephen Crouse, vice president of campus ministries at North Greenville University, wrote his 2014 Ph.D. dissertation at The Southern Baptist Theological Seminary on multiethnic churches in the SBC. In his study, 57.8% of pastors of multiethnic churches agreed or strongly agreed with the statement that “meeting the diversity of needs among ethnic groups presents a major challenge for those who plan

¹⁴⁶ “Drama Ministry,” Google Books Ngram Viewer, accessed February 11, 2019, https://books.google.com/ngrams/graph?content=drama+ministry&year_start=1800&year_end=2008&corpus=15&smoothing=3&share=&direct_url=t1%3B%2Cdrama%20ministry%3B%2Cc0.

¹⁴⁷ Sharon Sherbondy, “What Happened to Drama in Churches?” *Church Executive*, September 1, 2011, accessed November 24, 2018, <https://churchexecutive.com/archives/what-happened-to-drama-in-churches>.

¹⁴⁸ JUSTIA Trademarks, “National Drama Service—Trademark Details,” accessed November 24, 2018, <https://trademarks.justia.com/765/39/national-drama-76539754.html>.

¹⁴⁹ Mark Dever and Michael Lawrence, for instance, argue, “We are no freer to delete biblical elements from our worship, such as preaching and reading God’s Word, than we are free to add non-biblical elements, such as liturgical dance or drama.” Mark Dever and Michael Lawrence, “Blended Worship,” in *Perspectives on Christian Worship*, ed. J. Matthew Pinson (Nashville: B & H, 2009), 221.

worship for multiethnic churches.”¹⁵⁰ Positively, 68.8% of these pastors agreed or strongly agreed with the statement that “worship services in my church adequately address the ethnic diversity of our church family.”¹⁵¹ Presently, 82.7% of SBC churches are predominantly Anglo, 6.8% are predominantly African-American, and 4.5% are predominantly Hispanic.¹⁵² The first African-American president of the Southern Baptist Convention served in 2012.

Cultural diversity receives limited attention in the dissertations and theses surveyed earlier in this chapter.¹⁵³ Within the broader evangelical movement, however, a variety of evangelical writers and organizations have provided resources to help churches understand the issues involved and grow in cultural diversity in their expression of corporate worship.¹⁵⁴ In *Worship Across the Racial Divide*, sociologist Gerardo Marti observes that the singing or hearing of music itself does not bind people together, but the

¹⁵⁰ Stephen Gary Crouse, “A Missiological Evaluation of Southern Baptist Multiethnic Churches in the United States” (Ph.D. diss., The Southern Baptist Theological Seminary, 2014), 215.

¹⁵¹ Ibid., 251.

¹⁵² The Southern Baptist Convention, “Fast Facts about the SBC,” updated June 26, 2018, accessed January 31, 2019, <http://www.sbc.net/BecomingSouthernBaptist/FastFacts.asp>.

¹⁵³ While dissertations on worship leader competencies were not searched exhaustively, it is clear that this topic does not receive much coverage within them. Two of the institutions in Sheeks’ study included as student learning outcomes the ability to “improvise in ways that authentically reflect diverse musical traditions” and “evaluate various scenarios within the diverse evangelical community and make application to the worship leader’s roles,” but even these statements do not necessarily reflect ethnic diversity. Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 53, 59.

¹⁵⁴ The International Council of Ethnodoxologists, launched in 2003, hosts the biannual Global Consultation on Music and Missions. Nikki Lerner, Worship Director at Bridgeway Community Church in Columbia, Maryland, leads the Multi-Cultural Worship Leaders Network, which hosts an annual conference helping worship leaders lead more broadly than their natural inclinations. Josh Davis, Executive Director of Proskunee Ministries, frequently leads multi-cultural worship along with Lerner, and his ministry spans both local diversity and global awareness. James Krabill, ed., *Worship and Mission for the Global Church: An Ethnodoxy Handbook* (Pasadena, CA: William Carey Library, 2012), contains essays by a wide variety of practitioners in the US and abroad. The Calvin Institute of Christian Worship has done work in increasing the visibility of multi-cultural issues in worship, by helping worship planners view corporate worship through the lens of hospitality.

practice of music does. When people make music together, cross-racial bonds are formed.¹⁵⁵ Sandra Maria Van Opstal, a pastor in Chicago and worship leader for the triennial Urbana conferences, writes that “multiethnic worship acknowledges and honors the diversity of people in the local and global church, and teaches congregations to understand and honor that same diversity.”¹⁵⁶ She says that multiethnic worship is a way of expressing “the biblical ministry of hospitality,” but is difficult because “people make choices based almost exclusively on preferences.”¹⁵⁷

Worship Technology

Worship technology plays an integral role in contemporary worship.¹⁵⁸ Even the most “low-tech” congregations use some worship technology through sound amplification. A 2012 study found that 47% of SBC music leaders are responsible for overseeing the sound system in their church.¹⁵⁹ In another 2012 study, areas that were marked “very important” for evangelical music ministers were sound systems (47%) and projection software (36%), followed by video projection systems (29%), stage lighting

¹⁵⁵ Gerardo Marti, *Worship across the Racial Divide: Religious Music and the Multiracial Congregation* (New York: Oxford University Press, 2012), 6. In *The Elusive Dream: The Power of Race in Interracial Churches* (New York: Oxford University Press, 2008), sociologist Korie L. Edwards presents a realistic assessment of the challenges experienced in churches pursuing interracial harmony. For a theological framework, see Kenneth A. Mathews and M. Sydney Park, *The Post-Racial Church: A Biblical Framework for Multiethnic Reconciliation* (Grand Rapids: Kregel, 2011).

¹⁵⁶ Sandra Maria VanOpstal, *The Next Worship: Glorifying God in a Diverse World* (Downers Grove, IL: IVP, 2016), 16.

¹⁵⁷ Ibid., 27, 63.

¹⁵⁸ Ruth and Lim mark “a reliance upon electronic technology” as one of the nine major qualities of contemporary worship.” Lim and Ruth, *Lovin’ on Jesus*, 3. They state, “Contemporary worship is imaginably the most electronically dependent form of worship in church history. Perhaps that’s not saying much considering how plugged-in all modern life tends to be. But, nonetheless, this level of liturgical dependency is still striking in the 2,000-year history of Christian worship.” Ibid., 46.

¹⁵⁹ Chaparro, “Preferences,” 64.

(18%), and stage design (16%).¹⁶⁰ In her 2013 study, Leslie Gillis found that SBC worship musicians were engaged in a broad variety of “worship planning elements” related to technology:

Selecting or creating any media used to complement the worship experience: message-supporting videos, click track, percussion loops, count-down videos, or other resources.

Establishing light, sound, and video cues, and communicating them with the person or team that implements them during worship.

Preparing lyrics for screen projection.

Preparing pre-service video announcements.

Preparing for televised presentations of Sunday worship.¹⁶¹

Administration

The ability to lead and manage a musical program is valued in the literature. In Bearden’s 1980 study, administration was one of the primary functions of a music minister, alongside music education and worship leadership and planning.¹⁶² In a 2016 study, 58.1% of pastors and ministers of music ranked administration and planning as “very important” for music ministers, and 33.3% marked it as “important.” In a 2017 study of Korean American Baptist worship leaders, “administratively competent” received 71% consensus.¹⁶³

The specific tasks in administration will obviously vary from church to church. In a 2012 study, 55% of Southern Baptist music leaders were responsible for attending staff meetings, 52% prepared the music budget, and 12% were responsible for “church

¹⁶⁰ Sheeks, “Skills Necessary for Evangelical Church Music Ministry,” 91.

¹⁶¹ Gillis, “Contemporary Practices,” 545. These bulleted items are quotations from Gillis’ study.

¹⁶² Bearden, “Competencies for a Minister of Music,” 189.

¹⁶³ Oh, “Worship Leadership,” 210.

administration.”¹⁶⁴ In *The Essentials of Worship Training Manual*, Dan Wilt lists the regular tasks of leading a worship ministry as “scheduling bands,” “pastoring your team members,” “meeting with your pastor,” “budgeting and paying for resources,” “planning music for the week and year,” “sharing in the wider pastoral work of the church,” and “honing your musical and leadership skills.”¹⁶⁵

Profile of the Present Study

As compared with precedent literature, this research is unique because of its combination of three qualities: it is focused on (1) the characteristics of worship leaders (2) within the Southern Baptist Convention (3) in both churches and undergraduate worship programs. Other research has been conducted within the Southern Baptist Convention, such as Leslie Gillis’s study of worship change in seven churches in Hartford County, Georgia, and Charles Lewis’s study of worship design in Southern Baptist churches; but these have not focused specifically on the characteristics of worship leaders.¹⁶⁶ Donna Chaparro’s 2012 study of Southern Baptist and United Methodist church music leaders provides a ranking of “duties of music leaders,” but she does not provide a rationale for the specific list of duties she included in her survey. This question in her study was supplemental, rather than necessary, to her primary research aim of determining whether bias existed in the hiring process of music leaders in these two denominations. Donald Bearden’s work addresses characteristics of music leaders in the SBC, but it is thirty-nine years old and no longer very useful to either church leaders or seminary professors.

¹⁶⁴ Chaparro, “Preferences,” 64.

¹⁶⁵ Wilt, *Essentials in Worship*, 79-84.

¹⁶⁶ Gillis, “Contemporary Practices”; Lewis, “Far and Near.”

Other works deal with the characteristics of worship leaders, but are not focused on the Southern Baptist Convention. Dissertations and theses by Brady (2002) and DeSanto (2005) examined undergraduate sacred music curricula; Tuttle (1999), Hendricks (2012), and Sheeks (2016) provide comparisons between the perspectives of church leaders and professors on the characteristics of worship leaders and course areas, but none are focused on the SBC.

The present study is also unique in its comparison of the needs of churches with undergraduate worship curricula. Studies by Brady and DeSanto examined undergraduate sacred music curricula but did not compare the curricula with the needs of churches. Tuttle and Hendricks surveyed ministry professionals about what they believed needed to be taught in worship programs, but did not survey the actual content of those programs. Sheeks analyzed the number of credit hours required in different content areas within worship programs; he also asked professors and ministers of music to rank the importance of various areas of music and worship ministry. Sheeks' study perhaps bears the greatest similarity to the present study because it is recent (2016) and compares the views of ministry professionals and professors. Sheeks correlates the results of his course hour analysis and his survey in his final chapter conclusions, but does not compare them statistically nor by means of content analysis.

The present study is unique in that it uses KSAOs emerging from church literature to drive the categories of the study, rather than comparing the perceptions of educational and church leaders based on what schools are already teaching. Only two other studies surveyed in the precedent literature that are concerned with the educational preparation of worship leaders use categories derived from churches rather than schools. Bearden's survey was derived in part from interviews he conducted with active ministry professionals; Tuttle's methodology included the creation of a list of course topics based on a conversation by leading ministry professionals. However, neither of these works included methodology that examined existing curriculum.

The approach of this study is significant because NASM standards, which govern the structure of the worship degree programs surveyed in this study, have been created by leaders at member institutions and are based on the general format of traditional music degrees. The standards are reflective of the beliefs of the leaders of these programs, which may or may not mesh with churches' concerns. NASM exists to support these schools in accomplishing their missions, and its approach is appropriate toward that end. This study, however, uses the concerns of churches as the basis for comparison with educational offerings. In any vocational field, wise curricular planning involves the examination of the job requirements and the creation of forms of education that help students meet achieve competency in those requirements. The present study examines worship leader job descriptions then assesses curricula on the basis of findings in the job descriptions.

CHAPTER 4

METHODOLOGICAL DESIGN

This chapter describes the methodology employed in this study, which included the collection of job and course descriptions, the analysis of these sources in NVivo, and the statistical comparison of the coding created in each of them.

Purpose Statement

The purpose of this content analysis study is to determine the KSAOs described in worship leader job descriptions in the Southern Baptist Convention and to examine the correspondence of these KSAOs to course descriptions in worship leadership degree programs at select Southern Baptist-affiliated colleges and universities.

Research Questions Synopsis

1. What are the educational qualifications required of worship leaders in select Southern Baptist churches?
2. What are the primary KSAOs required of full-time worship leaders in select Southern Baptist churches?
3. What are the primary KSAOs required of part-time worship leaders in select Southern Baptist churches?
4. To what degree are the KSAOs identified above represented in course descriptions in worship leadership degree programs at select Southern Baptist-affiliated colleges and universities?

Research Design Overview

The study was conducted in four phases. First, the primary sources for the research were collected from the website of the Southern Baptist Convention and from the course catalogs of select institutions. Second, the job descriptions obtained from the SBC website were examined for KSAOs through software-based content analysis. Third,

the course descriptions of degree programs at select Southern Baptist-affiliated colleges and universities were analyzed for the presence of the KSAOs identified in the previous phase. Fourth, the KSAOs discovered in job descriptions and course descriptions were compared.

Population

The population consists of written job descriptions at Southern Baptist churches as posted on the website of the Southern Baptist Convention. It also consists of course descriptions found in worship leadership degree programs at colleges and universities associated with the Southern Baptist Convention and its state conventions. Only programs that were accredited by NASM and conformed to the Bachelor of Music in Worship Studies or Bachelor of Music in Sacred Music were included in the study.

Samples and Delimitations

Samples and delimitations apply to two separate bodies of information. First, job descriptions were obtained from the website of the Southern Baptist Convention.¹ Job descriptions were delimited to those that had “worship” or “music” within the job title. These records were retrieved from the website for three months. On the first day in which the job descriptions were sampled, all job descriptions meeting the delimiting criteria were obtained. Each subsequent week for a period of three months all job descriptions that had been newly added or updated were collected. Following all data retrieval, job descriptions were sampled with a 95% confidence level.

The second set of information was limited to colleges and universities affiliated with the Southern Baptist Convention or its associated state Baptist conventions that have music programs accredited by the National Association of Schools of Music and offer

¹ The Southern Baptist Convention, “SBC Job Search,” accessed February 6, 2018, <http://www.sbc.net/jobs/>.

degree programs which correspond to the Bachelor of Music in Sacred Music or the Bachelor of Music in Worship Studies as defined by NASM. The research population consisted of the course descriptions of worship leadership curricula at these institutions. Course descriptions were exhaustively sampled.

Limitations of Generalization

The job descriptions analyzed in the study are reflective of Southern Baptist worship leader positions, and may not be generalized to other denominations. These job descriptions are only those posted on the SBC website and thus may not reflect churches who find staff through other means including their own relational networks.

The colleges represented in this study are accredited by NASM and must meet its standards for programs in worship leadership. Programs in worship leadership at Southern Baptist, non-NASM schools may contain similar content, but generalizations must be limited to some degree because these schools are not required to follow NASM degree standards. Conversely, schools accredited by NASM but not associated with the Southern Baptist Convention may likewise exhibit many similar characteristics to programs in this study, but may not share the same SBC distinctives. Results may not be generalized to other groups of schools not meeting either of the aforementioned criteria.

Research Instrumentation

The research involves content analysis of qualitative data and is descriptive in nature. NVivo 11 for Mac, a qualitative analysis software package for the organization, coding, and evaluation of the research data, was used as the tool for this content analysis. In the first phase, the content was collected and organized the content in NVivo based on the delimitations determined in the research. In the second and third phases the software was used to conduct content analysis of job descriptions and course descriptions. The fourth phase consisted of statistical analysis of the findings in phase 2 and phase 3.

Ethics Committee Process

The study did not require interaction with human subjects. It consists of content analysis of written material (job descriptions and course descriptions) that are publicly available.

Research Procedures

In the first phase, the relevant data was digitally collected. The first body of information was job descriptions for worship leader positions published on the website of the Southern Baptist Convention.² Only job descriptions that contained “music” or “worship” in the title were considered for inclusion in the study. These job descriptions were entered into NVivo qualitative content analysis software. Demographic information about the churches in the study were also collected and analyzed within a Microsoft Excel worksheet.

The National Association of Schools of Music was contacted to provide a list of SBC schools that offered a program that met NASM’s standards for the Bachelor of Music in Worship Studies or the Bachelor of Music in Sacred Music. This information was cross-checked with the NASM and SBC websites. The demographic information for each institution was entered into Microsoft Excel. The courses corresponding to each degree program were collected and entered into NVivo. A folder was created in NVivo for each school, and each course was entered as a new source.

The second and third phases consisted of the content analysis of the job descriptions and course descriptions. These are further described in “Protocols for Compilation and Data Analysis” in appendix 3. In the fourth phase, the characteristics discovered in the job descriptions and curricula were compared through the use of two non-parametric statistical tests: Spearman Rank Correlation (Spearman’s rho) and the

² The Southern Baptist Convention, “SBC Job Search,” accessed January 31, 2018, <http://www.sbc.net/jobs>.

Kendall Rank Correlation test (Kendall's tau). Additionally, a Kendall correlation was conducted between the rank-ordering of characteristics at each school and the rank-ordering found in job descriptions.

CHAPTER 5

ANALYSIS OF FINDINGS

The purpose of this research study was to determine the characteristics described in worship leader job descriptions in the Southern Baptist Convention and examine the correspondence of these characteristics with worship leadership degree programs at Southern Baptist-affiliated colleges and universities. To accomplish this purpose, a content analysis was conducted of worship leader job descriptions posted on the website of the Southern Baptist Convention as well as course descriptions from worship leader degree programs at select Southern Baptist-affiliated institutions.

Compilation Protocol

Two bodies of information were analyzed in the study: worship leader job descriptions at SBC churches and course descriptions in worship degree programs at SBC-affiliated colleges and universities. The two sections below describe the protocols for their collection.

Compilation of Job Descriptions

Job descriptions with titles containing the words “music” or “worship” were retrieved from the SBC website for a period of three months, from November 10, 2017 to February 10, 2018. On the first day in which the job descriptions were sampled, all job descriptions meeting the delimiting criteria were obtained. Each subsequent week, for a period of three months, all jobs that had been newly added or updated were collected. A

total of 250 job descriptions were obtained, saved in PDF format, and copied into NVivo qualitative data analysis software, with each job entered as a separate source.¹

Some churches re-posted their job descriptions because they automatically expired after a set period of time. Others posted the jobs multiple times so that they could be listed as full-time and part-time, or part-time and volunteer. Duplicates were removed, and in cases where both full-time and part-time positions were listed the full-time position was selected. Volunteer positions were eliminated. This resulted in 106 part-time jobs and 107 full-time jobs remaining. To reach a 95% confidence level and .05 confidence interval, 84 full-time and 83 part-time jobs were required. 86 full-time and 85 part-time job descriptions were sampled from this group of documents, exceeding the number required for the 95% confidence level and .05 confidence interval. A higher number was selected to ensure that if any errors were encountered in the data, the sample would still meet the required confidence level. The website randomizer.org was used to randomly select jobs within the population.²

Demographic information was collected and retained in a Microsoft Excel File for each job description and its corresponding church.³ The characteristics captured were

¹ Some job descriptions were clearly split between music and another area of ministry (i.e., youth, children, or communications). In such cases, only the sections related to worship ministry and general responsibilities were retained.

² G. C. Urbaniak and S. Plous, "Research Randomizer," version 4.0 [Computer software], accessed December 7, 2018, <http://www.randomizer.org>. I entered jobs into NVivo during the three-month window while job descriptions were collected. After sampling, job descriptions not selected in the sampling process were discarded, and a new NVivo file was saved. This procedure resulted in discarded or "wasted" work, but it enabled the completion of a task while waiting for the end of the data collection window.

³ Demographic data was saved and analyzed in Microsoft Excel rather than NVivo due to speed and functionality. These attributes were initially recorded in NVivo in a class titled "church," which corresponded to a case classification with the attributes listed above. After spending several hours with these features of the software, it was determined that NVivo was running significantly slower than Microsoft Excel and offered no significant benefits over Excel for this purpose. I then began recording this information in Excel, with each job and its corresponding church in a row and demographic information in columns. Each job was given a unique numerical ID to assist throughout the research process. Additionally, NVivo was limited in shortcuts. Some repetitive actions required multiple clicks and were to be repeated

address, average attendance, county, education required, hours per week, job title, gender, pastoral or non-pastoral, position pairing, salary bottom, salary top, SBC website address, state, urban influence code, and year founded.⁴ For each church included in the study, information regarding the church's average weekly attendance, address, and year founded was collected from the SBC website.⁵

Compilation of Courses

The National Association of Schools of Music was contacted to obtain a list of Southern Baptist schools that were accredited by NASM and met its standards for the Bachelor of Music in Worship Studies or the Bachelor of Music in Sacred Music.⁶ Twenty-two schools met the criteria. The list provided by NASM was then cross-checked with the listing of colleges and universities on the SBC website and NASM's list of accredited institutions and programs.⁷ Each of the qualifying institutions were entered

hundreds of times. For this reason, an application titled "Keyboard Maestro" was employed, which allowed me to program my own macros.

⁴ Created by the Economic Research Service of the United States Department of Agriculture, the "Urban Influence Codes form a classification scheme that distinguishes metropolitan counties by population size of their metro area, and nonmetropolitan counties by size of the largest city or town and proximity to metro and micropolitan areas." This scheme was selected because it provides greater granularity than the standard Office of Management and Budget scheme. United States Department of Agriculture Economic Research Service, "Urban Influence Codes," accessed October 15, 2017, <https://www.ers.usda.gov/data-products/urban-influence-codes/>. To determine the urban influence code of each church, I determined the county in which each church is located using publicly available information. Map Developers, "What County am I in?," accessed October 6, 2017, <https://www.mapdevelopers.com/what-county-am-i-in.php>. The 2013 Urban Influence Code spreadsheet, publicly available from the United States Department of Agriculture Economic Research Service, was used to determine the urban influence code for the county of each church.

⁵ The Southern Baptist Convention, "ChurchSearch: Find a Southern Baptist Church," accessed February 8, 2019, <http://www.sbc.net/churchsearch/>.

⁶ Nora Hamme, Accreditation Assistant, National Association of Schools of Music, e-mail message to author, April 13, 2018.

⁷ National Association of Schools of Music, "Accredited Institutions," accessed April 13, 2018, <https://nasm.arts-accredit.org/directory-lists/accredited-institutions/>. The Southern Baptist Convention, "Colleges and Universities," accessed April 20, 2018. <http://www.sbc.net/colleges/>.

into a Microsoft Excel spreadsheet, along with each school's address, affiliation, state, undergraduate enrollment, number of undergraduate music majors graduated in the last year, number of music and worship majors enrolled, urban influence code, and website. The undergraduate enrollment and the number of undergraduate music majors graduated in the last year were obtained from the National Center for Education Statistics, and the number of students enrolled in each program were provided by NASM.⁸

The 2017-18 course catalog for each institution was obtained and the content of the worship degree program at each school was transferred from the PDF catalog (where available) or online catalog into a separate Microsoft Word document for each school. Most schools' course descriptions were listed in sections of the catalog separate from the list of courses included in the program. Approximately 25 hours were spent collecting these course descriptions into the Microsoft Word documents and subsequently entering them into NVivo. Each course was entered as a separate source within the folder for its respective school in NVivo. A numerical value of the number of credit hours for each course was recorded as a class attribute within the software, which would be utilized later in the data analysis process.

Protocols for Data Analysis

Data analysis was conducted in three phases, which are phases 2, 3, and 4 in the overall study. As described earlier in the study, phase 2 consisted of a content analysis of job descriptions, while the third phase involved the observation of course descriptions for the presence of the characteristics that were identified in phase 2. In the

⁸ National Center for Education Statistics, "College Navigator," accessed December 7, 2017, <https://nces.ed.gov/collegenavigator/>. The National Center for Education Statistics (NCES) states that it is "is the primary federal entity for collecting and analyzing data related to education." National Center for Education Statistics, "About Us," accessed September 30, 2017, <https://nces.ed.gov/about/>. Enrollment statistics were provided by Nora Hamme, Accreditation Assistant, National Association of Schools of Music, e-mail message to author, April 13, 2018.

final phase, the results of phases 2 and 3 were compared with one another through statistical analysis.

Phase 2: Data Analysis of Job Descriptions

The first task within phase 2 was the establishment of a list of characteristics from the precedent literature that could be used as the initial nodes for coding job descriptions. Eight dissertations were selected to provide these initial characteristics because of their solid research methodology, as well as the 2017-18 NASM standards for the Bachelor of Music in Sacred Music and Bachelor of Music in Worship Studies.⁹ The dissertations and the NASM standards provided a list of 633 characteristics and a list of 39 categories into which the characteristics could be organized, after duplicates were eliminated. The content from these dissertations and NASM standards can be observed in appendix 7. Detailed protocols were established for the content analysis of this list of

⁹ The characteristics were derived from the following literature: Donald Roland Bearden, "Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development" (Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980); Don Wesley Tuttle, "A Strategy for Identifying the Necessary Elements of a Worship Studies Program" (D.Min. thesis, Liberty Baptist Theological Seminary, 1999); Margaret M. Brady, "An Investigation of the Use of Contemporary Congregational Music in Undergraduate Sacred Music Programs" (Ed.D. thesis, Northern Illinois University, 2002); William F. DeSanto, "An Analysis of Undergraduate Sacred Music Curriculum Content in Colleges and Universities Accredited by the National Association of Schools of Music" (D.M.A. thesis, The University of Oklahoma, 2005); Leslie Myers Gillis, "Contemporary Practices in Southern Baptist Church Music: A Collective Case Study of Worship, Ministry Design and Music Education" (Ph.D. diss., Boston University, 2013); Michael Shawn Plank, "The Relationship between the Discipleship and the Effectiveness of the Worship Leader in the Local Congregation" (D.Min. thesis, Talbot School of Theology, Biola University, 2016); Randall L. Sheeks, "Skills Necessary for Evangelical Church Music Ministry: A Comparative Study of Perceptions by Selected University Programs and Church Leaders" (D.M.A. thesis, New Orleans Baptist Theological Seminary, 2016); Han G. Oh, "Worship Leadership in the Second-Generation Korean American Baptist Congregation" (Ph.D. diss., Dallas Baptist University, 2017); National Association of Schools of Music, "NASM Handbook 2017-18," accessed Nov 1, 2018, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2018/08/M-2017-18-Handbook-08-01-2018.pdf>. The relevant sections from the NASM standards can be found in appendix 8 of this dissertation. Studies by Sang Il Lee, Alan Sherman Hendricks, and Donna Frenzel Chaparro contained many similarities and are cited throughout this study but were not used in this phase of the study because the origin of the characteristics and categories used in their studies was not clear.

characteristics and are presented in appendix 3.¹⁰ The analysis resulted in a list of twenty-nine characteristics that became the initial nodes for the content analysis of the job descriptions.¹¹

Having established the initial nodes, the coding of job descriptions could now begin. Detailed protocols were followed for the content analysis of the job descriptions, including word frequency queries of the text, the *in vivo* coding of content that could not be coded to initial nodes, the combination of similar nodes, the observation of all text for any portions left uncoded, and numerous cross-checks.¹² The “aggregate coding from child nodes” function within NVivo was utilized on all parent nodes to ensure that the ranking of nodes was accurate. The full protocol is listed in appendix 3. Detailed observations and notes were kept throughout all steps of the coding process.¹³ The content analysis of these job descriptions resulted in the identification of forty-four worship leader KSAOs, based on 4,018 total references coded.¹⁴

Phase 3: Content Analysis of Course Descriptions

In the third phase, course descriptions were examined through content analysis for the presence of characteristics identified in job descriptions in phase 2. New nodes

¹⁰ The content analysis of the characteristics in the precedent literature required approximately thirty-five man-hours, including testing the software. The time spent on each phase of the project was tracked using the Toggl time-tracking website and app, as well as a Google Sheet. Because NVivo for Mac provided limited keyboard shortcuts, I used the program Keyboard Maestro to manually add shortcuts.

¹¹ These twenty-nine characteristics are presented in table 10 with the results from research question 2.

¹² “In vivo” coding is a procedure in content analysis in which a new node is created and is titled with language derived from the content being coded. The program NVivo was named after this content analysis procedure.

¹³ Evernote software was utilized for note-taking. The program provided date and time stamping for all notes and offered strong search capabilities.

¹⁴ The coding of job descriptions required 132 man-hours of labor; the coding of course descriptions in phase 3 required 134 man-hours.

were not created; rather, course descriptions were examined for the presence of KSAOs that were identified in job descriptions. Detailed protocols were followed for this portion of the analysis, which can be observed in appendix 3. This portion of the study resulted in 1,400 coding instances.

Phase 4: Comparison of Job Descriptions and Courses

The final phase consisted of the statistical comparison of the results from the content analysis of job descriptions from phase 2 and the course descriptions from phase 3. A Spearman Correlation test was conducted between the rank-ordered characteristics in job descriptions and the rank-ordered characteristics in course descriptions. A Kendall Correlation test was conducted between the same sets of characteristics. These non-parametric tests measure the correlation between the rank ordering of the characteristics in these two bodies of literature. The tests were conducted using the free statistics calculator available at <http://www.wessa.net>.¹⁵

The data was also examined to determine which schools produced a rank-ordering of characteristics most closely aligned with the findings in job descriptions. Kendall correlation tests were conducted comparing the rank ordering of characteristics at each college or university with the ranking of characteristics found in job descriptions. After the Kendall's tau value was determined for each school, the schools were ordered from highest to lowest tau value to discover which schools most closely align with the characteristics identified in job descriptions.

Distributions and Data Summary

This section of the chapter describes the demographic information that was collected and calculated for churches, colleges, and universities, including size, locale,

¹⁵ Wessa.net, "Free Statistics and Forecasting Software," accessed February 7, 2019, <https://www.wessa.net/desc.wasp>.

and other characteristics.

Church Demographics

Demographics were collected and calculated for job descriptions including geographic location, church age, salary range, position titles, and requirements related to gender and eldership. Further table displays of this demographic information are presented in appendix 1.

Geographic distribution. The churches included in the study were located in twenty-seven different states. The states containing the greatest number of churches were Texas (14%), Florida (12%), Georgia (10%), and Kentucky (9%), as displayed in figure 1.

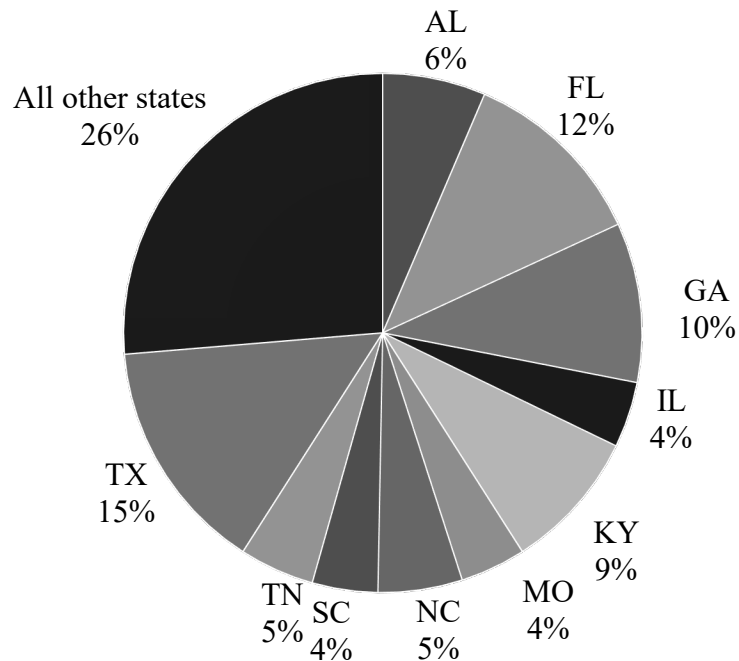


Figure 1. Geographic distribution of churches by state (n=171)

Average weekly attendance. The distribution of average weekly attendance at churches was collected using the reporting data available in the ChurchSearch function of

the sbc.net database and calculated in Microsoft Excel.¹⁶ Fifty-two churches advertising full-time positions and forty-seven churches advertising part-time positions provided attendance information to the database.¹⁷

The average weekly church attendance of the reporting churches was 316.9 attendees. The average weekly attendance at churches advertising full-time positions was 447.3, while the average weekly attendance at churches advertising part-time positions was 172.6.

Table 3. Weekly attendance at churches

	Mean attendance	Median attendance
Churches with full-time positions	447.29	350
Churches with part-time positions	172.55	150
All churches	316.86	225

The median weekly attendance at all churches was 225, with a median of 350 for full-time positions and 150 for part-time positions. The mean is a higher value than the median for each of these calculations, indicating that larger churches influence the mean upward and smaller churches influence the median downward.

Churches listing full-time positions ranged in size from 50 to 2,005 average weekly attendees, and churches listing part-time attendees ranged in size from 45 to 500 attendees. The distribution of church size is displayed below in figure 2.

¹⁶ The Southern Baptist Convention, “ChurchSearch: Find a Southern Baptist Church,” accessed February 18, 2018, <http://www.sbc.net/churchsearch/>.

¹⁷ Attendance statistics from two churches were excluded because churches were comprised of multiple campuses. The database only provided attendance for all campuses at a church in aggregate, which was not representative of the campus nor applicable for the purposes of this study.

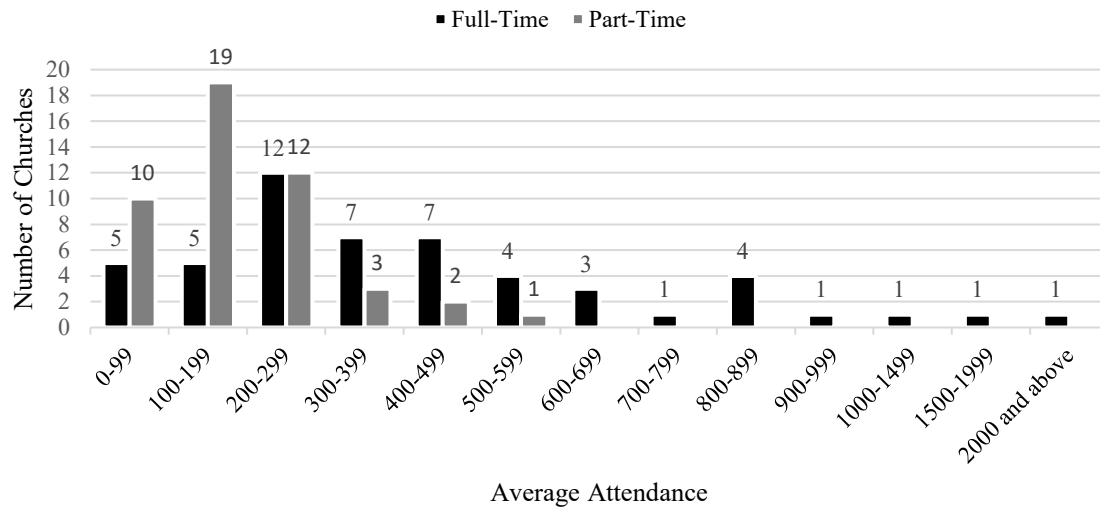


Figure 2. Distribution by average attendance for churches listing full-time and part-time positions (n=99)

Church age. The average age of the churches in the study was 92.78 years. Churches listing full-time positions were slightly older than churches listing part-time positions (97.58 years versus 87.92 years).¹⁸

Table 4. Mean and median age of churches

	Mean	Median
Churches with full-time positions	97.58	88
Churches with part-time positions	87.92	76
All churches	92.78	83

When churches are grouped into twenty-five year spans, the group containing the largest number of churches is 50–74.¹⁹

¹⁸ The age of the church was determined by simple subtraction of the year of founding (which is listed on the SBC website) from the year 2018.

¹⁹ I contacted Lifeway twice to obtain the average age of churches in the SBC to compare with the average age of churches in this study, but Lifeway was unable to produce this information.

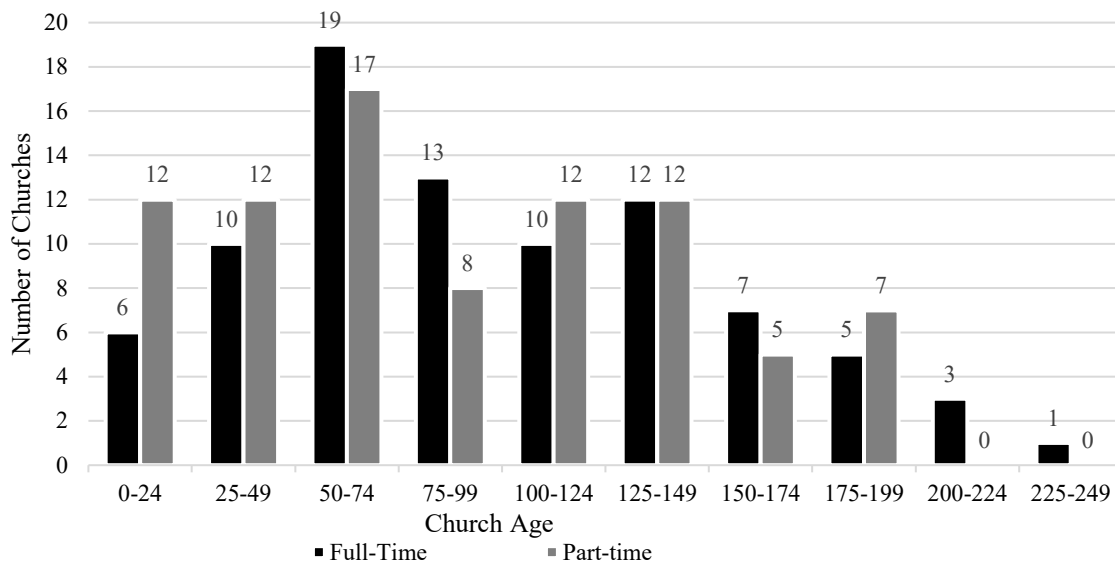


Figure 3. Distribution of churches by age (n=171)

Urban influence code (UIC). Developed by Economic Research Service of the United States Department of Agriculture, the UIC is a means of determining the urban influence on each county within the United States. There are twelve codes, ranging from large urban areas containing 1 million residents or more to areas containing no towns with more than 2,500 residents. Of the churches in the study, 73.1% are located in metro areas. The locations of the churches in the study are displayed below in figure 4.

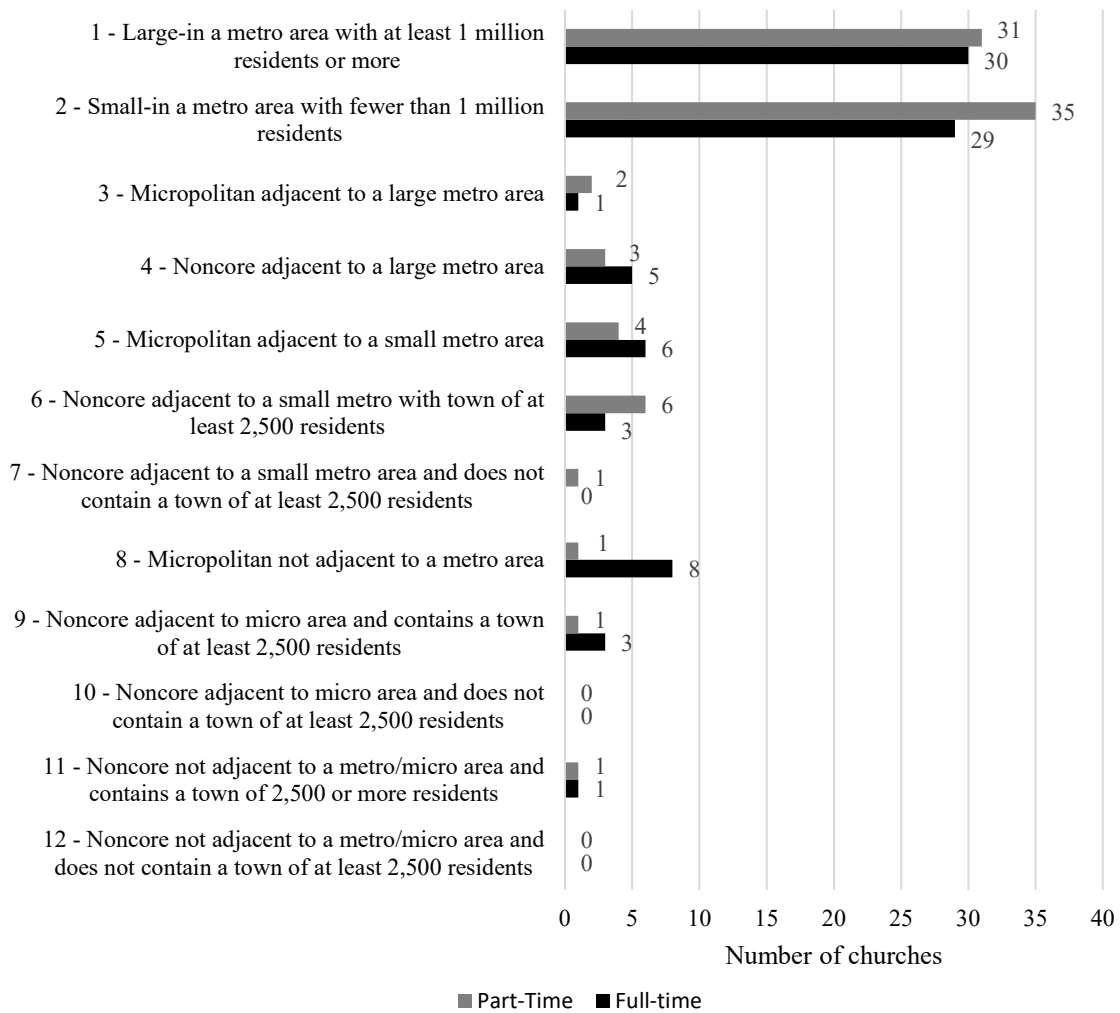


Figure 4. Distribution of churches by urban influence code (n=171)

Full-time and part-time. In the present study, 86 positions (50.3%) are full-time and 85 (49.7%) are part-time.

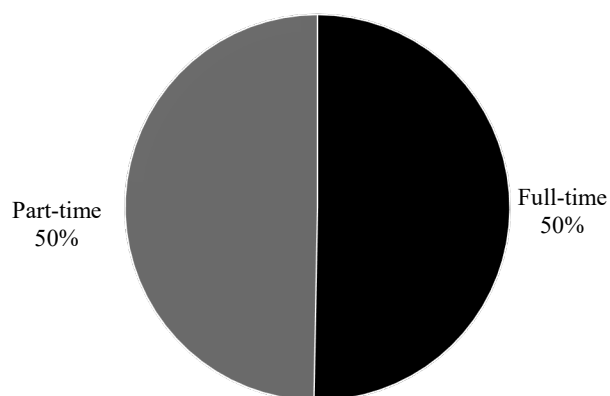


Figure 5. Distribution of full-time and part-time church job descriptions (n=171)

Position pairing. Of the part-time positions in the study, 95.3% were focused on music and worship, while 4.7% included another area of ministry in the job description.²⁰ In full-time positions, 60.5% were not paired with another ministry area, while 23.3% of full-time positions were paired with ministry to youth or students, 5.8% with family ministry, and 2.3% with media ministry.²¹ These position pairings are displayed below in figure 6.²²

²⁰ The statistics for position pairing are based solely on the titles used for these positions because of the variety of language and construction of positions found within job descriptions.

²¹ Family ministry and children's ministry were categorized separately from youth/students because, while they are potentially overlapping in meaning, the words may be understood differently from context to context.

²² In the table below, the category "TBD" exists because one church indicated that the position would be paired with another area that was "TBD."

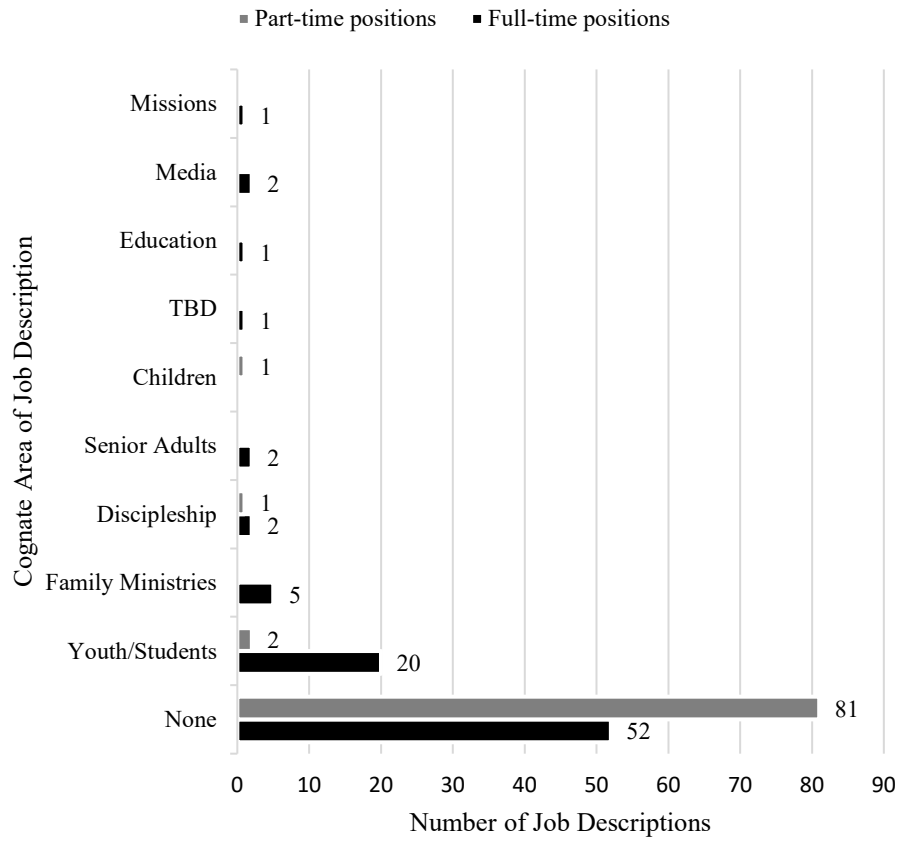


Figure 6. Position pairing for all positions (n=171)

Salary range. The average salary for full-time positions in the study is \$50,829, and the median salary is \$50,000. Thirty percent of churches advertising full-time positions offered a salary between \$40,000 and \$49,999.²³ The average salary for part-time positions is \$12,943, and the median salary is \$12,000. A salary between \$10,000 and \$14,999 was offered at 39.3% of churches advertising part-time positions.

²³ Some churches provided a salary range, while others provided an exact amount. To assist in calculations, for each salary that offered a range, the top and bottom numbers were added and divided by two to provide an average for that position. Those which provided only a low range (e.g., “40K+”) were excluded because it was impossible to determine the height of the salary range.

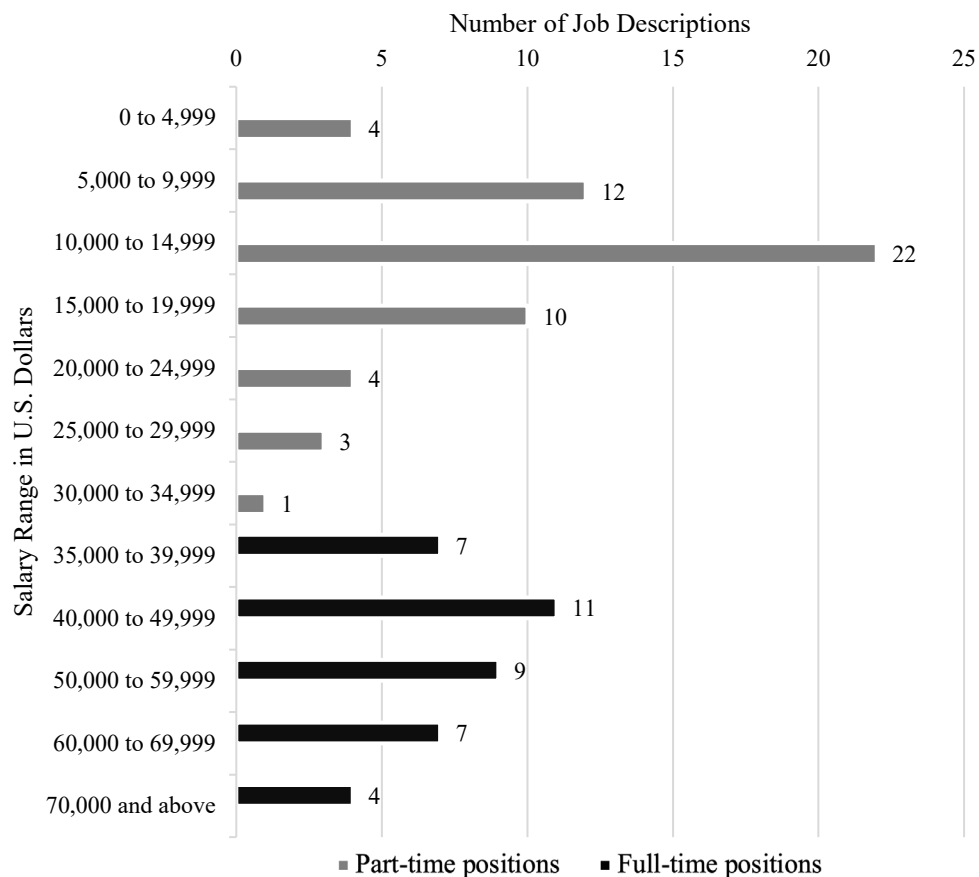


Figure 7. Salary range for full-time and part-time positions (n=94)

Position titles. With only rare exceptions, position titles contained two components: a job type (director, minister, pastor, or leader) and a subject area (music, worship, or worship arts). Figure 8 reflects the combinations used. Each title on the left column reflects a particular combination which can be stated in its current format or in reverse; for example, the title “Music Director” in the figure below reflects both positions titled “Director of Music” and “Music Director.”²⁴

²⁴ This display does not reflect the nomenclature used for combination positions because position combinations were considered under “position pairing.” If a position was listed as “Pastor of Music and Discipleship,” it was simply represented as “Music Pastor” in this figure.

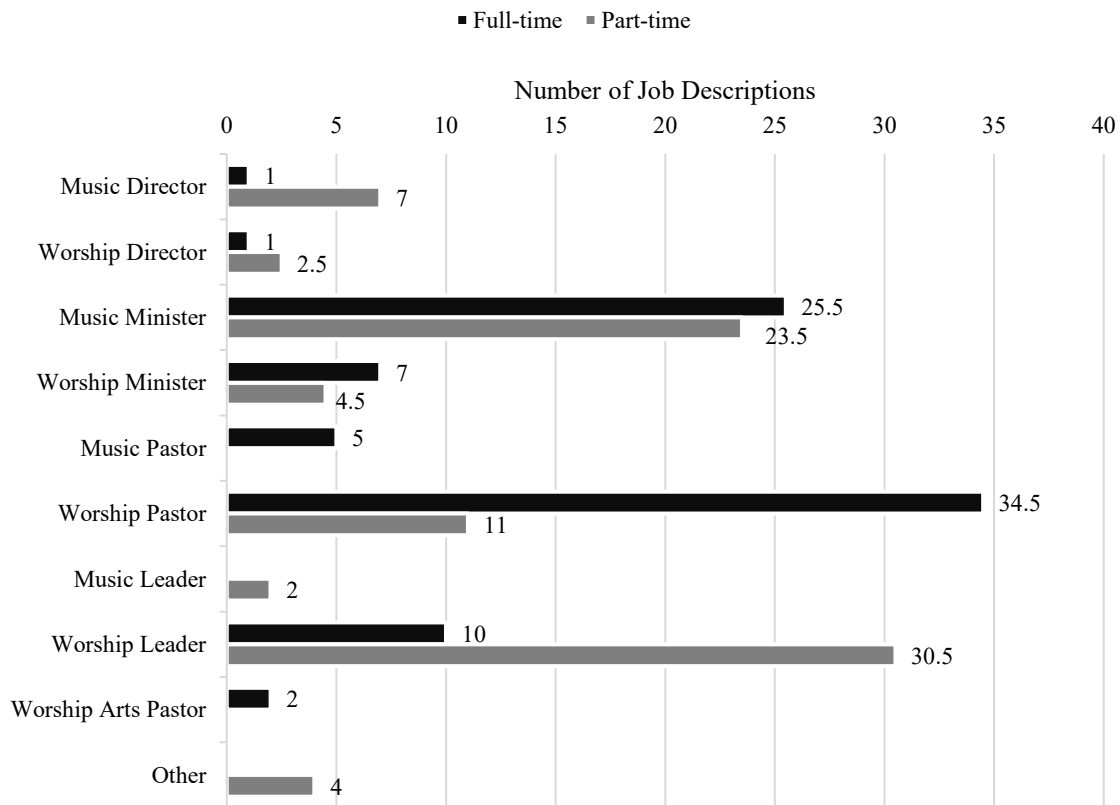


Figure 8. Job titles (n=171)

The most popular title for full-time positions was “worship pastor” or “pastor of worship” (40.1%) whereas the most popular title for part-time positions was “worship leader” (35.9%). The title “music minister” or “minister of music” was found in both full-time (29.7%) and part-time positions (27.7%). These statistics are presented in table form in appendix 1, tables A8 and A9.

Pastors and elders. In full-time job descriptions, 55% describe the position as one for a pastor or elder, while 45% do not specify.²⁵ In part-time positions, however, only 11% describe the role as one for a pastor or elder; 89% do not specify.

²⁵ The statistics related to eldership were created prior to coding when collecting demographic data by searching job descriptions for the keywords “pastor” and “elder,” and then were confirmed later in the coding process because “be a pastor or elder” became one of the characteristics in the study.

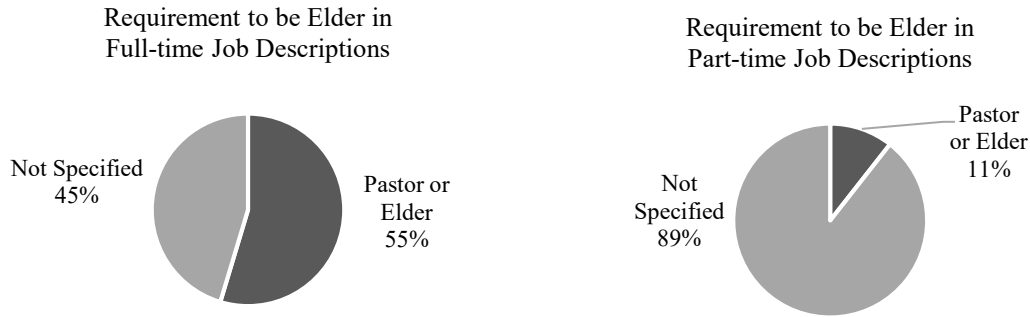


Figure 9. Job descriptions by pastoral role

Gender requirements. Two-thirds of full-time positions are clearly delineated as roles for male candidates. Only 1% of job descriptions state that the position is open to both males and females, while 32% of full-time positions do not specify. In part-time positions, the requirement for a worship leader to be a male lessens (23%), while more than two-thirds do not specify the gender of the candidate. Four percent of the positions are explicitly open to both males and females.

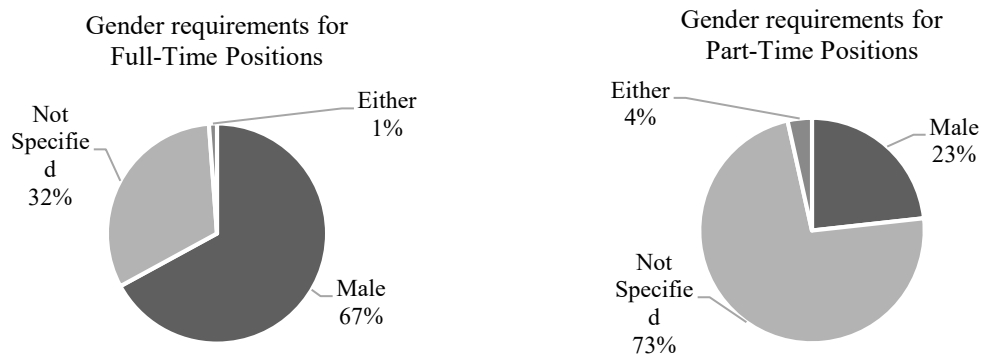


Figure 10. Gender requirements for job descriptions

College and University Demographics

Demographic information was also collected and analyzed regarding colleges and universities included in this study, including location, number of students in worship

leadership degree programs, undergraduate enrollment, and urban influence code. Further table displays are provided in appendix 2.

State. The twenty-two schools included in the study were located in thirteen states. Texas had the strongest representation with six schools, followed by South Carolina, which had two.

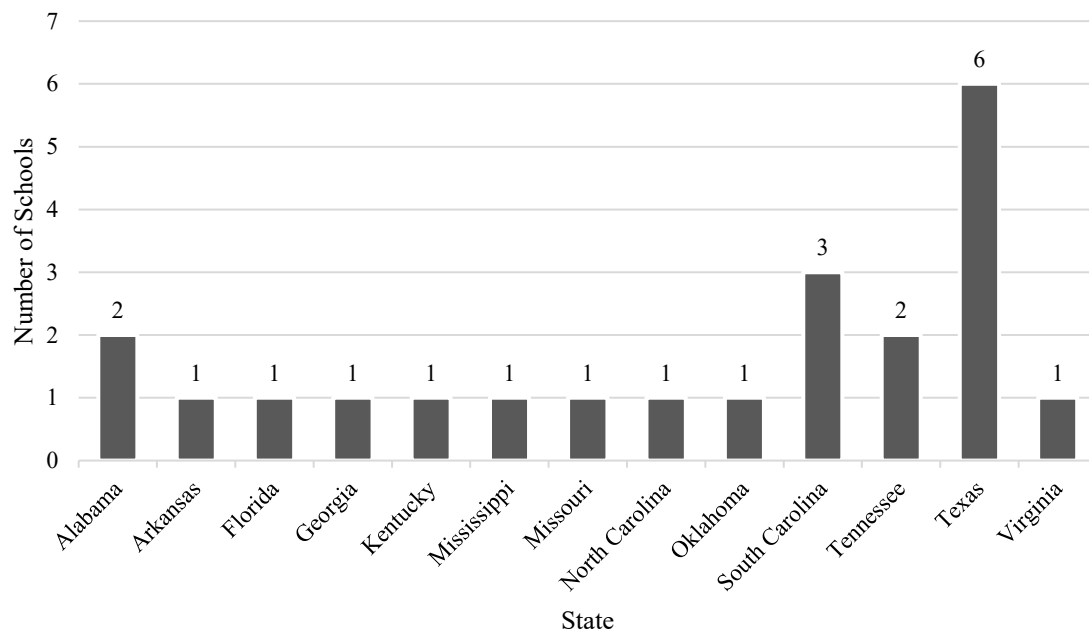


Figure 11. Distribution of colleges and universities by state (n=22)

Number of students. The number of students in worship programs in each state was calculated using data provided by the National Association of Schools of Music. Alabama was the state with the greatest number of music and worship students in the population.²⁶ There were an average of 19.75 students in each degree program, and a median of 13.5 students.²⁷

²⁶ The number of students was not available for one school in Florida and one in Mississippi.

²⁷ The median is 13.5 because this information was available from an even number of schools

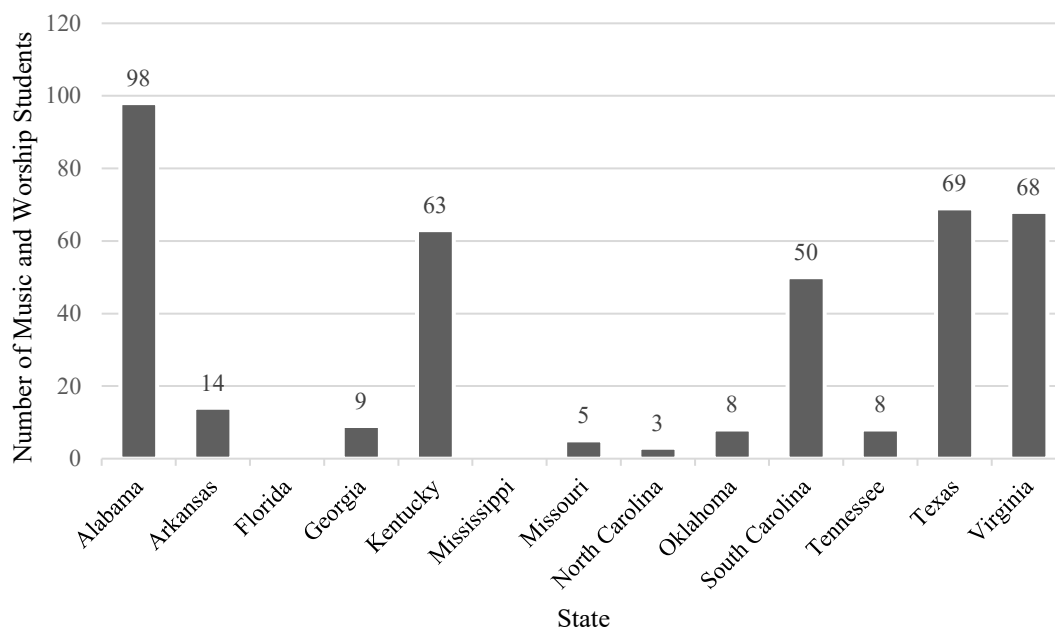


Figure 12. Distribution of students in worship leadership degree programs by state (n=20)

Urban influence. Of the twenty-two schools in the study, 59.1% are located in a metro area with fewer than one million residents, and 13.6% are located in metro areas with 1 million residents or more. The remainder (27.3%) are located in micropolitan or noncore areas.

The most common urban influence code for both churches and schools in the study is 2, as displayed in table 5.

(20). The school 10th largest in size had 14 students, and the 11th largest in size had 13.

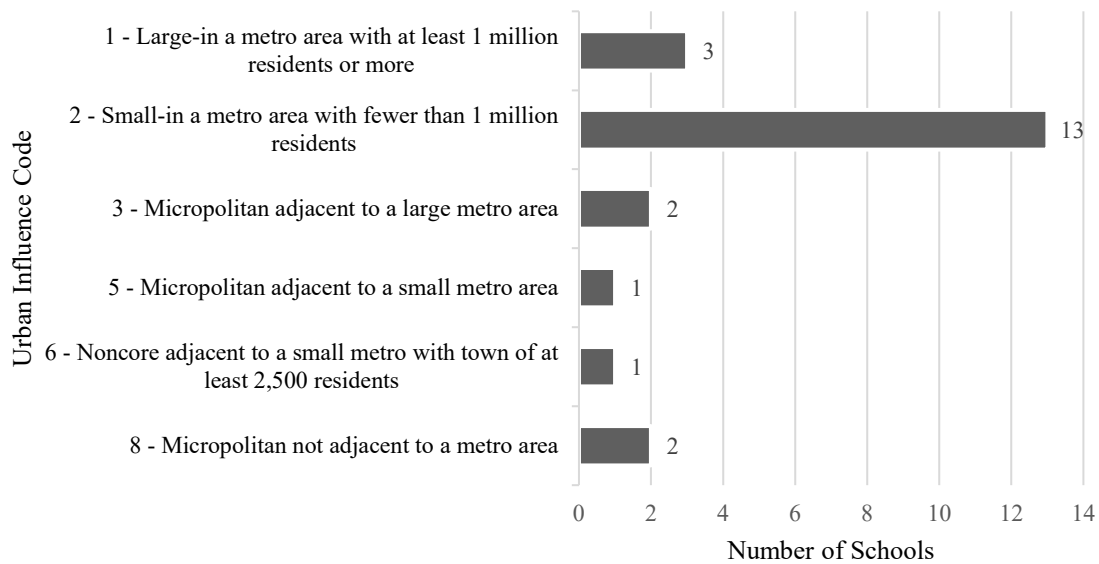


Figure 13. Distribution of schools by urban influence code

Table 5. Urban influence code percentages for churches and schools

	Percentage of Churches	Percentage of Schools
1 - Large-in a metro area with at least 1 million residents or more	35.7	13.6
2 - Small-in a metro area with fewer than 1 million residents	37.4	59.1
3 - Micropolitan adjacent to a large metro area	1.8	9.1
4 - Noncore adjacent to a large metro area	4.7	0.0
5 - Micropolitan adjacent to a small metro area	5.8	4.5
6 - Noncore adjacent to a small metro with town of at least 2,500 residents	5.3	4.5
7 - Noncore adjacent to a small metro area and does not contain a town of at least 2,500 residents	0.6	0.0
8 - Micropolitan not adjacent to a metro area	5.3	9.1
9 - Noncore adjacent to micro area and contains a town of at least 2,500 residents	2.3	0.0
10 - Noncore adjacent to micro area and does not contain a town of at least 2,500 residents	0.0	0.0
11 - Noncore not adjacent to a metro/micro area and contains a town of 2,500 or more residents	1.2	0.0
12 - Noncore not adjacent to a metro/micro area and does not contain a town of at least 2,500 residents	0.0	0.0

Findings and Displays by Research Question

The first three research questions in this study address the job descriptions analyzed in the study, while the final question addresses the degree to which the characteristics observed in the job descriptions are present in course descriptions.

Research Question 1

The first research question is, “What are the educational qualifications required of worship leaders in select Southern Baptist churches?” This question is significant to the study because it addresses the level of importance that churches place on the education offered by colleges, universities, and seminaries.

Full-Time. While 43% of churches did not specify whether the position required formal education, the remaining 57% of churches provided a variety of descriptors for the education they desired of job applicants. A bachelor’s degree was preferred or required in 22.1% of positions, and 25.6% of job descriptions stated that seminary education or a master’s degree was either preferred or required.

In total, 31.4% of job descriptions described education that was required, 25.6% described education that was preferred, and 43% did not make any statements regarding education, as displayed in table 6.

Formal training in music or worship was either preferred or required in 30.2% of job descriptions, and 9.3% of job descriptions indicated a preference or requirement of biblical/theological studies or seminary. The complete results are displayed in table 7.



Figure 14. Education preferred or required for full-time positions

Table 6. Education levels preferred and required for full-time positions

	Preferred	Required	Total
2 years/AA	--	2.33	2.33
Bachelors	4.65	17.44	22.09
"A degree" or education	4.65	1.16	5.81
A degree in progress	--	1.16	1.16
Bachelors or seminary	1.16	3.49	4.65
Seminary in progress	1.16	2.33	3.49
Masters degree	2.33	1.16	3.49
Seminary	11.63	2.33	13.95
Not specified	--	--	43.02
SUM	25.58	31.40	100.00

Table 7. Education specializations for full-time positions

	Bible/ Theology	Music	Music, Worship, or Related Field	Seminary plus undergrad music	Not specified	Total
2 years/AA	--	--	1.16	--	1.16	2.33
Bachelors	--	2.33	11.63	--	8.14	22.09
“A degree” or education	1.16	2.33	2.33	--	--	5.81
A degree in progress	--	--	--	--	1.16	1.16
Bachelors or seminary	1.16	1.16	1.16	--	1.16	4.65
Seminary in progress	--	--	--	1.16	2.33	3.49
Masters degree	--	--	2.33	--	1.16	3.49
Seminary	1.16	--	--	4.65	8.14	13.95
Not specified	--	--	--	--	43.02	43.02
SUM	3.49	5.81	18.60	5.81	66.28	100.00

Part-time. An even larger percentage (74.1%) of churches advertising part-time positions did not specify whether the position required formal education, and an additional 2.4% specifically stated that education was not a requirement for the position (see figure 15).

Only 3.5% of part-time job descriptions stated that training in music or worship was required for the position, while another 17.7% said that such education was preferred. Additionally, 2.4% specifically stated that a degree was not required, and 74.1% made no mention of formal education (see table 8).

Of the churches that indicated that education was required or preferred, 10.6% specified that they desired this training to be in training in music, worship, or a related field.

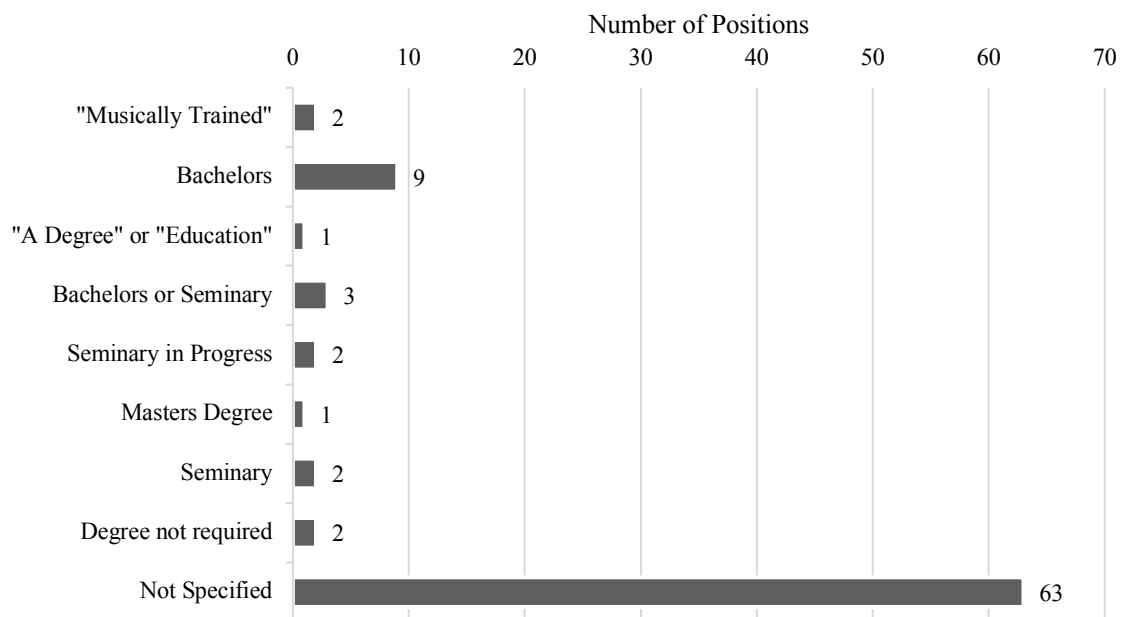


Figure 15. Education preferred or required for part-time positions

Table 8. Education levels preferred and required for part-time positions

	Preferred	Required	Total
"Musically trained"	1.18	1.18	2.35
Bachelors	8.24	2.35	10.59
"A degree" or "education"	1.18	--	1.18
Bachelors or seminary	3.53	--	3.53
Seminary in progress	1.18	1.18	2.35
Masters degree	1.18	--	1.18
Seminary	2.35	--	2.35
Degree not required	--	--	2.35
Not specified	--	--	74.12
SUM	17.65	3.53	100.00

Table 9. Education specializations for part-time positions

	Music	Music, Worship, or Related Field	Not specified	Total
“Musically trained”	2.35	--	--	2.35
Bachelors	1.18	1.18	8.24	10.59
“A degree” or “education”	1.18	--	--	1.18
Bachelors or seminary	2.35	1.18	--	3.53
Seminary in Progress	--	--	2.35	2.35
Masters Degree	--	1.18	--	1.18
Seminary	--	--	2.35	2.35
Degree not required	--	--	2.35	2.35
Not Specified	--	--	74.12	74.12
SUM	7.06	3.53	89.41	100.00

The educational requirements for full-time positions are greater than those for part-time positions. Education in the areas of Bible, theology, or music was preferred or required in 44.2% of full-time positions, but only 15.3% of part-time positions. Education at the master’s level was preferred or required in 25.6% of full-time positions, but only 9.4% of part-time positions. Churches do appear to be open to hiring candidates with training only at the bachelor’s level (36% full-time, 17.7% part-time). No mention of educational requirements was made in 43% of full-time and 74.1% of part-time job descriptions, however.²⁸

Research Question 2

Research question 2 is, “What are the primary KSAOs required of full-time worship leaders in select Southern Baptist churches?” The preliminary step to answering this question was the establishment of characteristics in precedent literature to serve as

²⁸ It does not seem that the reader should make too much of churches’ lack of statements in job descriptions related to education. There was no field in the “JobSearch” system on the SBC website that encouraged churches to specifically state the education they desired. Many churches would not object to a worship leader having education that would make him more effective; when two candidates are compared, education may be an advantage. It may also be the case that when churches are authoring job descriptions, they do not want to unnecessarily exclude candidates by requiring too much.

initial nodes for coding. The process utilized is described in “protocols for data analysis” above and set forth in detail in appendix 3. This content analysis resulted in 29 characteristics in 5 categories, as displayed in table 10 below.

Table 10. Characteristics established from precedent literature

Characteristic	Sources	References
<i>Knowledge and Planning</i>	10	99
Worship Planning	8	28
Knowledge of Philosophy and History of Church Music	6	20
Knowledge of Hymnody	5	14
Theology of Worship	5	10
General Biblical and Theological Knowledge	4	9
Music History, Literature, Repertory	4	18
<i>Personal Musicianship and Leadership</i>	10	153
Lead Corporate Worship Publicly	8	22
Formal Musicianship (trad. music theory, aural skills, arranging)	7	47
Vocal Skills	7	22
Keyboard Skills	6	25
Informal Musicianship (playing by ear, arranging)	5	20
Conducting (General)	4	11
Guitar Skills	3	6
<i>Administrative, Organizational Skill</i>	9	25
<i>Group Musicianship and Leadership</i>	9	124
Lead Choir (choral conducting)	7	33
Lead Instrumental Ensembles	7	27
Worship Technology (sound, lighting, video, media)	7	18
Lead Worship Band	6	13
Lead Music Programs for Children and Students	4	19
Lead Vocalists or Small Vocal Team	3	4
Special Productions (drama, musicals, etc.)	3	4
Recruitment and Musical Development of Volunteers	2	6
<i>Relationships and Character</i>	7	83
Communication and People Skills (general)	4	6
Leadership Skills (general)	4	4
Love for God (devotional life & personal commitment)	4	16
Personal Character	4	27
Love for Congregation (relationships & spiritual care)	3	17
Love for Volunteers (discipleship & spiritual care)	3	7
Relationship with Senior/Lead Pastor	3	6

These initial characteristics were used as the initial nodes in NVivo for the coding of job descriptions. A detailed coding protocol was followed, which included the establishing of keywords for each characteristic based on precedent literature, the searching of job descriptions by keywords, and the coding of content to *in vivo* nodes based on word and phrase frequency searches. This process, which included numerous other documented steps, is documented in appendix 3. Definitions and keywords for each KSAO are available in appendix 4, table A13. The results of the coding are found in Table 11.²⁹

Table 11. Characteristics observed in full-time job descriptions

Characteristic	Number of Job Descriptions	Percentage of Full-Time Job Descriptions (n=86)
Lead Corporate Worship Publicly	71	82.56
Leadership Skills	65	75.58
People Skills and Teamwork with Staff	64	74.42
Management and Administrative Skills	63	73.26
Lead or Oversee Choir	51	59.30
Lead Worship Band	50	58.14
Oversee Worship Technology	49	56.98
Plan Worship Services	48	55.81
Be a Pastor or Elder	47	54.65
Conducting Skill	47	54.65
Lead Vocalists	47	54.65
Recruit and Train Music and Production Volunteers	46	53.49
Personal, Active Relationship with Jesus Christ	43	50.00
Lead or Support Special Events	42	48.84
Love for Congregation (relationships & spiritual care)	39	45.35
Personal Character and Work Habits	34	39.53

²⁹ Nineteen of the forty-four characteristics in the study were emergent; they were not present in the lists of characteristics used to create initial nodes, and were coded *in vivo*. The majority of these emergent characteristics related to non-musical qualities that churches considered important for hiring. These emergent characteristics are listed in appendix 4, table A14. The top five emerging categories were “be a pastor or elder,” “other duties yet to be determined,” “agree with Baptist Faith & Message or church documents,” “call to ministry,” and “active member of the church.” Being a pastor or elder was required in 54.7% of job descriptions, and “other duties yet to be determined” appeared in 34.9%. While the title “other duties yet to be determined” is nebulous in nature, it was not a perfunctory addendum to job descriptions; in some cases, such a statement reflected the church’s willingness to adapt the job description to the candidate, including areas that may occupy a meaningful percentage of the individual’s regular responsibilities.

Table 11 continued

Supervise Musical Programming for Children and Students	32	37.21
Other Duties Yet to Be Determined	30	34.88
Agree with Baptist Faith & Message or Church Documents	25	29.07
Love for Volunteers (discipleship & spiritual care)	21	24.42
Call to Ministry	19	22.09
Play an Instrument (keyboard or guitar)	19	22.09
Evangelistic & Missions Minded	17	19.77
Lead Unspecified Instrumentalists	17	19.77
Oversee Visual & Dramatic Arts	16	18.60
Personal Vocal Skill	16	18.60
Active Member of the Church	15	17.44
General Biblical and Theological Knowledge	15	17.44
Preach or Teach	15	17.44
Formal Musicianship (music theory, aural skills, arranging)	14	16.28
Work in Alignment with the Church's Mission and Vision	13	15.12
Commitment to Ongoing Training & Growth	11	12.79
Enthusiastic, Engaging Presence	11	12.79
Pray for the Church and Ministry	11	12.79
Lead or Oversee Orchestra	10	11.63
Oversee Special Music & Soloists	10	11.63
Communications Technology	9	10.47
Informal Musicianship (playing by ear, arranging) ³⁰	6	6.98
Leadership of Family	6	6.98
Theology of Worship	6	6.98
Oversee Handbell Ensemble	5	5.81
Called to Serve This Church	4	4.65
Oversee Accompanists	4	4.65
Knowledge of Philosophy and History of Church Music	3	3.49

The most frequent characteristic found in full-time job descriptions is “lead corporate worship publicly,” occurring in 82.6% of job descriptions. The most important characteristics immediately following are “soft skills”: leadership skills, “people skills

³⁰ The word “arranging” is used in the parenthetical description for both “formal musicianship” and “informal musicianship.” In the context of formal musicianship, “arranging” refers to the creation of written notation for the use of classical instruments in corporate worship. In the context of informal musicianship, “arranging” refers to providing verbal or written direction for vocalists and/or instrumentalists, such as providing direction to a worship band using chord charts.

and teamwork with staff,” and “management and administrative skills” which are all found in 73.3% to 75.6% of job descriptions. Next are four characteristics which directly affect what a congregation experiences on Sunday: “lead or oversee choir,” “lead worship band,” “oversee worship technology,” and “plan worship services,” which are found in 55.8% to 59.3% of full-time job descriptions.

Characteristics were also grouped into three categories that reflected the content of the job descriptions. Characteristics that dealt with the worship leader’s public ministry were titled “corporate worship leadership.” Characteristics that support a worship leader’s ministry among the congregation but do not involve the direct planning or leading of the worship service were grouped under “supporting characteristics.” Characteristics that are related to the personality, beliefs, and internal dispositions of the worship leader were grouped under “internal/personal characteristics.”³¹ Table 12 displays the characteristics grouped by these categories.

Table 12. Characteristics observed in full-time job descriptions, grouped by category

Characteristic	Number of Job Descriptions	Percentage of Full-Time Job Descriptions (n=86)
<i>Corporate Worship Leadership</i>		
Lead Corporate Worship Publicly	71	82.56
Lead or Oversee Choir	51	59.30
Lead Worship Band	50	58.14
Oversee Worship Technology	49	56.98
Plan Worship Services	48	55.81
Lead Vocalists	47	54.65
Lead or Support Special Events	42	48.84
Supervise Musical Programming for Children and Students	32	37.21
Play an Instrument (keyboard or guitar)	19	22.09
Lead Unspecified Instrumentalists	17	19.77

³¹ Conducting skill was distinguished from the leadership of choir or orchestra because some job descriptions talked about overseeing choir, while others talked about leading it. Some job descriptions talked about conducting specifically.

Table 12 continued

Oversee Visual & Dramatic Arts	16	18.60
Personal Vocal Skill	16	18.60
Preach or Teach	15	17.44
Lead or Oversee Orchestra	10	11.63
Oversee Special Music & Soloists	10	11.63
Oversee Handbell Ensemble	5	5.81
Oversee Accompanists	4	4.65
<i>Supporting Characteristics</i>		
Leadership Skills	65	75.58
People Skills and Teamwork with Staff	64	74.42
Management and Administrative Skills	63	73.26
Conducting Skill	47	54.65
Recruit and Train Music and Production Volunteers	46	53.49
Love for Congregation (relationships & spiritual care)	39	45.35
Other Duties Yet to Be Determined	30	34.88
Love for Volunteers (discipleship & spiritual care)	21	24.42
Active Member of the Church	15	17.44
Formal Musicianship (music theory, aural skills, arranging)	14	16.28
Work in Alignment with the Church's Mission and Vision	13	15.12
Communications Technology	9	10.47
Informal Musicianship (playing by ear, arranging)	6	6.98
<i>Internal/Personal Characteristics</i>		
Be a Pastor or Elder	47	54.65
Personal, Active Relationship with Jesus Christ	43	50.00
Personal Character and Work Habits	34	39.53
Agree with Baptist Faith & Message or Church Documents	25	29.07
Call to Ministry	19	22.09
Evangelistic & Missions Minded	17	19.77
General Biblical and Theological Knowledge	15	17.44
Commitment to Ongoing Training & Growth	11	12.79
Enthusiastic, Engaging Presence	11	12.79
Pray for the Church and Ministry	11	12.79
Leadership of Family	6	6.98
Theology of Worship	6	6.98
Called to Serve This Church	4	4.65
Knowledge of Philosophy and History of Church Music	3	3.49

The most important corporate worship leadership characteristics were “lead corporate worship publicly,” “lead or oversee choir,” “lead worship band,” “oversee worship technology,” and “plan worship services.” Characteristics which support the worship leader’s public ministry, titled “supporting characteristics,” are topped by “leadership skills,” “people skills and teamwork with staff,” “management and administrative skills,” “conducting skill,” and “recruit and train music and production volunteers.” “Love for congregation” and “love for volunteers” were found in 45.4% and 24.4% of full-time job descriptions, respectively. Musicianship skills, both formal and informal, were ranked in the bottom third of these characteristics. The internal/personal characteristics ranked most highly in these job descriptions were “be a pastor or elder,” “personal, active relationship with Jesus Christ,” “personal character and work habits,” “agree with Baptist Faith and Message or church documents,” and “call to ministry.” Topics frequently found in the training of church musicians, including the “theology of worship” and “knowledge of philosophy and history of church music,” are found in the bottom third of these internal/personal characteristics.

Figure 16 visually combines the content seen in the two tables above. Characteristics are ordered by their presence in job descriptions and are shaded according to the three categories listed above. Corporate worship leadership and supporting characteristics occupy 11 of the 12 highest ranked positions; 73% of characteristics were found in 50% or less full-time job descriptions.

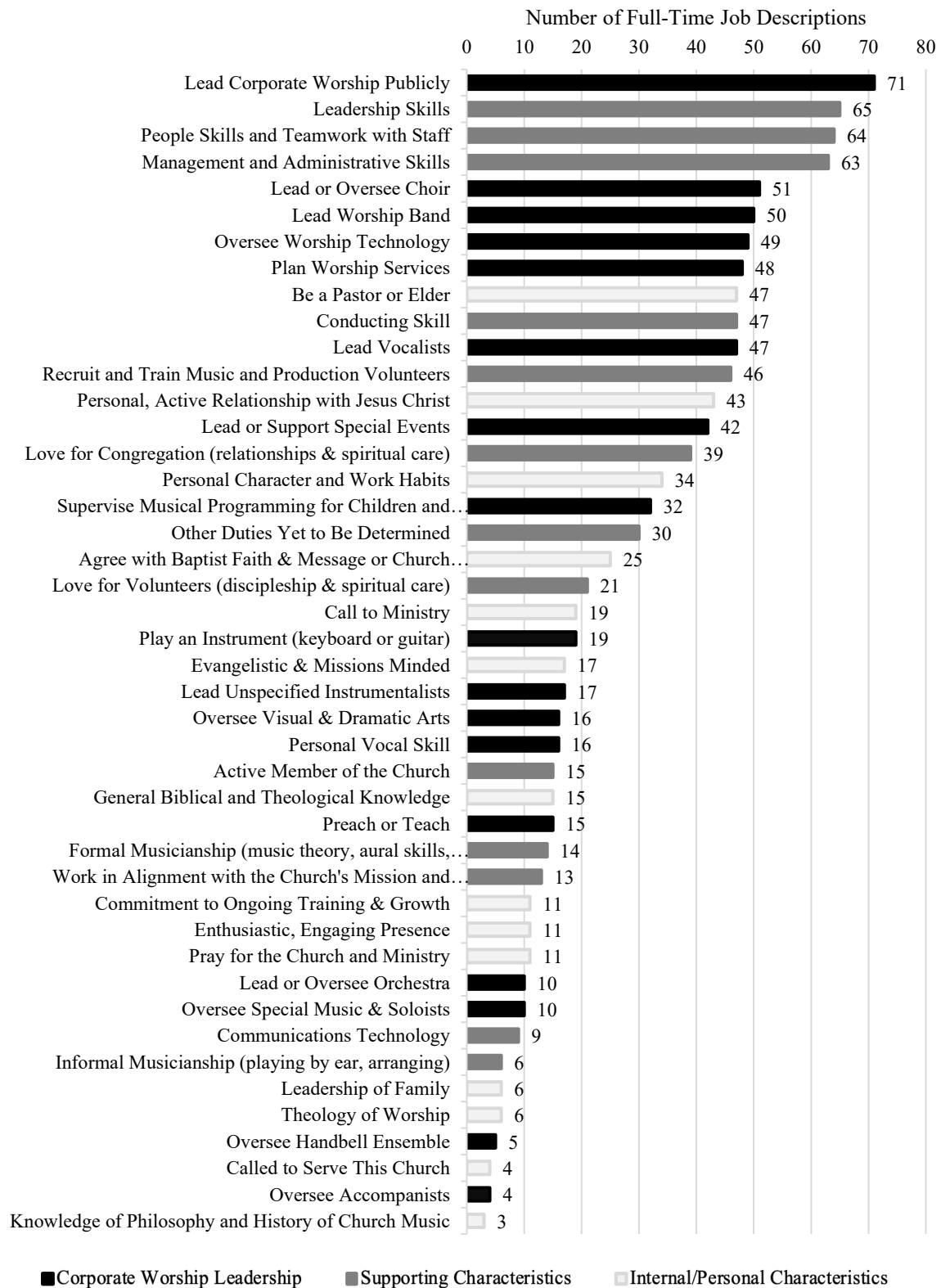


Figure 16. Characteristics in full-time job descriptions

Research Question 3

Research question 3 is, “What are the primary KSAOs required of part-time worship leaders in select Southern Baptist churches?” The findings are displayed in table 13.

Table 13. Characteristics observed in part-time job descriptions

Characteristic	Number of Job Descriptions	Percentage of Part-Time Job Descriptions (n=85)	Category
Lead Corporate Worship Publicly	79	92.94	CWL ³²
Plan Worship Services	52	61.68	CWL
Management and Administrative Skills	49	57.65	SC
People Skills and Teamwork with Staff	49	57.65	SC
Leadership Skills	47	55.29	SC
Lead Vocalists	38	44.71	CWL
Conducting Skill	36	42.35	SC
Lead or Oversee Choir	36	42.35	CWL
Lead Worship Band	35	41.18	CWL
Oversee Worship Technology	35	41.18	CWL
Personal, Active Relationship with Jesus Christ	35	41.18	IPC
Lead or Support Special Events	31	36.47	CWL
Personal Character and Work Habits	31	36.47	IPC
Recruit and Train Music and Production Volunteers	31	36.47	SC
Play an Instrument (keyboard or guitar)	30	35.29	CWL
Agree with Baptist Faith & Message or Church Documents	20	23.53	IPC
Love for Congregation (relationships & spiritual care)	19	22.35	SC
Personal Vocal Skill	18	21.18	CWL
Active Member of the Church	16	18.82	SC
Other Duties Yet to Be Determined	15	17.65	SC
Call to Ministry	14	16.47	IPC
Love for Volunteers (discipleship & spiritual care)	13	15.29	SC
Supervise Musical Programming for Children and Students	13	15.29	CWL
Formal Musicianship (music theory, aural skills, arranging)	12	14.12	SC
Commitment to Ongoing Training & Growth	11	12.94	IPC
Evangelistic & Missions Minded	11	12.94	IPC
General Biblical and Theological Knowledge	11	12.94	IPC

³² CWL = “Corporate Worship Leadership,” SC = “Supporting Characteristics,” IPC = “Internal/Personal Characteristics.”

Table 13 continued

Oversee Special Music & Soloists	11	12.94	CWL
Work in Alignment with the Church's Mission and Vision	10	11.76	SC
Be a Pastor or Elder	9	10.59	IPC
Enthusiastic, Engaging Presence	9	10.59	IPC
Lead Unspecified Instrumentalists	6	7.06	CWL
Pray for the Church and Ministry	6	7.06	IPC
Communications Technology	5	5.88	SC
Oversee Visual & Dramatic Arts	5	5.88	CWL
Preach or Teach	4	4.71	CWL
Called to Serve This Church	3	3.53	IPC
Informal Musicianship (playing by ear, arranging)	3	3.53	SC
Leadership of Family	3	3.53	IPC
Oversee Accompanists	2	2.35	CWL
Knowledge of Philosophy and History of Church Music	1	1.18	IPC
Lead or Oversee Orchestra	0	0	CWL
Oversee Handbell Ensemble	0	0	CWL
Theology of Worship	0	0	IPC

The two most frequent characteristics found in part-time job descriptions are “lead corporate worship publicly,” and “plan worship services,” present in 92.9% and 61.7% of job descriptions, respectively. The next three most frequent characteristics are supporting characteristics: “management and administrative skills,” “people skills and teamwork with staff,” and “leadership skills,” found in 55.3% through 57.7% of job descriptions.

Six corporate worship leadership KSAOs were found in 30% to 50% of part-time job descriptions: “lead vocalists,” “lead or oversee choir,” “lead worship band,” “oversee worship technology,” “lead or support special events,” and “play an instrument”; the internal/personal and supporting characteristics found in the same percentage of part-time job descriptions were “conducting skill,” “personal, active relationship with Jesus Christ,” “personal character and work habits,” and “recruit and train music production volunteers.” The ability to lead or oversee an orchestra, lead a handbell ensemble, or have an understanding of worship theology were not found in any part-time job descriptions. Figure 17 below visually demonstrates the content seen in table 13.

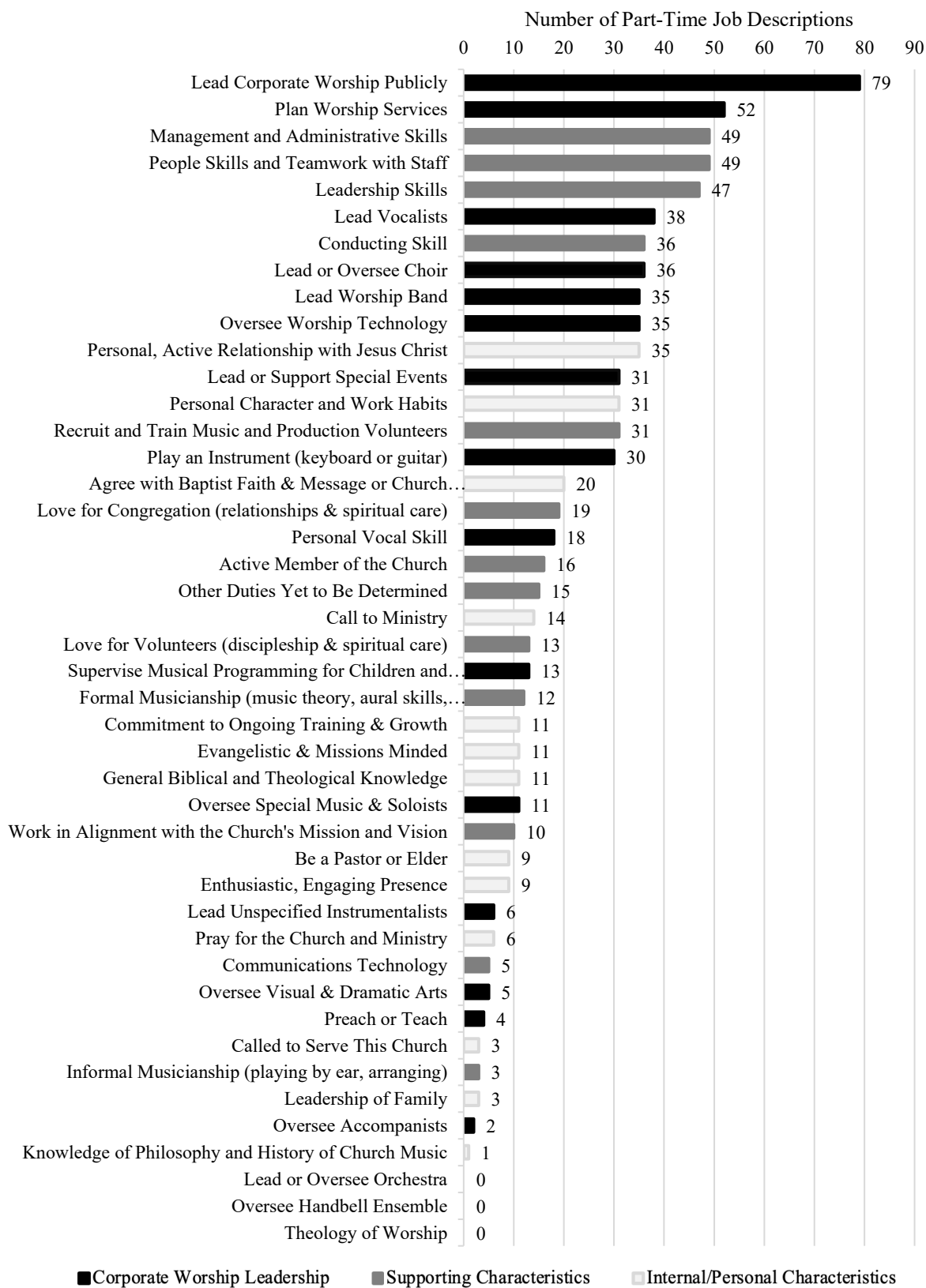


Figure 17. Characteristics in part-time job descriptions

All job descriptions in aggregate. When all job descriptions are considered in aggregate, “lead corporate worship publicly” is the most frequent KSAO, found in 87.7% of job descriptions. The supporting characteristics of “people skills and teamwork with staff,” “management and administrative skills,” and “leadership skills” are ranked as the second- through fourth-most important KSAOs, found in 65.5% to 66.1% of job descriptions. The corporate worship leadership characteristics of “plan worship services,” “lead or oversee choir,” lead vocalists,” “lead worship band,” and “oversee worship technology” were ranked fifth through ninth and found in 49.1% to 58.5% of job descriptions. A visual representation of this data is found in figure 18. The statistical information for all job descriptions is found in appendix 4, table A16.

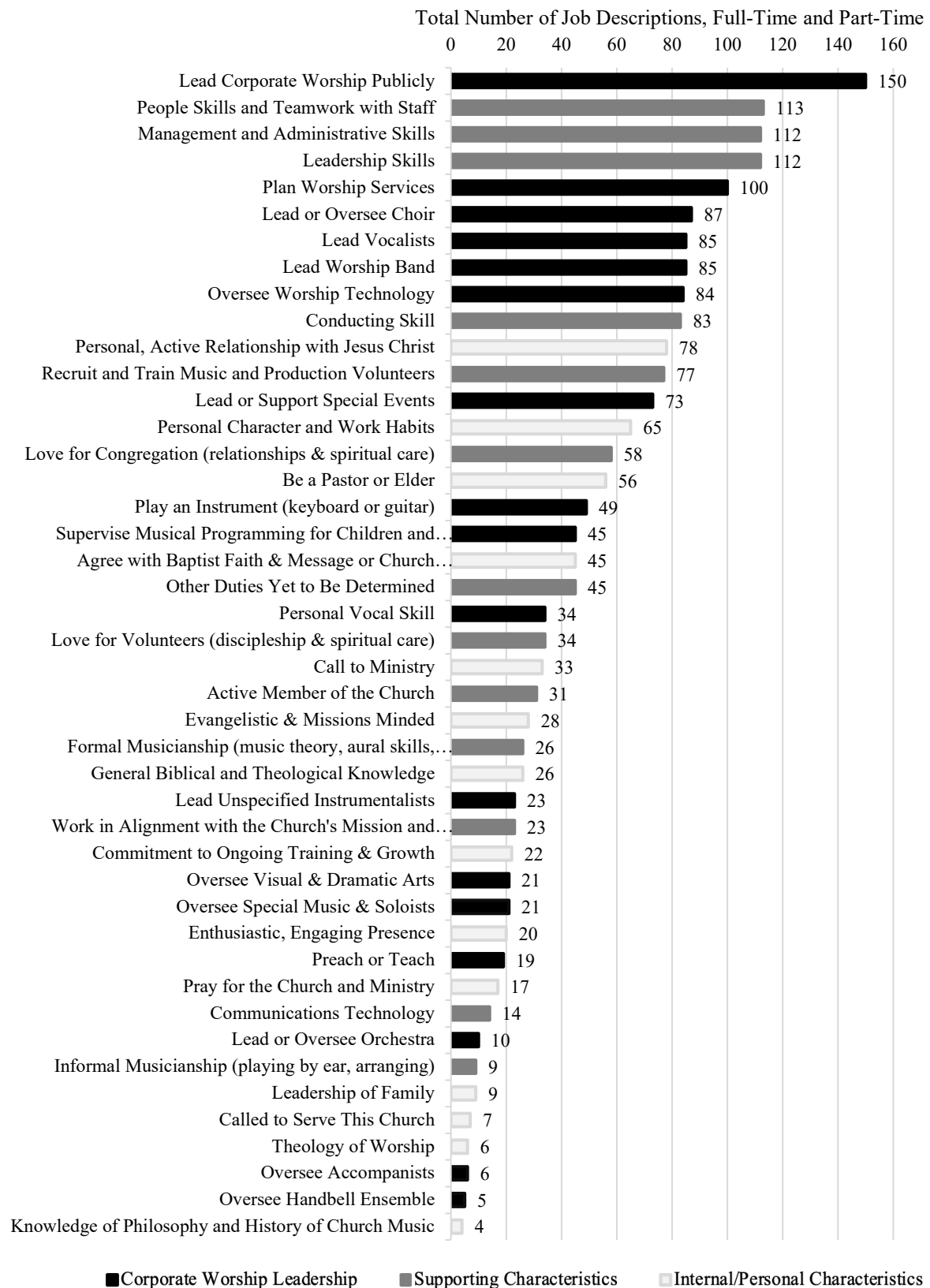


Figure 18. Frequency of characteristics observed in all job descriptions

Comparison of full-time and part-time job descriptions. The full-time and part-time job descriptions studied bore many similarities. “Lead corporate worship publicly” was the top characteristic in both sets of job descriptions, and the soft skills “people skills and teamwork with staff,” “leadership skills,” and “management and administrative skills” ranked in the top five in both sets of job descriptions. “Plan worship services,” “lead vocalists,” “conducting skill,” “lead or oversee choir,” “lead worship band,” and “oversee worship technology” are in the top ten characteristics in both lists. These rankings of characteristics in both full-time and part-time job descriptions are presented below in figure 19.³³ These statistics are presented in table form in appendix 4, tables A15 and A16.

³³ Figure 19 is ordered by the sum of full-time and part-time job descriptions.

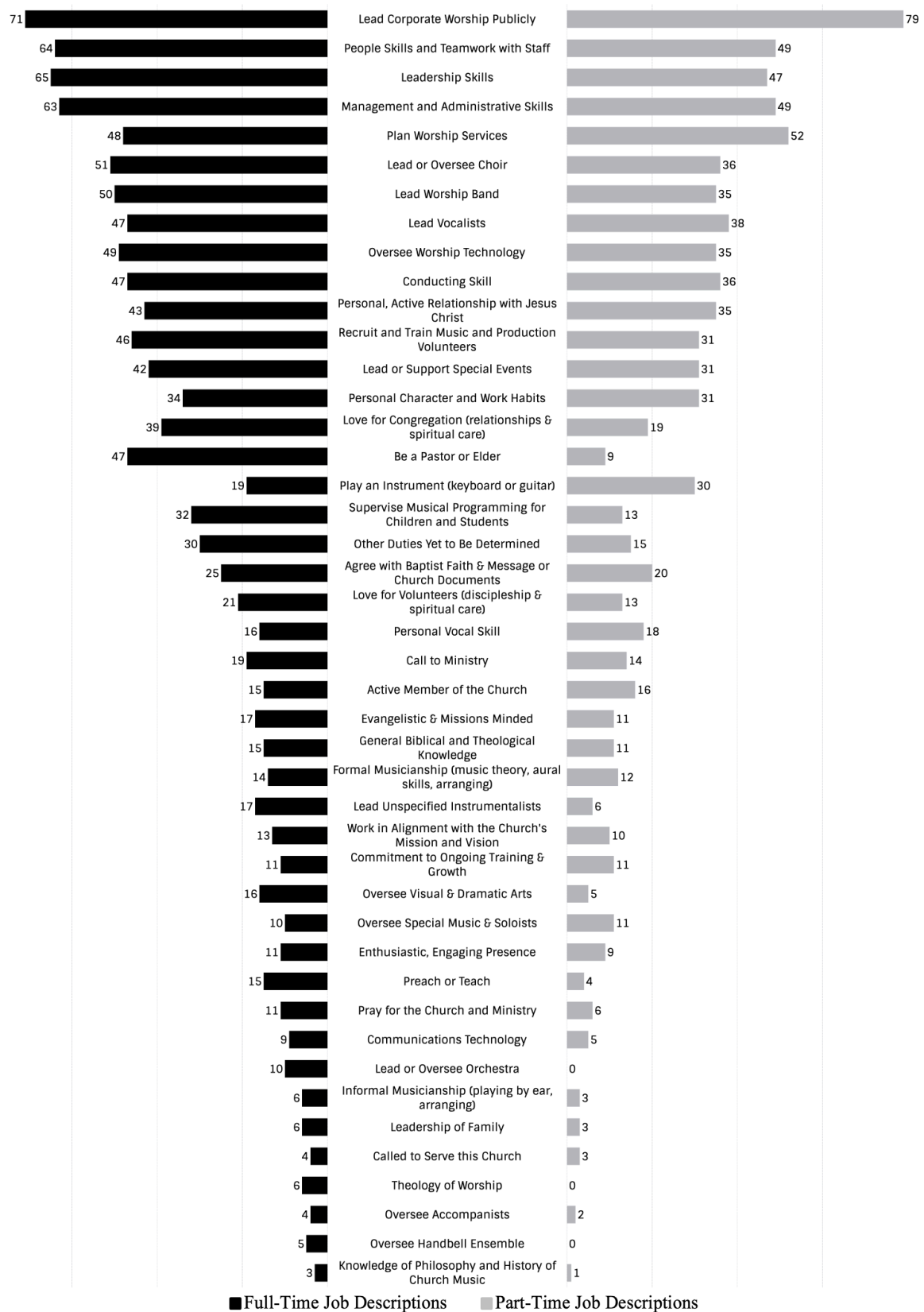


Figure 19. Comparison of number of characteristics coded to full-time and part-time job descriptions

Nine characteristics were in the bottom ten of both lists: “communications technology,” “called to serve this church,” “informal musicianship (playing by ear, arranging),” “leadership of family,” “oversee accompanists,” “knowledge of philosophy and history of church music,” “lead or oversee orchestra,” “oversee handbell ensemble,” and “theology of worship.”

The full-time and part-time job descriptions also bore a number of differences. The most significant difference is that 84% of characteristics are found in a greater percentage of full-time job descriptions than part-time job descriptions because full-time roles are larger and typically entail a broader set of responsibilities. The greatest differences are found in “be a pastor or elder” (54.7% of full-time job descriptions and 10.6% of part-time), “love for congregation (relationships and spiritual care)” (45.4% full-time and 22.4% part-time), and “supervise musical programming for children and students” (37.2% full-time and 15.3% part-time).

Seven characteristics were found in a greater percentage of part-time job descriptions. These included “play an instrument (keyboard or guitar),” “lead corporate worship publicly,” “plan worship services,” “personal vocal skill,” “active member of the church,” and “oversee special music and soloists.” It is difficult to know why these characteristics are found more frequently in part-time job descriptions than full-time ones. Possible explanations include (1) these skills are assumed, and not stated, in full-time positions; (2) part-time job descriptions make them explicit because not every part-time candidate may meet these qualifications; (3) there is more specialization in full-time roles, and thus certain “core” skills are required in a small church but not necessarily in a larger church where greater specialization occurs. Without further study, any of these possibilities remain speculation.

Research Question 4

Research question 4 is, “To what degree are the KSAOs identified above represented in course descriptions in worship leadership degree programs at select Southern Baptist colleges and universities?” This question will be answered in two halves. The characteristics observed in course descriptions will be presented first; then the ranking of these characteristics in courses will be compared with the rankings found in job descriptions.

Characteristics observed in course descriptions. The content analysis of course descriptions revealed that “formal musicianship (music theory, aural skills, arranging)” was the KSAO that received the greatest attention in course descriptions, with a course value nearly double the next-ranked characteristic. The other KSAOs in the top five course characteristics were “play an instrument (keyboard or guitar),” “general Biblical and theological knowledge,” “knowledge of philosophy and history of church music,” and “personal vocal skill.” Eight characteristics observed in job descriptions could not be found in course descriptions: “active member of the church,” “called to serve this church,” “enthusiastic, engaging presence,” “other duties yet to be determined,” “oversee accompanists,” “oversee special music and soloists,” “pray for the church and ministry,” and “work in alignment with the church’s mission and vision.” These ranking of these characteristics are displayed in figure 20 below. The full statistics can be found in appendix 5, tables A17 and A18.

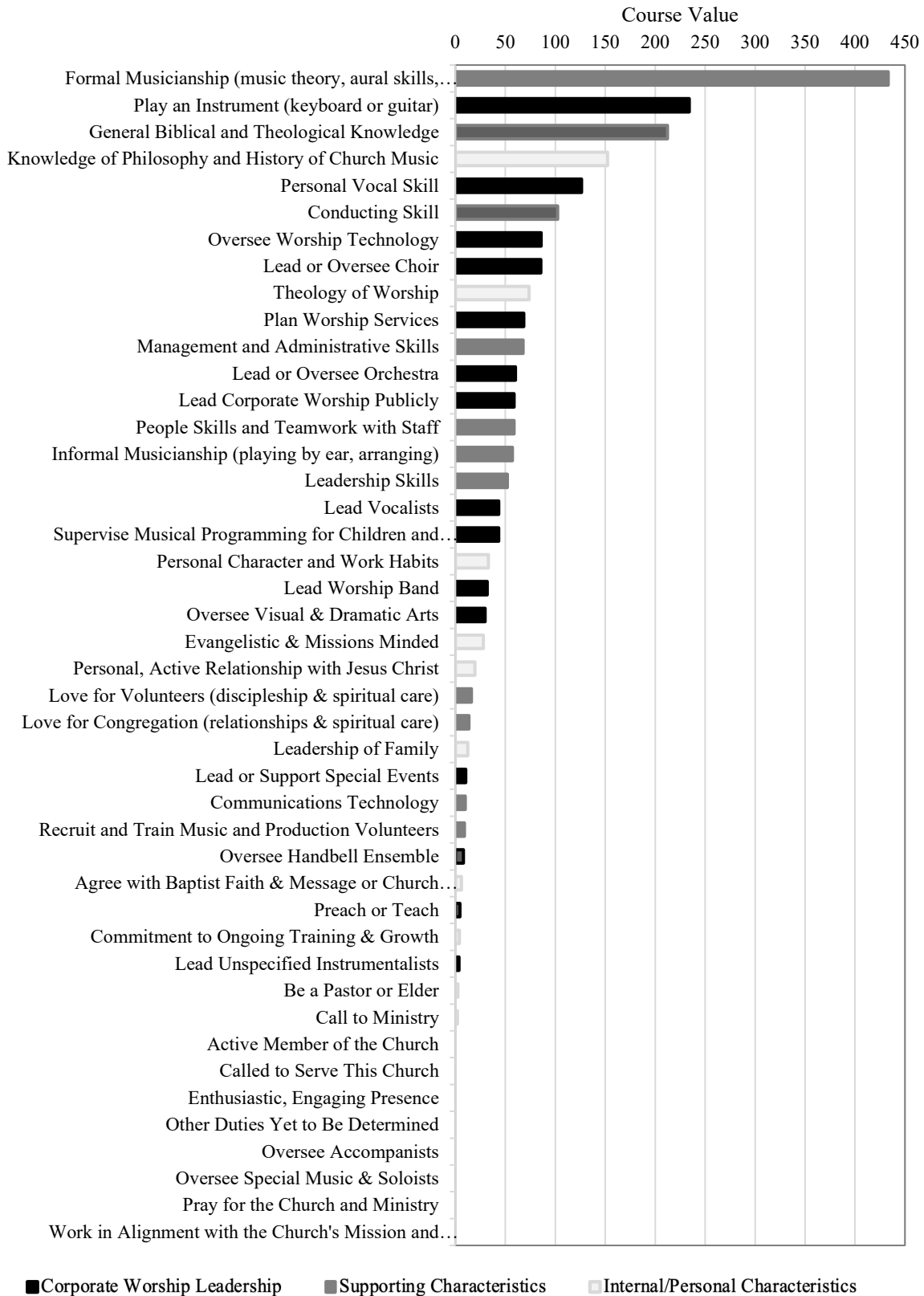


Figure 20. Course value of characteristics in worship leadership degree programs

The statistics related to course coding are listed in appendix 5, tables A17 and A18. The top quartile of characteristics (#1-11) were observed, on average, in 3 credits of course descriptions or more per school. The second quartile of characteristics (#12-22) were found, on average, in more than 1 but less than 3 credits on average per school. The bottom half of ranked characteristics (#23-44) were found, on average, in less than one credit hour per school.

Comparison of job description and course description rankings. Because the number of job descriptions and course descriptions/values were not identical, non-parametric rank ordering was used to compare the data statistically. The characteristics with the largest disparities between job descriptions and course descriptions are “knowledge of philosophy and history of church music” (#44 in jobs and #4 in courses), “theology of worship” (#41 in jobs and #9 in courses), “formal musicianship,” (#26 in jobs and #1 in courses) and “lead or oversee orchestra” (#37 in jobs and #12 in courses). Characteristics with the least disparity are “supervise musical programming for children and students” (#18 in both jobs and courses), “preach or teach” (#34 in jobs and #32 in courses), “oversee worship technology” (#9 in jobs and #7 in courses) and “lead or oversee choir” (#6 in jobs and #8 in courses). The figure below represents the ranking of characteristics in both jobs and courses.³⁴

³⁴ Figure 21 is ordered by the average of job and course ranking for each characteristic.

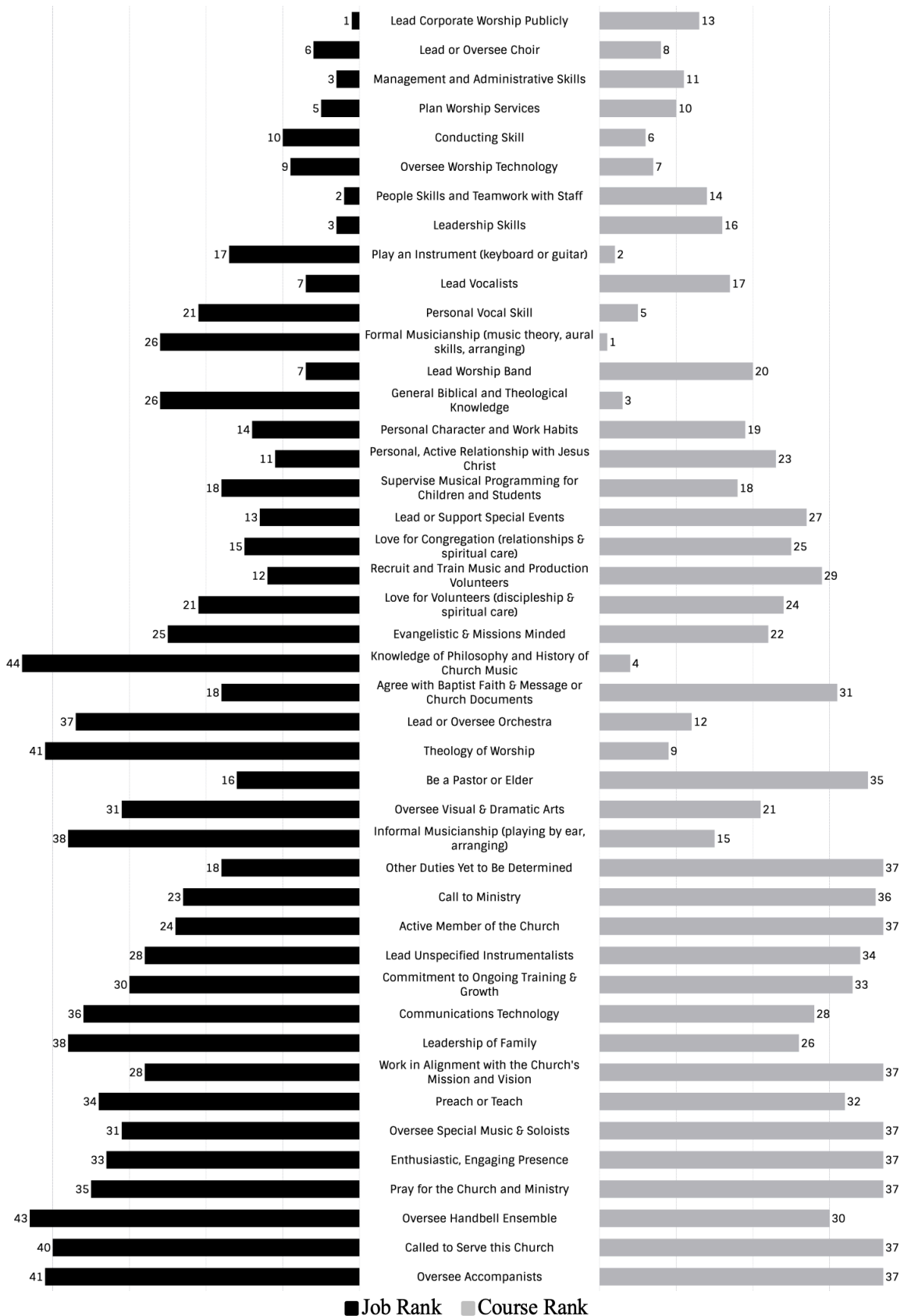


Figure 21. Rank order of characteristics in job descriptions and course descriptions

Figure 22 displays the difference between the rank ordering of KSAOs as calculated by the subtraction of each KSAO's job description rank from its course description rank. Characteristics are listed from top to bottom in order of greatest to least difference in rank; KSAOs ranked more highly in course descriptions have positive values (to the right), while KSAOs ranked more highly in job descriptions have negative values (to the left). "Knowledge of philosophy and history of church music," "theology of worship," "lead or oversee orchestra," "formal musicianship (music theory, aural skills, arranging)," "informal musicianship (playing by ear, arranging)," and "general biblical and theological knowledge" were ranked more highly in course descriptions than job descriptions by twenty-three rank positions or more. "Other duties yet to be determined," "be a pastor or elder," and "recruit and train music and production volunteers" were ranked more highly in job descriptions by seventeen rank positions or more. Possible reasons for these disparities are discussed in chapter 6.

Twenty-two of the characteristics (half of all characteristics) had a difference of ten or less between their job description and course description rank positions. These include "supervise musical programming for children and students," "oversee worship technology," "preach or teach," "lead or oversee choir," and "pray for the church and ministry." In addition to the figure below, these results are also presented in appendix 6, table A19.



Figure 22. Difference between rank order of characteristics in job descriptions and course descriptions

Another way to visualize the relationship between two non-parametric sets of values is through a scatterplot. Divided into four quadrants, this figure demonstrates which characteristics are found in the top or bottom half of rankings for both job descriptions and course descriptions.

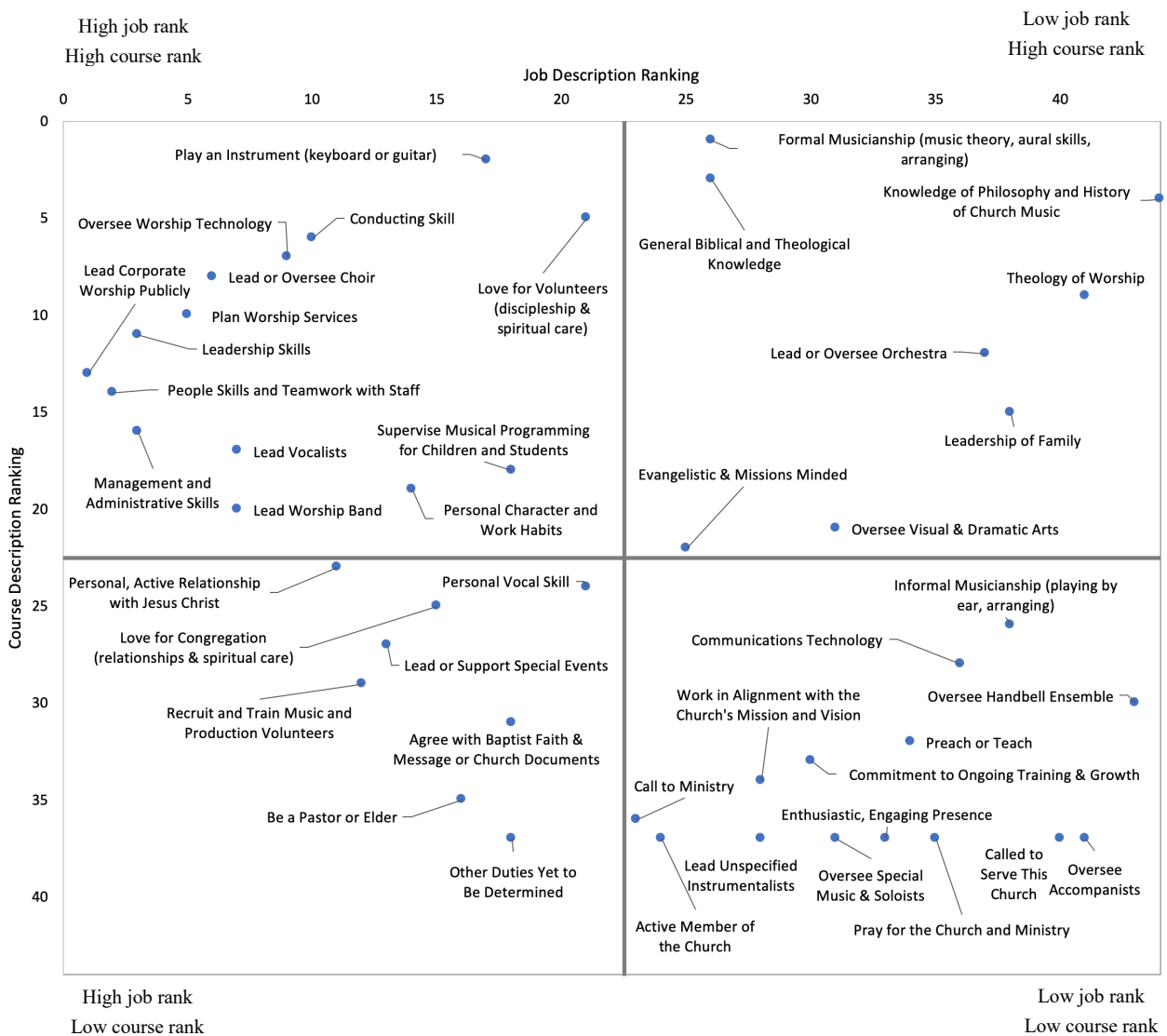


Figure 23. Scatterplot of characteristics as ranked in job descriptions and course descriptions

Characteristics that have both a job ranking and a course ranking in the top 50% represent characteristics upon which there is a broad degree of agreement in both the church and the academy. These include “lead corporate worship publicly,” and musical skills such as “lead worship band,” “lead or oversee choir,” and personal abilities such as “personal vocal skill,” “conducting skill,” and “play an instrument.” “Leadership skills” and “management and administrative skills” are also in this quadrant.

The quadrant of characteristics ranked low in job descriptions but high in courses is the quadrant with the least number of characteristics. These characteristics include “knowledge of philosophy and history of church music,” “lead or oversee orchestra,” and “formal musicianship.” “General biblical and theological knowledge” is included in this quadrant; it appears that churches did not foreground this requirement in their job descriptions.

Characteristics that were in the top half of job descriptions but the bottom half of courses are all more difficult to teach within schools. These include “personal, active relationship with Jesus Christ,” “love for volunteers,” “love for congregation,” and “agree with Baptist Faith and Message or church documents.” “Be a pastor or elder” is also included in this quadrant, a characteristic that is a long-range goal for many eighteen- to twenty-two-year-olds completing their undergraduate degrees.

Characteristics found in the bottom half of rankings for both jobs and courses include “communications technology,” “oversee handbell ensemble,” and “oversee accompanists.” Some are more difficult to measure, such as “commitment to ongoing training and growth” and “work in alignment with the church’s mission and vision.” Table A19 in appendix 6 presents the rank-ordering of characteristics in job descriptions and course descriptions.

Statistical comparison of job description rank and course description

rank. The scatterplot below indicates the correlation of the rank ordering of characteristics in job descriptions with the rank ordering of characteristics in course descriptions. This is the same data presented the scatterplot above, but with “0” found in the lower left corner for both the x and y axes. If a strong correlation is present between the two ranked sets, the dots should move generally upward and toward the right. As is seen below in Figure 24, the correlation appears to be weak. A regression line has been added to assist interpretation.

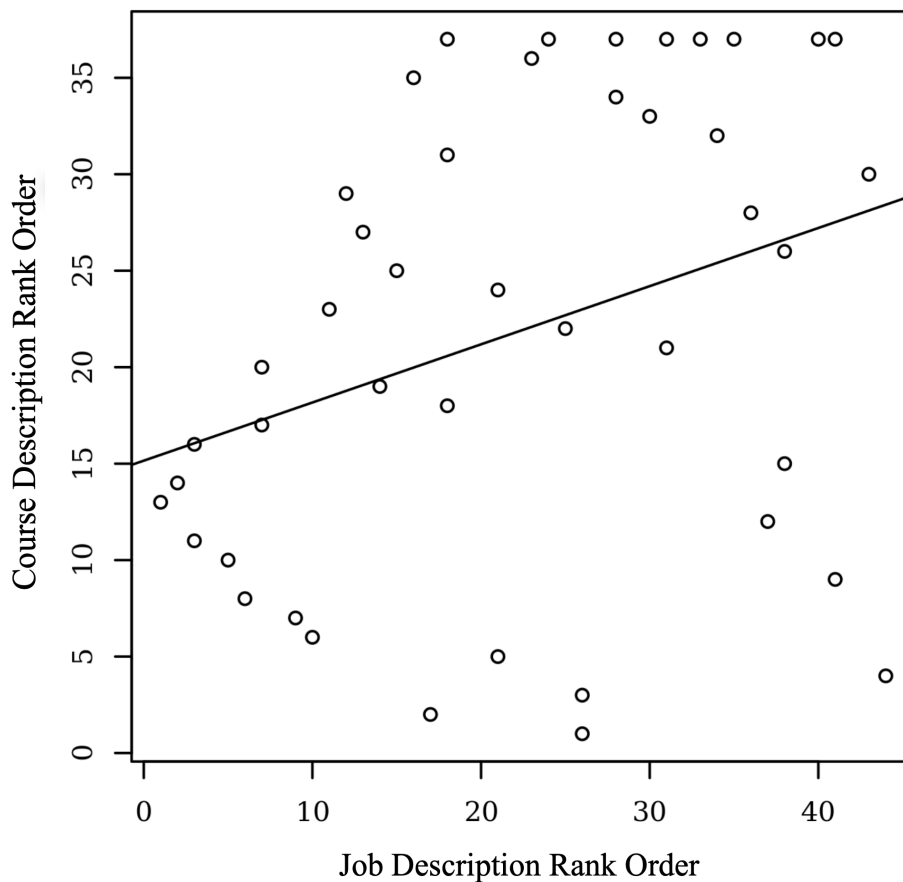


Figure 24. Scatterplot of job description rank order and course description rank order

A Spearman correlation analysis was conducted between the rank orders of characteristics found in job descriptions and in course descriptions. A Spearman correlation is a nonparametric measure of correlation and is conducted using the rank order of two variables. For a Spearman correlation to be valid, a monotonic relationship must exist between the variables, meaning that as one variable increases, the other variable either consistently increases or decreases. This assumption was met by the pairs of rankings. The Spearman's rho value is 0.34, indicating a statistically significant correlation between the rank ordering of characteristics in job descriptions and course descriptions.³⁵

A Kendall correlation analysis was also conducted between the rank orders of characteristics found in job descriptions and course descriptions. Like Spearman correlations, Kendall correlations must also be monotonic. The Kendall's tau value is 0.24, which is not statistically significant.³⁶ While the tests suggest that there is some degree of correlation between the ranking of KSAOs in job descriptions and course descriptions, the two analyses do not coincide as to whether the correlation is statistically significant.³⁷ The Spearman and Kendall tests are both valid measures of relationship between two sets of rank-ordered data, but they are separate mathematical calculations and thus provide differing results.

³⁵ The critical value is 0.30 for a significance level of .05.

³⁶ The critical value is 0.30 for a significance level of .05.

³⁷ Kendall and Spearman correlation analyses were also conducted between full-time job description rankings and course description rankings, as well as part-time job description rankings and the course description rankings. For full-time job descriptions, the Spearman's rho value was 0.31 and the Kendall's tau value was 0.22. For part-time job descriptions, the Spearman's rho value was 0.34 and the Kendall's tau value was 0.24. The critical value for these calculations was 0.30 for a significance interval of .05. The Kendall's tau values are not statistically significant, but the Spearman's rho values are. It is not uncommon in the use of nonparametric statistics that Spearman's rho produces a higher value than Kendall's tau.

Colleges and universities compared by the strength of course description correlation with job descriptions. The correlations between job description rankings and course description rankings at each college or university were examined using Kendall's tau. The results can be found in Figure 25 below. To maintain anonymity, schools are marked with letter names. The results are sorted from the largest Kendall's tau value, which indicates the greatest correspondence, to the smallest value, which indicates the least correspondence.

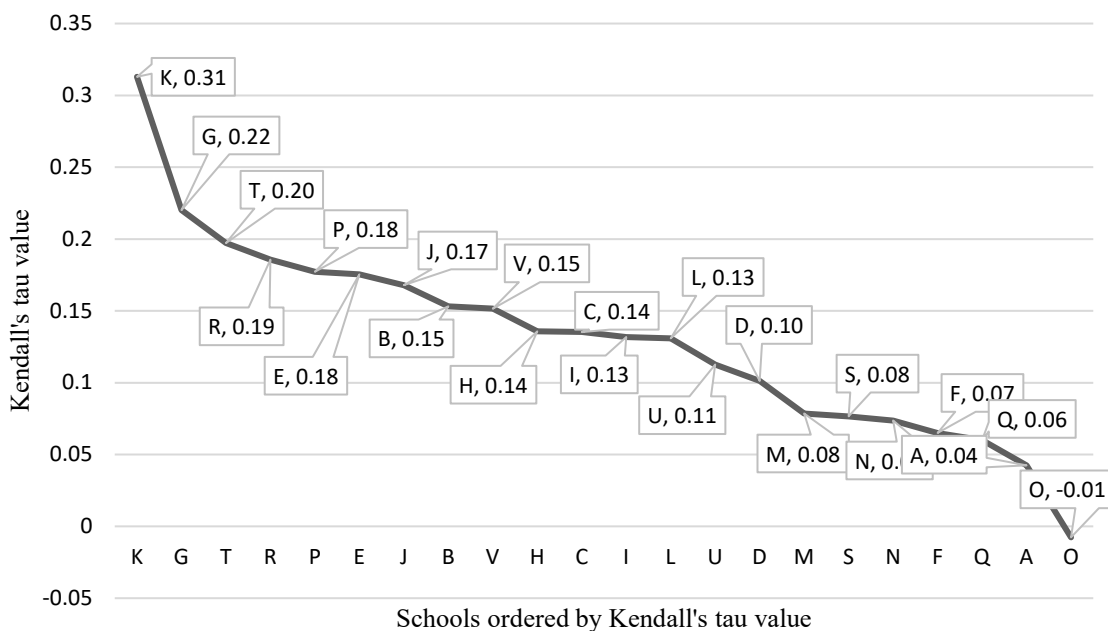


Figure 25. Kendall's tau correlation between job description rank and course description rank, ordered by correlation value

The critical value required for this calculation was 0.30 at a significance level of .05. School K had a tau value that was statistically significant (0.31); the rest were statistically insignificant. The programs that ranked the highest and the lowest in the study were briefly reviewed in an exploratory manner for any potential reasons for their scores. The music history offered at school K, the highest ranking school, is the history of worship music. The course descriptions at this school contain many more of the

keywords used within the job descriptions in this study. Two of the three programs with the highest coefficients were constructed or led by individuals who had conducted doctoral research on undergraduate music and worship programs. The degree program at School O, the lowest-ranked in the study, included a larger number of music history credits than other schools and retained some language more common within a sacred music degree, including handbells and organ service playing.

Finally, the relationship between the rank order of schools by their individual tau value (correspondence to job description rank) and the rank order of schools by program size was calculated. This calculation was not required by the research questions, but was undertaken in an exploratory manner to investigate whether there is any correlation between the strength of a school's tau value (the correspondence of the rankings of found in job descriptions and the course descriptions in their program) with the number students enrolled in their program. Figure 26 below displays this relationship. The horizontal axis indicates a program's size (largest to the left), and the vertical axis indicates how closely each program's KSAOs correlated to job descriptions. A regression line has been added to assist interpretation.

The regression line points toward a slight correspondence between the Kendall's tau values for schools and their program size. A Kendall's tau correlation coefficient was calculated for this relationship. The resulting value was 0.10, which is not statistically significant.³⁸ This indicates that there is no statistically significant correlation between the size of programs and how closely their KSAOs corresponded to job descriptions.

³⁸ The critical value required for this calculation is .44 for a significance level of .05.

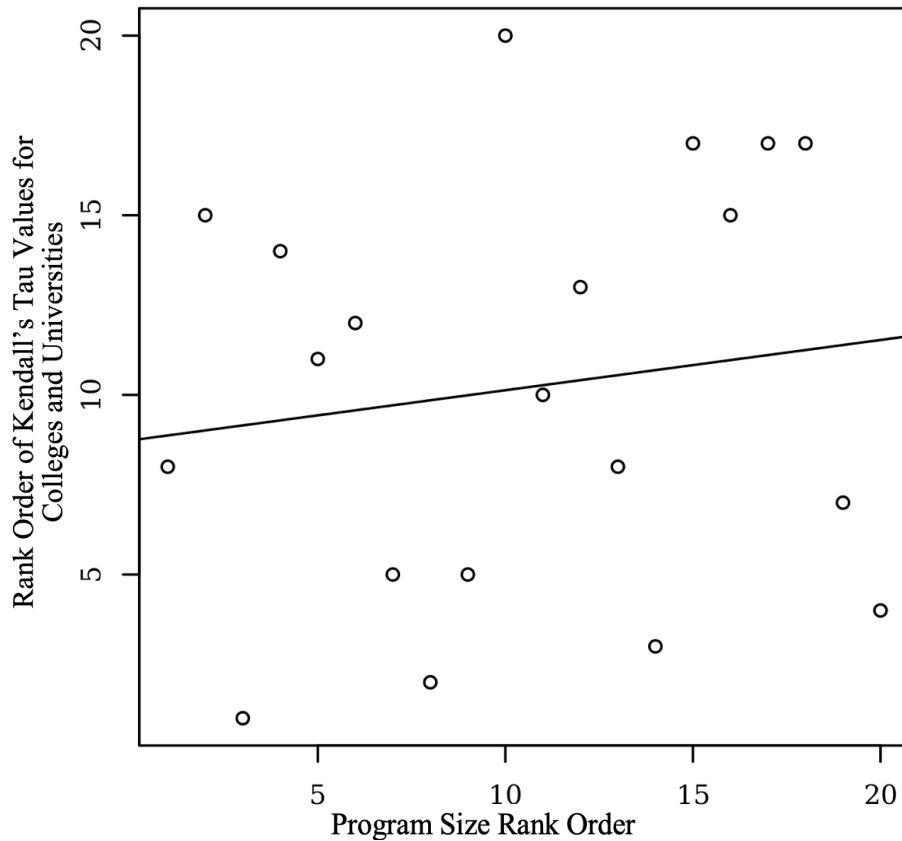


Figure 26. Scatterplot of the rank order of Kendall's tau values and program size for colleges and universities

Evaluation of the Research Design

The methodology of this study has produced qualitative and quantitative information to help professors, pastors, and denominational leaders to measure the characteristics required of worship leaders in Southern Baptist churches. It also provides a measurement of worship curricula in SBC colleges and universities. This closing section of the chapter explores strengths and weaknesses of the research design, including the generalizability of job descriptions to actual work conducted in employment, the non-parametric relationship between job description and course description data, the relationship of major course requirements to general education requirements, and the most effective categorization of KSAOs found in job descriptions.

Publicly-Available Information

The public availability of the research population was a positive aspect of the research design. Because the full text of job descriptions and course description were publicly available, the study was not dependent upon the participation of volunteers. The public availability of the data also makes it possible for a future researcher to duplicate the same study in a future year, provided these resources continue to be published online. The length of time allotted for the collection of course descriptions may be considered a weakness; they were all collected within a three-month time frame so that the research could be conducted in a timely manner. The study does not address the possibility that the job descriptions might vary during different times of year.

Time on Task

Content analysis is time-intensive, and this study was no exception. In phase 2 of the study, 171 job descriptions (41,794 words) were coded with 4,018 coding instances. In the third phase, 1270 course descriptions (48,653 words) were coded with 1,400 coding instances. This coding required approximately 300 man-hours. While time-intensive, this approach provides a thorough summation of the available data.

The Relationship between Job Descriptions and Courses

Another strength of the methodology was its analysis of job descriptions prior to course descriptions, allowing job requirements to be the standard by which curricular offerings were evaluated, rather than the use of educational categories as the standard for job analysis. The study attempted to “begin with the end in mind,” which is a best practice in curricular planning.³⁹

³⁹ Grant Wiggins and Jay McTighe, *Understanding by Design*, 2nd ed. (Alexandria, VA: ASCD, 2005), 13-17.

Starting with job descriptions also presented challenges, however. During the coding process, it sometimes seemed that job descriptions and course descriptions spoke the same language but different dialects. For example, one KSAO that emerged in job descriptions was “agree with Baptist Faith & Message or church documents.” Colleges can help students grasp biblical truth as summarized the Baptist Faith and Message, but they cannot teach agreement with an individual church’s doctrinal statement. Similarly, the KSAO of “call to ministry” can be tested in the context of community (including professors and fellow students), but a call to ministry is ultimately given by the Lord. The KSAO of “lead unspecified instrumentalists” emerged in job descriptions but was somewhat obscure; it captures the many instances where instrumental leadership is mentioned, but no detail is provided as to what type of instruments are entailed, whether traditional or contemporary. In spite of these challenges, great value still existed in the methodological priority given to KSAOs in job descriptions.

The course descriptions themselves provided a high-level representation of course content. When viewed together, course descriptions should provide a fairly clear indication of a program’s curriculum. Several challenges were encountered in the coding of course descriptions. The credit hours for each course varied greatly (from zero to four credits for one course), requiring statistical calculation to account for the variability in the importance of these courses. This issue was addressed through the tagging of courses in NVivo and the calculation of weighting in a complex Microsoft Excel spreadsheet.

Another challenge was that some of the characteristics found in job descriptions are not typically addressed within a music major but are part of a broader Christian liberal arts curriculum, including people skills, personal character and work habits, and knowledge of Scripture. Some program descriptions relied on general education requirements in history to cover music history requirements, or general education requirements in Bible and theology to address worship theology. As a result,

the decision was made to also examine the general education requirements at each school, which will be described below.

Categorization of Characteristics

One other challenge in the research process was distinguishing knowledge, skills, abilities, and other characteristics from one another. The initial research proposal included the distinguishing each characteristic as knowledge, a skill, an ability or “other,” but this did not prove feasible once job descriptions began to be coded. The precedent literature did not separate them into such categories, and the separation of the characteristics in the coding process seemed forced.

I wrestled with the categorization that most naturally emerged from the precedent literature and settled on the categories of (1) knowledge and planning, (2) personal musicianship and leadership, (3) administrative and organizational skill, (4) group musicianship and leadership, and (5) relationships and character. “Administrative and organizational skill” was the category that did not contain characteristics within itself but was instead both a category and a characteristic. These are listed in table 10 in this chapter.

During the coding of job descriptions, some content seemed to span multiple categories, and the decision was made to retain the characteristics (nodes) determined in the precedent literature but remove the existing categorization of the nodes. The nodes could then be examined after coding to see if the categories still fit. After coding, the categorization that emerged was a three-part categorization of corporate worship leadership, supporting characteristics, and internal/personal characteristics. “Corporate worship leadership” refers to characteristics relating to public leadership in church meetings; “supporting characteristics” refers to those that do not involve the direct planning or leading of the worship service; “internal/personal characteristics” are those which relate to personality, beliefs, and internal dispositions.

Some studies in the precedent literature used categorization for characteristics or competencies, which others did not. Categorization is helpful, but not critical; categorization was not critical to answering the research questions in the present study but are included to indicate groupings of characteristics that emerged from the study. The majority of characteristics very clearly fell into one of the categories of “corporate worship leadership,” “supporting characteristics,” or “internal/personal characteristics,” but some fell on the edge of two categories and a judgment call was made based on the text of the job descriptions.

The Importance of General Education Requirements

General education requirements were included in the analysis of the curriculum of each school. These credits had a meaningful but limited effect on the overall results; of the 2,258 credits coded in the study, 320 credit hours, or 14.2%, came from these broader degree requirements. The characteristics observed most frequently in these requirements were “general biblical and theological knowledge” (190.2 credits), “people skills and teamwork with staff” (30.33 credits), “personal character and work habits” (21 credits), “evangelistic and missions minded” (17.4 credits), and “personal, active relationship with Jesus Christ (11 credits).

One proposed element of the initial design for this project was to focus the comparison of jobs and courses on only knowledge and skills, which are more easily measured and taught. It became difficult, however, to determine what should be considered knowledge and skills versus abilities and other characteristics. The decision was thus made to search within course descriptions for all the KSAOs that had been found in job descriptions. This created the converse problem: music and worship programs were now being queried for supporting and internal/personal characteristics that might be encouraged throughout the entire scope of a Christian undergraduate education but not addressed specifically in the course descriptions. It would be inaccurate to state that

students were not being trained in such characteristics in these colleges and universities simply because they existed in general education requirements but not the major. General education requirements were thus included to provide a more fully-orbed understanding of the education provided at these schools. This inclusion also eliminated a grey area found in some program descriptions that gave instruction about which specific general education courses a student within that program must select, essentially using general education requirements to accomplish the goals of the major program.

The Value of Job Descriptions as a Measurement for KSAOs

Some may question the value of job descriptions themselves as a measurement of the actual requirements of the position, arguing that job descriptions are often wish-lists that may or may not reflect what a person in that position is called to accomplish. However, just as a course description is the official statement of what is to be taught in a course, a job description is the clearest statement of the qualities desired of the person in this position. They are the attempt of church leaders to document in writing the requirements of the position. Job descriptions are frequently the result of the work of a committee or multiple individuals, providing a broad perspective on a church's perceptions of the worship leader's work. Other data sources or methodologies, such as Delphi studies, may focus less on hiring requirements and instead indicate the views of worship leaders or those who work with them; jobs can have hidden requirements and responsibilities can increase as individuals serve in one position for a long time. Such information is valuable but was not the focus of the present study.

Comparison of Schools

As a final component of research question 4, schools were compared by the degree to which the rank-order of characteristics in course description at individual schools correlated with those in the job descriptions. Because of concerns related to the

anonymity, the names of institutions have been omitted, leaving this portion of the research more obscure to the final reader. As will be discussed in chapter 6, some schools included far more keywords in their course descriptions than others, which may reflect not only the content of the courses but the degree of effort put into course descriptions. Course descriptions can serve the dual purpose of establishing the content of curriculum and also communicating the value offered to prospective students.

Conclusion

This chapter summarized the research findings of the study, including the educational requirements and characteristics required for worship leader jobs in the SBC and the correspondence of those characteristics to worship degree programs at SBC undergraduate colleges and universities. Forty-four characteristics were discovered in job descriptions, the most important of which were “lead corporate worship publicly,” “people skills and teamwork with staff,” “leadership skills,” “management and administrative skills,” and “plan worship services.” The most important characteristics found in course descriptions at the programs included in the study were “formal musicianship (music theory, aural skills, arranging),” “play an instrument (keyboard or guitar),” “biblical and theological knowledge,” “knowledge of philosophy and history of church music,” and “personal vocal skill.” A Spearman rank correlation test indicated a statistically significant correlation between the rankings of KSAOs in job descriptions and course descriptions, but these findings could not be replicated with a Kendall correlation. While this study contains numerous strengths and weaknesses, it is unique in its analysis of Southern Baptist worship leader job descriptions and its subsequent analysis of undergraduate worship curricula. The next and final chapter describes implications and applications of the research as well as areas of potential future research.

CHAPTER 6

CONCLUSIONS

Based on the findings presented above, this chapter contains conclusions related to SBC churches and collegiate worship leader programs, followed by implications and potential applications for pastors, churches, professors, schools, and denominational leaders. The chapter concludes with a description of the limitations of this research study and suggestions for future researchers.

Research Purpose

The purpose of this content analysis study was to determine the KSAOs described in worship leader job descriptions in the Southern Baptist Convention and examine the correspondence of these KSAOs with worship leadership degree programs at Southern Baptist-affiliated colleges and universities.

Research Questions

1. What are the educational qualifications required of worship leaders in select Southern Baptist churches?
2. What are the primary KSAOs required of full-time worship leaders in select Southern Baptist churches?
3. What are the primary KSAOs required of part-time worship leaders in select Southern Baptist churches?
4. To what degree are the KSAOs identified above represented in course descriptions in worship leadership degree programs at select Southern Baptist-affiliated colleges and universities?

Research Conclusions and Implications

Ten primary conclusions are drawn from the study's findings, including the importance of the worship leader's heart and character, the relative importance of various

characteristics in full-time and part-time positions, and various areas in which KSAOs in curricula diverged from or correlated with those in job descriptions. The results also show the relationship of the study's findings to the precedent literature.

Demographics of Churches and Positions

The study provides descriptive information for prospective worship leaders and worship pastors about the positions available in the SBC. Full-time positions are available at churches with an average attendance of 447 attendees, 69% of which are in metro areas. The median salary of these positions is \$50,000, which is 84.7% of the median household income in the U.S.¹ While most are focused primarily on music and worship, 23% are paired with youth or student ministry, 6% with family ministry, and 2% with media ministry. The most frequent title found in these positions is “worship pastor” or “pastor of worship” (40%), followed by “music minister” or “minister of music” (30%).

The churches in the study offering part-time positions had an average attendance of 173 attendees; 78% of these churches are in metro areas. Ninety-five percent of these positions are focused exclusively on music and worship and not paired with another area of ministry, and their median salary is \$12,000. The most frequent title for these roles is “worship leader” (36%), followed by “music minister” or “minister of music” (28%).

The Relative Importance of Education to Worship Leader Positions

Formal education is listed as a preference in approximately one quarter of full-

¹ The median household income in the US is \$59,039. Tanza Loudonback, “Middle-Class Americans Made More Money Last Year than Ever Before,” *Business Insider*, September 12, 2017, accessed November 23, 2018, <https://www.businessinsider.com/us-census-median-income-2017-9>. The average age of churches in the study is 92.78 years old (97.58 full-time and 87.92 part-time). Because the average age of churches seems high, I contacted Lifeway Research to obtain the average age of churches in the SBC. They were unable to produce this information. It is possible that the churches in this study are more likely to advertise positions available through the SBC website because of their long affiliation with the SBC, whereas some younger churches advertise through other networks or relational connections.

time job descriptions and a requirement in approximately one-third of full-time job descriptions.² Forty-three percent of full-time job descriptions make no mention of education. Education was even less emphasized in part-time job descriptions: 4% of part-time job descriptions stated that training in music or worship was required, 18% said this type of education was preferred, and 74% of part-time job descriptions did not state whether formal education was required.

Readers should be cautioned against viewing these statistics about the importance of education as conclusive evidence that churches do not highly value education for worship leaders. Churches might not include educational requirements in the job description even though they might use educational training in the comparison of one candidate to one another. More importantly, worship leaders who have received formal education in this area will have spent substantial time and energy developing the skills they bring to an interview or audition.

The relative importance of education was highlighted in the language of one of the part-time job descriptions in the study, which awkwardly stated, “We are looking for a gifted musical leader who can lead a praise band. . . . A college degree is required or you better be really good!” Churches may prefer that candidates have received formal education, but skills and underlying character may prove to be ultimately more important to them.³

² Formal education was a preference in 25.6% of full-time job descriptions and a requirement in 31%.

³ If this sentiment is the case in churches throughout the study, it would not be inconsistent with the approach taken by other Baptists in American history. The Charleston Baptist Association, for example, did not require formal training for ministers, but leaders in the association deeply appreciated the value of education. Richard Furman, the first president of the Triennial Convention, had little formal education but promoted the training of ministers. The Southern Baptist Convention does not require education of ministers in the denomination, but supports six seminaries. Walter B. Shurden, “The Southern Baptist Synthesis: Is it Cracking?” *Baptist History and Heritage* 16, no. 2 (April 1981): 4.

The Priority of the Worship Leader's Spirituality and Character

Every characteristic related to the worship leader's heart and character was in the top half of job description rankings. "Personal, active relationship with Jesus Christ" was ranked 11th, and is expressed outwardly through characteristics like "people skills and teamwork with staff" (#2), "love for congregation" (#15), and "love for volunteers" (#21). These findings are consonant with Randall Sheeks' 2016 study of evangelical worship leaders and Han G. Oh's 2017 study of Korean American worship leaders, in which personal devotion and relationships were ranked highly.⁴ They are also consonant with Michael Plank's study which found that the worship leader's personal discipleship was a key component in his effectiveness in worship leadership.⁵

Relational skills are key to effective ministry; church ministry is fundamentally a spiritual activity before it is a musical activity. Relational conflicts or moral failure can ultimately be more damaging to ministry than poor musical skill. Rather than merely asking what qualities make an excellent worship leader, it is also essential to consider what qualities, when they are lacking, can sink a worship leader. Paul's command to Timothy applies to worship pastors: "watch your life and doctrine closely. Persevere in them, because if you do, you will save both yourself and your hearers" (1 Tim 4:16).

⁴ In Oh's Delphi study, five traits and abilities received the highest possible mean score by participants: "integrity," "devotion to God," "humility," "born again," and "daily personal devotional habit (QT and prayer life)." Han G. Oh, "Worship Leadership in the Second-Generation Korean American Baptist Congregation" (Ph.D. diss., Dallas Baptist University, 2017), 209-14. In Sheeks, the top four skills as ranked by pastors/ministers of music were "integrity," "teamwork," leading ministry teams," and "communication." "Devotional life" and "Adherence to Christian Lifestyle" were tied for fifth along with one other characteristic. Randall L. Sheeks, "Skills Necessary for Evangelical Church Music Ministry: A Comparative Study of Perceptions by Selected University Programs and Church Leaders" (D.M.A. thesis, New Orleans Baptist Theological Seminary, 2016), 140.

⁵ Michael S. Plank, "The Relationship between the Discipleship and the Effectiveness of the Worship Leader in the Local Congregation" (D.Min. project, Biola University, 2016), 247.

The Characteristics Important for Full-Time Worship Leader Roles

Many characteristics had a far greater number of occurrences in full-time job descriptions than in part-time job descriptions. The following characteristics showed the greatest disparity between the two.

Table 14. Increase in characteristic frequency from part-time to full-time

Characteristic ⁶	Increase from PT to FT	% of FT sources	% of PT sources
Be a Pastor or Elder	44.06	54.65	10.59
Love for Congregation (relationships & spiritual care)	23.00	45.35	22.35
Supervise Musical Programming for Children and Students	21.92	37.21	15.29
Leadership Skills	20.29	75.58	55.29
Other Duties Yet to Be Determined	17.24	34.88	17.65
Recruit and Train Music and Production Volunteers	17.02	53.49	36.47
Lead Worship Band	16.96	58.14	41.18
Lead or Oversee Choir	16.95	59.30	42.35
People Skills and Teamwork with Staff	16.77	74.42	57.65
Oversee Worship Technology	15.80	56.98	41.18
Management and Administrative Skills	15.61	73.26	57.65

The greatest difference between full-time and part-time job descriptions is the requirement that the candidate serve as a pastor or elder. Many other responsibilities appear more frequently in full-time job descriptions, including the training of children and students, working with a choir, and overseeing worship technology. Candidates must also possess greater skills in leadership, management, and teamwork. The inclusion of “other duties to be determined” in this list indicates that full-time worship leaders also need to work as team players and take on duties outside of their formal training. Young adults who are considering whether to pursue church music ministry as a vocation may be helped by this comparison. They should not assume that if they become a full-time

⁶ This list includes eleven characteristics, which represents the top quartile of characteristics, measured by increase from part-time to full-time.

worship pastor they will spend the bulk of their time practicing their instrument and leading others in song; rather, their work week may be filled with a broad variety of spiritual, interpersonal, and technological tasks.

Characteristics Prioritized in Southern Baptist Churches

Nineteen characteristics were not present in the precedent literature for the initial nodes in the study but emerged during the coding of job descriptions. These included being a pastor or elder (32.7%), agreement with the Baptist Faith and Message or church documents (26.3%), call to ministry (19.3%), being an active member of the church (18.1%) and being evangelistic and missions minded (16.4%).⁷ The emphasis on evangelism reflects the priority that Southern Baptists place on the spread of the good news of Jesus Christ.⁸ “Communications technology” (8.2%), which refers to social media, websites, and video production, also emerged in job descriptions, indicating that churches likely see an overlap between the KSAOs needed for these modern communication tools and KSAOs related to worship technology (sound, video and lighting). All of the characteristics that emerged in the job descriptions are presented in appendix 4, table A14.

None of these characteristics are musical; rather, they address the broader spiritual and practical concerns of Southern Baptist churches. Churches are looking for candidates who are committed to the doctrine, beliefs, and philosophy of ministry of their church and embody the characteristics they want to see reproduced in their members. These results interestingly coincide with findings in Chaparro’s 2012 study that Baptists

⁷ “Other duties yet to be determined” (26.3%) was also included as a characteristic because it indicated the malleability of the job description, based on the church’s needs and/or the candidate’s skill.

⁸ Some of the descriptions of evangelism and missions-mindedness were found in job descriptions in proximity to the role of planning and leading special evangelistic programs and events, while others seemed focused more on the worship leader’s heart and disposition in this area.

place great importance not only on a worship leader's musical skill but also other KSAOs he or she possesses.⁹

The Use of Technology

Consistent with the precedent literature's emphasis on worship technology, worship leaders were responsible for overseeing worship technology in 57% of full-time and 41% of part-time job descriptions.¹⁰ Many of the job descriptions only discussed technological requirements in general, grouping sound, video, and lighting together with titles such as "audio-visual," "production," "media," and "technology." Some job descriptions not only required that the worship leader not only have personal competence in technology but also that he or she be able to provide technological training for church volunteers.

Some of the job descriptions in the study required the use of communication technologies outside of the Sunday service, including video production and editing, website maintenance, and social media.¹¹ These tasks do not strictly relate to planning and leading corporate worship; rather, churches believe candidates may be available who are skilled both in music and the use of these modern tools. Studies in the next decade will hopefully indicate whether the data found in this study is short-lived or is the

⁹ In response to an open-ended survey question about qualities that were essential for candidates for a church music director, Chaparro found that both denominations were almost exactly inverted on the mentions of *musical skill* versus *nonmusical skill*; Methodists mentioned *musical skill* as often as Baptists mentioned *nonmusical skill*, and vice versa . . . perhaps Methodists want someone chiefly dedicated to music and Baptists prefer general church support . . . the qualities that were considered to be *nonmusical skill* included . . . "Able to work well with people," "gifted in leadership," and "a clear communicator." (Donna Frenzel Chaparro, "Preferences in the Hiring of Music Leaders within Southern Baptist and United Methodist Churches in America" [D.M.A. diss., University of Southern California, 2012], 91).

¹⁰ Swee Hong Lim and Lester Ruth, *Lovin' on Jesus: A Concise History of Contemporary Worship* (Nashville: Abingdon, 2017), 46.

¹¹ "Communications technology" was ranked 36th in job descriptions and 28th in courses.

beginning of a trend. SBC colleges appear to be offering sufficient levels of introductory training for tasks in worship programs.¹²

Characteristics Ranked High in Job Descriptions and High in Courses

Five characteristics were ranked in the top quartile of job descriptions and courses: “lead or oversee choir,” “oversee worship technology,” “management and administrative skills,” “conducting skill,” and “plan worship services,” indicating their importance both in church jobs and curricula. “Management and administrative skills” were often taught in courses focused on the practical aspects of music ministry in the church. “Lead or oversee choir” and “conducting skill” were taught in both general conducting courses and choral conducting courses.” “Oversee worship technology” was found in courses specifically on technology, as well as general music ministry courses and senior project requirements. “Plan worship services” was taught in courses related to planning and leading corporate worship, general music ministry, and senior project requirements.

Significantly, no characteristics exist in both the top quartile of jobs and the bottom quartile of courses. This is an indicator that the most important skills required in church positions are being addressed in worship programs to at least some degree.

The “Fundamentals” in Churches and Colleges and Universities

Some worship leader KSAOs, like the ability to play an instrument or sing, are easily observed, while other KSAOs lie beneath the surface. It will not always be immediately obvious to a congregation whether a worship leader has a vibrant prayer life or adequately understands music theory, but inconspicuous characteristics can play major

¹² “Oversee worship technology” was ranked 7th in full-time job descriptions and was 7th in course descriptions; “communications technology” was 37th in job descriptions and 28th in courses.

role in a worship leader's effectiveness as they undergird more visible KSAOs. Both churches and collegiate worship programs recognize the importance of fundamentals, but identify the core fundamentals differently. "Theology of worship" and the "knowledge of philosophy and history of church music" were highly valued in worship programs, ranking in the top quartile of course descriptions but in the bottom quartile of job descriptions. "Formal musicianship (music theory, aural skills, arranging)," "informal musicianship, playing by ear, arranging," and "general biblical and theological knowledge" also ranked significantly higher in courses than job descriptions.¹³ Conversely, several characteristics essential to pastoral ministry in the SBC ranked much higher in job descriptions than course descriptions, including "be a pastor or elder," "agree with Baptist Faith & Message or church documents," "call to ministry," and "personal, active relationship with Jesus Christ."¹⁴

Worship professors know that the inconspicuous KSAOs of music theory, aural skills, and one's theology of worship contribute to the end result on Sunday mornings. Likewise, churches know that what happens in a worship pastor's relationship with God, his personal character, and his meeting of eldership qualifications all contribute to what the congregation experiences as he leads them each week.

"General biblical and theological knowledge" ranked considerably lower in job descriptions than course descriptions, the cause for which is unknown.¹⁵ It is possible that

¹³ "Formal musicianship" had a ranking difference of 25 (#26 in jobs and #1 in courses), "Informal musicianship" had a ranking difference of 23 (#38 in jobs and #15 in courses), and "general biblical and theological knowledge" had a ranking difference of 23 (#26 in jobs and #3 in courses).

¹⁴ "Be a pastor or elder" had a ranking difference of 19 (#16 in jobs and #35 in courses), "agree with Baptist faith & message or church documents" had a ranking difference of 13 (#18 in jobs and #31 in courses), "call to ministry" had a ranking difference of 13 (#23 in jobs and #36 in courses), and "personal, active relationship with Jesus Christ" had a ranking difference of 12 (#11 in jobs and #23 in courses).

¹⁵ "General biblical and theological knowledge" was ranked 26th in job descriptions and 3rd in course descriptions.

certain statements in job descriptions related to educational qualifications were meant to indicate biblical and theological knowledge as a requirement without being explicitly stated as such. Retrospectively, it may have been wise to consider coding certain educational requirements (like a degree in Bible or worship) to this node, even if theological knowledge was nowhere else mentioned in the job description.¹⁶ Additionally, some churches may have described the candidates' knowledge of God in relational terms (coded "personal, active relationship with Jesus Christ") but not stated it in relation to the Bible or theology. Another possibility is that because churches view it as an "underlying" KSAO, they assume it rather than requiring it.

The Continuation of "Traditional" Instrumentation and Ensembles

In Bearden's 1980 study, choral conducting and training children in music were major components of the music minister's job description; the organ, handbells, and orchestra also received emphasis.¹⁷ The current study reveals that some of these traditional instruments and ensembles are still valued in the SBC today. "Lead or oversee choir" was found in 59% of full-time job descriptions, ranking it as the fifth-most important characteristic.¹⁸ Orchestra, handbells, and organ were found far less frequently, however; they were present in 12%, 6%, and 3% of full-time job descriptions, respectively.¹⁹ No part-time positions included references to orchestra or handbells; the organ was only found in 2% of part-time job descriptions.

¹⁶ The educational requirements found in job descriptions are presented in chapter 4, research question 1, which includes figures 14 and 15 and tables 6 through 9.

¹⁷ Donald Roland Bearden, "Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development" (Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980), 145-59.

¹⁸ "Lead or oversee choir" was found in 59% of full-time job descriptions; it was also found in 42% of part-time job descriptions.

¹⁹ It is possible that some references to "instrumentalists" in job descriptions referred to organ,

The exact nature of the relationship of the worship leader to traditional ensembles was not consistent throughout job descriptions; some stated that the worship leader should lead the choir, while others stated that he or she should oversee a music ministry including choir without specifying whether the worship leader was the one who would always lead it. This points to the idea that while worship leaders are not required to be able to do all things well, they must know the core elements of many different musical activities. Broad musical training prepares a worship leader to oversee a broad spectrum of ensembles. Worship leaders will be able to make the greatest contribution to the church if they can speak more than one dialect of music.

The Breadth of Characteristics Required Points to the Need for Ongoing Growth

The worship leader profile presented in job descriptions encompasses a broad range of areas. Worship leaders are expected to be spiritual leaders who can shepherd the congregation from the platform and pastor them personally. Possessing strong planning and communication abilities, they must have vocal talent and instrumental abilities in both traditional and contemporary music. They must maintain a strong relationship with the senior pastor, and they may become responsible for areas related to communications and special programming as well.

It is impossible for leaders of a worship degree program to welcome 18 year-olds with little experience and produce fully-qualified worship pastors four years later. Rather, schools must determine what unique contributions they can make to a student's development in a four-year window. Thankfully, more resources are available than ever before to help the continual learner expand his or her KSAOs over the span of an entire career. In our digitally-connected world, learners can benefit from the insight of leaders in the field via social media, writings, videos, courses, and even Internet-based coaching

handbells, or orchestral musicians, but this cannot be determined from the data.

and lessons. Continuing education options are available from many institutions via a variety of delivery mechanisms. Master's level, seminary, and doctoral studies are available to worship leaders who want to hone their skills further.

Research Applications

Some portions of this chapter have already alluded to applications of the research, but the next section will address them more fully. The research most directly applies to administrators and professors in sacred music and worship studies programs. It also applies to worship pastors and prospective worship leaders as they consider their own calling and skills, pastors and search committee members as they craft job descriptions and interview candidates, and pastors and worship pastors as they provide coaching and feedback to worship leaders in their congregations. Other denominational entities or organizations, including state music coordinators or the North American Mission Board may also find the research helpful as they consider how to support and train musical leadership in established churches and church plants.

Research Applications for Colleges and Universities

Worship professors at SBC colleges and universities might be encouraged to consider a number of applications for their programs based on this study, including prioritizing the spiritual growth and character development of students, helping students build “soft skills,” and teaching the core components of music degrees with an eye to practical application in churches. Additionally, schools may wish to evaluate the learning outcomes and course descriptions in their programs.

Write effective course descriptions. Professors and administrators would be wise to review the course descriptions found within their programs. Some course descriptions examined in the research richly described the purpose and applicability of the course, while others were very sparse. Course descriptions define the content of the

course for the purposes of the registrar, professors, and administration, but they also serve a marketing function because they are a primary way in which prospective and current students first encounter course content. Program administrators and professors should examine the course descriptions in their catalogue to ensure the descriptions present course content in an accurate and appealing manner.

Prioritize the spiritual growth and character development of students. The study shows that the spiritual health of the worship leader is of great importance; “active personal relationship with Jesus Christ” was ranked 11th in job descriptions, and “be a pastor or elder” and “call to ministry” were ranked in the top half of characteristics in the study. While entire books have been written on the spiritual development of students, a few brief applications can be offered. First, schools must prioritize the hiring of faculty that exemplify the qualities they wish to reproduce in their students. As Albert Mohler, president of the Southern Baptist Theological Seminary, has often stated, “the faculty is the curriculum.”²⁰ Worldview, spiritual affections, and religious views cannot be merely learned from books, but must be modeled by the faculty. In fact, if faculty do not demonstrate appropriate heart attitudes, they can counteract the values the curriculum is designed to instill. Professors who love Christ, think biblically, and communicate passionately will engender biblical qualities in those they train.

Second, professors should encourage students to make full use of opportunities for spiritual growth during their college years, including active participation in a local church, involvement in ministry, and campus spiritual opportunities such as chapel, discipleship groups, and mission trips. Third, professors must remember that the characteristics by which students will be judged in full-time ministry do not match the standards they must meet in school. While students must work hard to meet academic

²⁰ Bible Mesh, “Everybody wants Pauline theology, not Pauline pain,” accessed January 5, 2019, <https://biblemesh.com/blog/everybody-wants-pauline-theology-not-pauline-pain/>.

requirements, the character and work ethic they develop in college will ultimately play a far greater role in their future ministry than their grades.

Fourth, and counterintuitively, one way that schools can help students be spiritually effective is by helping them become as skilled musically as possible. A worship pastor who is an outstanding musician may have more time to engage pastorally with members of his congregation because he is able to practice his music in less time each week. When he is on the platform, his personal musical performance will not require all of his mental energy and he will have greater capacity to engage with the band and congregation.

Help students build “soft skills” through the college experience. The study shows the high priority that churches put on “soft skills,” including “people skills and teamwork with staff” (ranked #2), “leadership skills” (#3), “management and administrative skills” (tied for #3), “love for congregation” (#15), and love for volunteers (#21). These KSAOs point to the need for colleges and universities to develop students as whole persons who relate to God’s world in God’s way. Teamwork, cooperation and other interpersonal skills can be encouraged in students in a variety of ways.

Professors can include projects and assignments that require students to work in teams or lead their peers. Students may be assigned to lead contemporary rock-based ensembles, which require a different type of collaboration than classical ensembles. While the director of a choral or orchestral ensemble can make the artistic decisions for the whole group, a contemporary band requires more dialogue among members, both verbally and through musical improvisation. Programs should also place a priority on internships, for they provide opportunities to observe the relational nature of worship ministry first-hand. Schools may find creative ways of providing credit for “on the job” experiences. Administrators and professors need to keep their eyes on the long-term

value of such activity. Soft skills can be difficult to measure, but graduates who are strong in soft skills reflect well on the program in which they were trained.

Teach the core components of music degrees with an eye to practical application in churches. The traditional core components of music degrees, namely music theory, music history, and performance skills, all contribute to the development of well-rounded church musicians. Each can be taught with certain emphases that help church musicians apply their learning quickly.²¹ Music theory can include pop/commercial theory and chord charts, and music history can be taught with an emphasis on the history of church music making. Vocal lessons can involve the fundamentals of good vocal production, while providing flexibility to apply those fundamentals to classical, contemporary, and other styles. Instrumental training can include assignments requiring improvisation suitable to contemporary worship contexts. Ensemble participation can include not only choir, orchestra, and other traditional ensembles, but also participation in contemporary worship bands. NASM requires that all students present a senior recital or project; many music and worship programs require students to present a program that features worship music and is functionally equivalent in time and effort to a traditional senior recital.²²

²¹ Frank Page and L. Lavon Gray ask the types of questions that can and should be asked: The question is not should students be trained in music theory, but rather what type of theory will be taught: traditional or commercial. Should the modern worship leader be able to analyze a Bach chorale or lay out a chart based on Nashville Numbers? Students will need quality instruction in vocal techniques and performance, but should a classical repertoire or songs relating to the modern worship movement be the driver? Will conducting education be directed at large choirs or small vocal teams? Will instrumental arranging focus on orchestras or worship bands? While the answers are probably a mixture of all the above, these issues must be addressed as standards are expanded over the ensuing years. (Frank Page and L. Lavon Gray, *Hungry for Worship: Challenges and Solutions for Today's Church* [Birmingham, AL: New Hope, 2014], 83-84)

²² The program standards for the Bachelor of Music in Worship Studies require at least one public demonstration of competence in music leadership and/or solo performance or composition. Competence may be demonstrated in a variety of ways, including but not limited to a single event or series, or through one or more than one type of public presentation. Normally, requirements include public demonstration in at least one extended worship setting. A senior recital

Some professors have felt “locked in” due to NASM requirements. The program standards for worship studies programs that were introduced in 2013 indicate that while NASM is rooted in tradition, it is not against the pursuit of relevance. When he was president of NASM in 2011, then-president Don Gibson addressed this issue in his report at the annual meeting:

It is essential that we face one issue head-on whenever it appears in our local efforts, and that is the notion that the NASM Commission will not approve new ideas or approaches. This is simply not the case and never has been. . . . The tradition is not the standard. The texts of the standards are the standards. There are many ways to meet the competencies, some not yet discovered. Let’s help everyone get away from the practice of saying “we can’t do that because NASM won’t let us” every time they are opposed to something.²³

Changes must be executed within reason, and the fundamental competencies intended in the standards must be met. But Gibson’s statements and the creation of the worship studies degree program standards in 2013 indicate that competencies in the standards can be met in more than one way. The analysis of Bach chorales, the conducting of Renaissance motets, and the arranging of orchestral pieces should not disappear from music programs. But practical application is important to churches, and teaching students to play from chord charts, arrange three-part vocal harmonies, or lead a contemporary worship band may give them skills that make them more attractive to local churches. It is important that worship leaders be able to speak the musical language understood by their surrounding culture.

or project is essential; specific elements and requirements are established by the institution. Though not necessarily the same in form, content, or presentation sequence, senior projects must be functionally equivalent to a senior recital in terms of composite length, engagement, and level of musical presentation. (National Association of Schools of Music, “NASM Handbook 2017-18,” accessed Nov 1, 2018, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2018/08/M-2017-18-Handbook-08-01-2018.pdf>, 112)

²³ Don Gibson, “Report of the President,” NASM 2011 Annual Meeting, Scottsdale, Arizona, accessed December 6, 2018, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/NASMPresidentsReport2011-DonGibson.pdf>.

Create goals and metrics. It is valuable for any organization to have a mission statement, vision statement, and goals, provided they are regularly kept in front of the organization's members. It is also valuable for the leaders of organizations to create metrics by which they gauge the organization's progress. For colleges and universities, measurable goals are expressed in student learning outcomes, program goals, and course goals.

The study points to the importance of learning outcomes and goals being connected with the needs of the church. Worship leadership is a multidisciplinary activity in that it involves spiritual, musical, and leadership activities. The number of "stakeholders" who are affected by the effectiveness of worship programs are many: senior pastors, staff members, elders, volunteer musicians and technicians, congregation members, and students. Any school that is seeking to revise its program goals would be wise to not only look at the NASM standards and what other schools are doing, but also the current needs of churches.

Schools may find value in surveying worship leaders, senior pastors, and professors regarding the qualities of worship leaders, especially in years when they are revising program goals and outcomes. If schools are not sure what characteristics to include in such a survey, there are many available in the NASM standards, the present study, and studies by Randall Sheeks and Michael Plank found in appendix 7. Goals require periodic revision because culture is not static but ever-changing.

Wrestle with the tensions inherent in degree programs. Professional degree programs within Christian liberal arts universities provide a remarkable setting for students to grow, but also have inherent tensions. A first tension is between specialization (primarily found in the major) and breadth of knowledge and experience (primarily found in general education requirements and extra-curricular activities). This tension is deeply familiar to educators who consistently find they don't have the amount of instructional

time necessary for their topic. As indicated earlier in the dissertation, worship leaders must possess a breadth of communication, interpersonal, and spiritual leadership skills and abilities. Professors must gauge how effectively those characteristics are being cultivated elsewhere in the curriculum and how much responsibility they should take for them in their own program.

The second tension exists between timely and timeless skills. Professors must determine how much of the content should be geared toward skills that are valuable now and may change versus those they know will never change. Some schools may wish to train students on the latest recording, notation, and performing software, equipping them with skills that have present value but may potentially grow out of date. Others may believe they can best serve students with skills that can be refined to apply in a variety of situations.

A third tension or question is the time-horizon of the degree. Is the expectation that many students will go on to receive master's degrees, or will many conclude their formal education with an undergraduate degree? In her 2002 study, Margaret Brady cites four NASM leaders who suggested that sacred music programs might function best at the master's level, allowing specialization after students focus on general musicianship at the bachelor's level.²⁴ Some discussions about pastoral care, management, and leadership may be more fruitful for graduate students who have a slightly greater degree of work and life experience. If professors find that the bachelor's degree is a terminal degree for many students in their program, however, they may want to cover a broader range of topics to ensure students are prepared for full-time ministry. Professors and administrators may be wise to have honest discussions about the tensions that are inherent in their programs to help them make more effective decisions both out of principle and market realities.

²⁴ Margaret M. Brady, "An Investigation of the Use of Contemporary Congregational Music in Undergraduate Sacred Music Programs (Ed.D. thesis, Northern Illinois University, 2002), 38.

Applications for Non-Collegiate Worship Training

This study may have implications for other types of worship training outside of four-year, NASM-accredited degrees. The history of musical training in the SBC includes not only the leadership of colleges and seminaries, but also the contributions of Lifeway Christian Resources (originally the Sunday School Board) and state conventions, each with their own unique resources and mission. Lifeway currently provides worship tools for worship leaders through sheet music and arrangements, print resources, online resources and events; some state conventions still employ individuals to help provide music and worship consulting for churches. The successful partnership between the Sunday School Board and state conventions in 1944 to appoint musical leaders throughout the U.S. is an example of fruitful partnership between organizations for the good of the convention.²⁵

Worship leader training must be focused not only on full-time worship leaders, but also volunteer, part-time, and bi-vocational worship leaders. Approximately half of the job descriptions sampled in the present study were part-time. The average church in the SBC has an estimated 303 members and 127 weekly attendees; it is not realistic for many of these churches to hire full-time worship leaders, nor is it realistic for many part-time worship leaders to pursue college or graduate-level training in worship.²⁶

Support and training for worship leaders can come from a variety of sources within the SBC, including Lifeway, seminaries, colleges, state conventions, local associations, and individual churches. The NAMB should consider the unique role it

²⁵ Hugh T. McElrath, "The Minister of Music in Southern Baptist Life," *Baptist History and Heritage* 21, no. 3 (July 1986): 13.

²⁶ The 2017 Annual Church Profile report indicated that there were 51,920 SBC congregations. Lifeway Research estimates that based on the reported data in the 2017 Annual Church Profile report, the SBC had 15,747,333 total members, with an average weekly worship attendance of 6,568,222. Baptist Press, "Annual Church Profile & More of the SBC Story," November 9, 2018, accessed January 12, 2018, <http://www.bpnews.net/51932/annual-church-profile-and-more-of-the-sbc-story>.

could play in worship leader training. The Send Network of NAMB provides assessment, coaching and training for church planters as they establish their ministry, and it could potentially create a sister program specifically designed for worship leaders who serve in church plants and revitalizations. Church planters who have personally experienced the value of coaching may also desire that the worship leader in their congregation receive specialized training as well. A church planter's schedule and skill set might not permit him to train a worship leader thoroughly, and outside coaching may provide valuable assistance in many situations. Individuals or groups who provide worship leader training can draw from the characteristics found in part-time job descriptions as they create programs or develop goals for individual mentees.

Applications for Churches

Churches can apply the results of this research study by prioritizing spiritual character in their hiring process, supporting worship leaders in continued growth, and embracing their responsibility for training future leaders.

Prioritize spiritual character not only in job description but in the interview process. The study provides a set of characteristics for churches to consider as they create job descriptions for open positions in their congregation. The creation of a job description is only a first step in the hiring process, however. Churches must ensure that they thoroughly “vet” candidates for the position, especially if they do not come from within their own congregation or through existing networks of trusted sources. Some skills, like the ability to play an instrument or sing, will be apparent whether or not the church knows the candidate well. Other qualities, such as a heartfelt love for God and a concern for other people, are not always apparent in an initial contact or a first interview. In *Dangerous Calling: Confronting the Unique Challenges of Pastoral Ministry*, Paul David Tripp chronicles situations gone bad and the underlying causes of those tragedies.

He says that some of the difficult situations he has helped churches walk through had origins in misguided expectations and poor candidate selection.

I am convinced that much of the problem . . . is an unbiblical definition of the essential ingredients of ministry success. Sure, on their candidate profile was a line that required, “Vibrant walk with the Lord,” but these words were weakened by a process that asked few questions in this area while making grand assumptions. They were really interested in his knowledge (right theology), skill (good preacher), ministry philosophy (will build the church), and experience (isn’t cutting his pastoral teeth in our place of ministry). . . . I have heard church leaders, in moments of pastoral crisis, say to me, “We didn’t know the man we hired.”²⁷

Character and alignment with the church’s mission, vision, and philosophy of ministry are critical to the candidate’s long-term success.²⁸ Some of the broad descriptions and metaphors for the worship leader’s job descriptions found in chapters 2 and 3 of this dissertation may help search committees develop a richer vocabulary to describe the worship leader’s role and assist them as they discern the right candidate for their congregation.

Embrace the responsibility of the local church for the future development of leaders. The primary location for training future church leaders should not be the seminary but the local church. The church has been given the responsibility to make disciples, teaching them to obey all that Jesus commanded (Matt 28:20). Pastors are to equip the saints for the work of ministry and entrust the teaching they have received to faithful men so that they can teach others (Eph 4:12, 2 Tim 2:2). The character that this study indicates is a prerequisite for worship leadership must grow and flourish in the

²⁷ Paul David Tripp, *Dangerous Calling: Confronting the Unique Challenges of Pastoral Ministry* (Wheaton, IL: Crossway, 2012), 61.

²⁸ Because of the importance of knowing a candidate’s character, hiring from within the church can be an effective strategy. Matt Merker, a pastoral assistant at Capitol Hill Baptist Church in Washington, DC, and a songwriter with Getty Music says, “I often get contacted asking if I know any godly worship leaders looking for a job. I don’t. One idea: find the best songleader your church already has, disciple him or her extensively, pay for books/lessons/classes/online seminars/conferences, then hire that person.” Matt Merker, Twitter post, September 26, 2018 (8:52 a.m.), accessed December 6, 2018, <https://twitter.com/MerkerMatt/status/1044932776544423936>.

local church, demonstrating that an individual should consider further, specialized training. Churches should not expect professors to do the work they should be doing themselves, but they also should expect that professors will model qualities they want to see replicated in worship leaders-in-training.

Additionally, pastors and worship leaders should consider the importance of music education in the local church. Chapter 2 of this dissertation indicates the strong emphasis that previous generations of Southern Baptists placed on musical education for children and students. Worship leaders in local churches should consider what role they can play in training future church musicians.²⁹

Research Limitations

Neither job descriptions nor curricula are static. Because this research represents a snapshot in time, certain conclusions may not be applicable to future situations. Since many churches seek potential employees through means other than job postings, such as personal networking, the research findings cannot be assumed to be applicable to all worship leader job descriptions within the SBC. The stated responsibilities on the job descriptions may or may not reflect the actual responsibilities of individuals within churches. Findings from job descriptions should not be generalized to other denominations. Although some similarities may exist in the degree programs and course descriptions from the specific SBC schools selected for this study and institutions not affiliated with the SBC, generalization to all programs should not be assumed.

The research does not describe the effectiveness of the training provided but merely what training is being reported by institutions. Course descriptions report the

²⁹ In some ways, the current “worship leader” concept of church musical ministry represents a regression to that of the “song leader” as found in the late 1800s and early 1900s. While Southern Baptist musicians became responsible for significant educational functions in the latter half of the twentieth century, including age-graded choirs, the shift to the “worship leader” in recent decades has been accompanied by a reduction in music education in Southern Baptist churches. A recovery of this task within churches may be in order.

content of the curriculum but cannot describe the effect of that curriculum. A study of the effectiveness of worship curricula would be a valuable undertaking by another researcher in the future.

Further Research

The research provided by this dissertation points forward to other areas of exploration by other Ph.D. students and researchers. Future researchers could advance this field of study both in the SBC and among evangelicals through the following avenues:

1. Survey professors, graduates of SBC worship programs and the churches that employ them on the perceived effectiveness of the training provided in the programs. Compare what professors believe should be taught in their programs with what the programs verifiably contain.
2. Survey SBC congregants, worship leaders, pastors, and professors on the qualities of an effective worship leader and compare their views.³⁰
3. Study worship leader characteristics through a Delphi study of SBC leaders in the area of worship.
4. Develop a model for worship leader pedagogy based on the KSAOs identified in this dissertation.
5. Develop a wholistic competency model for worship leaders, based not only on KSAOs but broader sets of competencies.
6. Conduct a content analysis study of master's level programs in worship in the SBC.
7. Examine changes in Southern Baptist expectations of musical leadership over time, using this dissertation and Bearden's 1980 dissertation as reference points.³¹
8. Examine program content in greater depth through the content analysis of course syllabi at select institutions.

³⁰ For example, Daniel Albert Hansen, "The Role of the Church Musician: A Study of the Perception of the Identity of the Ideal and Actual Church Musician in the United Church of Canada" (Th.D. diss., Boston University, 1998).

³¹ Because contemporary music will continue to change, it is expected that the requirements of church music positions will continue to change. The results of this study are significantly different than Bearden's 1980 study approximately forty years ago; it is inevitable that musical leadership in the SBC will continue to evolve over the next forty years.

9. Find best practices in church planter assessment and coaching and apply that methodology to worship leader training.
10. Repeat this dissertation's methodology in another denomination. Compare the results from that denomination with the findings of this study.
11. Repeat this dissertation's methodology with a broader population of American evangelicals.

APPENDIX 1

CHURCHES REPRESENTED IN JOB DESCRIPTIONS

Table A1. Location of churches by state

State	Number of Churches (n=171)	Percentage of Churches
Alabama	11	6.43%
Arkansas	6	3.51%
California	5	2.92%
Colorado	1	0.58%
Florida	20	11.70%
Georgia	17	9.94%
Hawaii	1	0.58%
Illinois	7	4.09%
Indiana	2	1.17%
Kansas	3	1.75%
Kentucky	15	8.77%
Louisiana	4	2.34%
Maryland	2	1.17%
Michigan	1	0.58%
Missouri	7	4.09%
Mississippi	5	2.92%
Montana	1	0.58%
North Carolina	9	5.26%
New Jersey	1	0.58%
New Mexico	2	1.17%
Ohio	3	1.75%
Oklahoma	1	0.58%
South Carolina	7	4.09%
Tennessee	8	4.68%
Texas	25	14.62%
Virginia	6	3.51%
Washington	1	0.58%

Table A2. Average weekly attendance at churches, grouped by size

	Number of churches, FT positions	Percentage of churches, FT positions	Number of churches, PT positions	Percentage of churches, PT positions
0-99	5	9.62	10	21.28
100-199	5	9.62	19	40.43
200-299	12	23.08	12	25.53
300-399	7	13.46	3	6.38
400-499	7	13.46	2	4.26
500-599	4	7.69	1	2.13
600-699	3	5.77	0	0.00
700-799	1	1.92	0	0.00
800-899	4	7.69	0	0.00
900-999	1	1.92	0	0.00
1000-1499	1	1.92	0	0.00
1500-1999	1	1.92	0	0.00
2000 and above	1	1.92	0	0.00
Total	52		47	

Table A3. Average age of churches

Church Age	Number of churches, FT positions	Percentage of churches, FT positions	Number of churches, PT positions	Percentage of churches, PT positions	Total Number of Churches	Percentage of All Churches
0-24	6	6.98	12	14.12	18	10.78
25-49	10	11.63	12	14.12	22	13.17
50-74	19	22.09	17	20.00	36	21.56
75-99	13	15.12	8	9.41	21	12.57
100-124	10	11.63	12	14.12	22	13.17
125-149	12	13.95	12	14.12	24	14.37
150-174	7	8.14	5	5.88	12	7.19
175-199	5	5.81	7	8.24	12	7.19
200-224	3	3.49	0	0.00	3	1.80
225-249	1	1.16	0	0.00	1	0.60
Total	86		85		171	

Table A4. Urban influence code of churches

Urban Influence Code	Number of churches, FT positions	Percentage of churches, FT positions	Number of churches, PT positions	Percentage of churches, PT positions	Total Number of Churches	Percentage of All Churches
1	30	34.88	31	36.47	61	35.67
2	29	33.72	35	41.18	64	37.43
3	1	1.16	2	2.35	3	1.75
4	5	5.81	3	3.53	8	4.68
5	6	6.98	4	4.71	10	5.85
6	3	3.49	6	7.06	9	5.26
7	0	0.00	1	1.18	1	0.58
8	8	9.30	1	1.18	9	5.26
9	3	3.49	1	1.18	4	2.34
10	0	0.00	0	0.00	0	0.00
11	1	1.16	1	1.18	2	1.17
12	0	0.00	0	0.00	0	0.00

Table A5. Position pairing in job description titles

	Number of churches, FT positions	Percentage of churches, FT positions	Number of churches, PT positions	Percentage of churches, PT positions	Total Number of Churches	Percentage of All Churches
Education	1	1.16	0	0.00	1	0.58
Youth/Students	20	23.26	2	2.35	22	12.87
Family Ministry	5	5.81	0	0.00	5	2.92
Discipleship	2	2.33	1	1.18	3	1.75
Senior Adults	2	2.33	0	0.00	2	1.17
Children	0	0.00	1	1.18	1	0.58
Media	2	2.33	0	0.00	2	1.17
Missions	1	1.16	0	0.00	1	0.58
TBD	1	1.16	0	0.00	1	0.58
None	52	60.47	81	95.29	133	77.78
Total	86		85		171	

Table A6. Salaries for full-time positions (n=38)

Salary Range (\$)	Number of Positions	Percentage of Positions
35,000 to 39,999	7	18.42
40,000 to 49,999	11	28.95
50,000 to 59,999	9	23.68
60,000 to 69,999	7	18.42
70,000 or above	4	10.53

Table A7. Salaries for part-time positions (n=56)

Salary Range (\$)	Number of Positions	Percentage of Positions
0 to 4,999	4	7.14
5,000 to 9,999	12	21.43
10,000 to 14,999	22	39.29
15,000 to 19,999	10	17.86
20,000 to 24,999	4	7.14
25,000 to 29,999	3	5.36
30,000 to 34,999	1	1.79

Table A8. Title combinations (full-time)

	Music	Worship	Worship Arts
Director	1 (1.16%)	1 (1.16%)	--
Leader	--	10 (11.63%)	--
Minister	25.5 (29.65%)	7 (8.14%)	--
Pastor	5 (5.81%)	34.5 (40.12%)	2 (2.33%)

Table A9. Title combinations (part-time)

	Music	Worship	Worship Music	(None)
Director	7 (8.24%)	2.5 (2.94%)	--	--
Leader	2 (2.35%)	30.5 (35.88%)	1 (1.18%)	--
Minister	23.5 (27.65%)	4.5 (5.29%)	1 (1.18%)	--
Pastor	--	11 (12.94%)	--	--
Intern	--	1 (1.18%)	--	--
Musician or Singer	--	--	--	1 (1.18%)

APPENDIX 2

COLLEGES AND UNIVERSITIES STUDIED

Table A10. Southern Baptist colleges and universities included in phase 3

School Name	Affiliation ¹	Undergraduate Enrollment ²	Undergraduate Music Majors in Graduating Class ³
Samford University	Alabama Baptist Convention	3341	27
University of Mobile	Alabama Baptist Convention	1480	26
Ouachita Baptist University	Arkansas Baptist State Convention	1493	27
Baptist College of Florida	an entity of the Florida Baptist Convention	440	15
Shorter University	Baptist Convention of the State of Georgia	1419	9
Boyce College	Undergraduate program operated by the Southern Baptist Theological Seminary	1073	None reported
William Carey University	Mississippi Baptist Convention Board	2808	10
Southwest Baptist University	Missouri Baptist Convention	2973	5
Gardner-Webb University	Baptist State Convention of North Carolina	2362	14
Oklahoma Baptist University	Baptist General Convention of Oklahoma	1960	13
Anderson University	South Carolina Baptist Convention	2944	8

¹ According to the SBC website, all institutions are “affiliated with” the state convention listed, unless noted otherwise. The Southern Baptist Convention, “Colleges and Universities,” accessed August 6, 2017, <http://www.sbc.net/colleges>.

² The data in this column is from National Center for Educational Statistics, “College Navigator,” accessed November 23, 2017, <http://nces.ed.gov/collegenavigator/cx=1>. The information on this website is from the Integrated Postsecondary Education Data System (IPEDS). The version used in this dissertation is the 2016-17 Fall Collection, which was the newest collection available when the data was collected.

³ Ibid.

Table A10 continued

Charleston Southern University	South Carolina Baptist Convention	3204	12
North Greenville University	South Carolina Baptist Convention	2341	15
Carson-Newman University	Tennessee Baptist Convention	1812	20
Union University	Tennessee Baptist Convention	2286	17
Baylor University	Baptist General Convention of Texas	14348	54
East Texas Baptist University	Baptist General Convention of Texas	1339	4
Hardin-Simmons University	Baptist General Convention of Texas	1708	17
Howard Payne University	Baptist General Convention of Texas	1098	9
Scarborough College	Undergraduate program operated by Southwestern Baptist Theological Seminary		None reported
University of Mary Hardin-Baylor	Baptist General Convention of Texas	3278	17
Liberty University	In partnership with the Southern Baptist Conservatives of Virginia	47050	72

Table A11. Degree titles of programs studied in phase 3

School Name	Program in Worship or Church Music
Samford University	Bachelor of Music in Music and Worship
University of Mobile	Bachelor of Science in Worship Leadership and Music
Ouachita Baptist University	Bachelor of Music in Worship Arts
Baptist College of Florida	Bachelor of Music in Worship Leadership
Shorter University	Bachelor of Music in Church Music
Boyce College	Bachelor of Science in Biblical Studies
William Carey University	Bachelor of Music in Contemporary Worship Ministry
Southwest Baptist University	Bachelor of Music in Church Music
Gardner-Webb University	Bachelor of Music in Worship Leadership
Oklahoma Baptist University	Bachelor of Music in Church Music
Anderson University	Bachelor of Music in Worship Leadership
Charleston Southern University	Bachelor of Arts in Music and Worship Leadership
North Greenville University	Bachelor of Arts in Music and Worship Leadership
Carson-Newman University	Bachelor of Music in Church Music
Union University	Bachelor of Music in Church Music
Baylor University	Bachelor of Music in Church Music
East Texas Baptist University	Bachelor of Music in Worship in Ministry
Hardin-Simmons University	Bachelor of Music in Church Music
Howard Payne University	Bachelor of Music in Church Music and Worship
Scarborough College	Bachelor of Music in Worship Studies
University of Mary Hardin-Baylor	Bachelor of Music in Church Music
Liberty University	Bachelor of Music in Worship Leadership

Table A12. Demographic findings for colleges and universities

Variable	Number of Schools	Percentage
Number of schools per state	<i>N</i> =22	
Alabama	2	9.09
Arkansas	1	4.55
Florida	1	4.55
Georgia	1	4.55
Kentucky	1	4.55
Mississippi	1	4.55
Missouri	1	4.55
North Carolina	1	4.55
Oklahoma	1	4.55
South Carolina	3	13.64
Tennessee	2	9.09
Texas	6	27.27
Virginia	1	4.55
Number of students in worship leadership degree programs by state	<i>N</i> =20	
Alabama	98	18.74
Arkansas	14	2.68
Florida ⁴		
Georgia	9	1.72
Kentucky	63	12.05
Mississippi ⁵		
Missouri	5	0.96
North Carolina	3	0.57
Oklahoma	8	1.53
South Carolina	50	9.56
Tennessee	8	1.53
Texas	69	13.19
Virginia	196	37.48
Urban Influence Code	<i>N</i> =22	
1 – Large-in a metro area with at least 1 million residents or more	3	13.6
2 – Small-in a metro area with fewer than 1 million residents	13	59.1
3 – Micropolitan adjacent to a large metro area	2	9.1
5 – Micropolitan adjacent to a small metro area	1	4.5
6 – Noncore adjacent to a small metro with town of at least 2,500 residents	1	4.5
8 – Micropolitan not adjacent to a metro area	2	9.1

⁴ Not reported.⁵ Not reported.

APPENDIX 3

PROTOCOLS FOR CONTENT ANALYSIS

Content Analysis was conducted on three sets of information: (1) precedent literature (eight dissertations/documents used to create initial nodes), (2) job descriptions and (3) course descriptions.

Protocols for Content Analysis of Precedent Literature

To establish the initial nodes for the content analysis of job descriptions, the researcher used the following methodology:

1. Establish precedent literature to be analyzed.¹
2. Create category/tree nodes in NVivo, based on categories provided in the precedent literature.² After the removal of duplicates, there were 39 top level/tree nodes.
3. Create an NVivo source for each characteristic list. These 8 sources contained 633 characteristics.
4. Code characteristics which were already categorized in the source list to the appropriate node.
5. Search characteristics using keywords in categories and code to appropriate category.
6. Code characteristics which were not already categorized to existing nodes.

¹ The precedent literature selected is listed in chapter 5, footnote 9.

² Of the eight works used in the formation of the initial competency list, four contained the clear categorization of characteristics: Donald Roland Bearden, "Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development" (Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980); William F. DeSanto, "An Analysis of Undergraduate Sacred Music Curriculum Content in Colleges and Universities Accredited by the National Association of Schools of Music" (D.M.A. thesis, University of Oklahoma, 2005); Michael Shawn Plank, "The Relationship between the Discipleship and the Effectiveness of the Worship Leader in the Local Congregation" (D.Min. project, Biola University, 2016); National Association of Schools of Music, "NASM Handbook 2017-18," accessed Nov 1, 2018, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2018/08/M-2017-18-Handbook-08-01-2018.pdf>.

7. Create new nodes for characteristics which did not fit existing nodes using the “in vivo” function. Group these characteristics into emerging tree nodes.
8. Perform visual check to ensure all characteristics have been coded.
9. Combine nodes which significantly overlapped with other nodes.
10. Hide nodes expressing educational activities that are not KSAOs but program requirements (e.g. “senior project” or “internship”).
11. Sort nodes by number of sources and number of references to guide the inclusion of emergent nodes, either as new tree nodes in the primary list, or combination with existing nodes.
12. Examine the sub-nodes of each tree node to ensure each tree node accurately represented the nodes within. Rename where necessary.
13. Sort nodes into five groups.
14. Repeat steps 9, 11, 12.

The steps above resulted in the 29 characteristics found in chapter 5, table 10.

Protocols for Content Analysis of Job Descriptions

The following process was used:

1. Establish initial nodes in NVivo based on precedent literature.
2. Establish keyword list for each node by examining all content coded to that category in the previous phase.
3. Enter each job into NVivo as a new source, each with an independent numeric code.
4. Search job descriptions by keywords for each node, view in context, and code to the appropriate node. Through multiple searches, refine the keywords and wildcards for each search.
5. Repeat step #4 to ensure all content was coded correctly.
6. Perform word frequency and phrase frequency searches to allow new characteristics to arise from the data.
 - a. Perform word frequency count function in NVivo and export list to Excel.
 - b. Perform phrase frequency count function using the free text analyzer at sporkforge.com and export to Excel.
 - c. Search the phrase frequency count results using the most frequent words from the NVivo word frequency count to assemble a list of 506 phrases most representative of the contents of the job descriptions.³
 - d. Group these phrases into clusters of similar ideas.
 - e. Search all concepts, phrases, and words not searched in steps 4 and 5 above.
 - f. Code the results to existing nodes where possible, or code *in vivo* when needed.
 - g. Group *in vivo* nodes to create new tree nodes.
7. Write a definition for each node, based on the keyword searches and coding corresponding to it.
8. Read each job description source document to examine any words and phrases not yet coded. Code to existing nodes or code *in vivo* as appropriate.
9. Group *in vivo* nodes to create new nodes/tree nodes. Repeat as necessary.
10. Cross-check by reading the text coded to each node to ensure accuracy.

³ This methodology was used because word count alone produced results extremely varied in meaning. Word search results that were a verb alone or a noun alone were limited in usefulness. Phrase searches produced more meaningful content, but also included many results that were preposition-oriented or somewhat generic. Searching the phrase results by word frequency count produced the desired results, grouped by topic.

Protocols for Content Analysis of Course Descriptions

The following process was used:

1. Create a new NVivo document and enter the 44 characteristics found in job descriptions as nodes.⁴
2. Create a folder for each school included in the study, each with an independent numeric code.
3. Create each of the 1270 courses as a new source within the appropriate folder for each school. Include title of each course not only in NVivo's "title" field but also in the body of the source so that it is searchable.
4. Search courses using the keywords established in job description coding for each node.
5. Read the text of all courses. Code content to appropriate nodes according to the definitions established in job description coding.
6. Calculate and enter the course value for each course as a classification attribute in NVivo.⁵
7. Run a matrix coding report in NVivo with characteristics as rows and course value attributes as columns.
8. Open matrix report in a Microsoft Excel file. Create and run calculation to weight the number of sources in each cell by the corresponding course value attribute and compute the course value total for each characteristic/node.

⁴ The use of a new NVivo document enabled the program to run more quickly and simplified statistical reporting. The program ran faster because it needed to handle fewer sources, nodes, and coding instances. Statistical reporting was simplified because types of sources (jobs and courses) did not need to be delineated.

⁵ Required courses were entered with their full value. Many course instances required a calculation because a student may be required to select a certain number of credits from among limited electives. If, for instance, a program required a student to take six credit hours in a particular area, selecting from five courses each three credits in value, each course was entered and weighted as 1.2 (three credits times 6/15, the ratio of credits required/credits offered). These values were entered into the title of each course in NVivo (for instance, "3, 6, 15") and then calculated in Microsoft Excel and entered as attribute value for each course in NVivo.

APPENDIX 4

CHARACTERISTICS OBSERVED IN JOB DESCRIPTIONS

Table A13. Definitions and keyword searches for characteristics in job descriptions

Characteristic	Definition	Keywords ¹
Corporate Worship Leadership		
Lead Corporate Worship Publicly	Serve as the leader or “lead worshipper” in corporate worship	“lead worship”~5 perform*, “music lead”~5 OR “song lead”~5 OR “lead singing”~5 OR “lead congregation”~5 OR “lead service”~5 OR “lead services”~5 OR “lead Sunday”~5 (unstemmed)
Plan Worship Services	Plan corporate worship services, including the selection of all elements	Liturg* OR plan* OR lyric* OR song* OR design* OR repertoire OR announcements OR welcome OR baptism* OR communion OR elements OR creativ* OR “worship model*”~5 (unstemmed)
Lead or Oversee Choir	Direct or oversee choir	choir (stemmed) / choral (unstemmed)
Lead Vocalists	Work with vocalists in a worship band or in a vocal ensemble	praise team OR worship team OR vocal OR ensemble OR vocalist (stemmed)
Lead Worship Band	Lead worship band	praise team OR band OR rhythm OR drums OR bass OR acoustic OR electric (stemmed)
Oversee Worship Technology	Oversee worship technology or technology volunteers, including sound, video, lighting	graphic OR light OR sound OR video OR audio OR visual OR computer OR MIDI OR media (stemmed)

¹ NVivo software offers the option of searching two ways: “Exact match only” (e.g. “talk”) or “Include stemmed words” (e.g., in a search for the word “talk,” search results include “talking” or “talked”). Terms in quotation marks followed by a tilde (“~”) indicate that those words are being searched within proximity of one another. The number indicates the number of words in which the terms must be near each other. For example, “plan worship”~5 is a search for the words “plan” and “worship” within five words of one another.

Table A13 continued

Lead or Support Special Events	Responsibility for music or production support outside of ordinary Sunday worship, including Easter, Christmas, special events and productions, VBS, weddings, funerals, and other events	production OR drama OR special OR event OR seasonal OR Christmas OR Easter OR Holiday OR cantata (stemmed) / musical (non-stemmed)
Play an Instrument (keyboard or guitar)	Ability to play an accompaniment instrument while leading corporate worship, such as piano or guitar	Guitar; piano OR organ OR keyboard OR keys OR accompany OR accompanist (stemmed)
Supervise Musical Programming for Children and Students	Responsible for musical programming for children and students including children's choirs, youth band and other ensembles and events	child OR educate OR education OR youth OR student OR grade OR age (stemmed)
Personal Vocal Skill	Proficient vocal skill to lead corporate worship	vocal OR voice OR diction OR sing OR harmony OR harmonize OR sing (stemmed)
Lead Unspecified Instrumentalists	Leadership of "instrumentalists," who may be either rhythm section or classical instrumentalists (not defined in the source text)	Instrument OR Instrumental (stemmed)
Oversee Special Music & Soloists	Responsible for the activity of soloists in corporate worship	Solo OR soloist (stemmed) / "special music" (unstemmed)
Oversee Visual & Dramatic Arts	Responsible for drama, visual arts, stage design, or "worship arts"	Drama OR visual OR creative (stemmed) / "worship arts" (unstemmed)
Preach or Teach	Ability to preach, teach, or minister the Word	Preach OR teach (stemmed) / "ministry word"~7 (unstemmed)
Lead or Oversee Orchestra	Oversee or conduct an orchestra	Orchestra OR orchestral (stemmed)
Oversee Accompanists	Ability to work with pianists and organists	Accompanist OR pianist OR organist (stemmed)
Oversee Handbell Ensemble	Responsible for handbell ensemble	Handbell OR hand OR bell (stemmed)
Supporting Characteristics		
People Skills and Teamwork with Staff	Strong interpersonal and communication skills and ability work productively with lead pastor and staff	"pastor relationship"~5, "pastor work"~5 (unstemmed) / team OR interpersonal OR people OR communicate OR communication OR encourage OR staff (stemmed)
Leadership Skills	Ability to lead and provide vision for volunteers	Leadership OR vision OR build OR lead (stemmed)

Table A13 continued

Management and Administrative Skills	Ability to manage, organize, and administrate people, events, and processes	administrate OR administration OR finance OR equipment OR resource OR budget OR schedule OR organize OR organization OR money OR implement OR conduct OR direct (stemmed)
Conducting Skill	Ability to conduct an ensemble	Conduct OR direct (stemmed) ²
Recruit and Train Music and Production Volunteers	Ability to recruit and train volunteers in music or production skills	recruit OR train or develop or equip (stemmed)
Love for Congregation (relationships & spiritual care)	Ability to care for church members through discipleship, counseling, and pastoral care	congregation OR church OR love OR involve OR pastoral OR care (stemmed) / “love people”~8 (unstemmed)
Other Duties Yet to Be Determined	Indication in the job description that other duties will be added but will be determined at a later date	“other duties”~5 (unstemmed) / duties (stemmed)
Love for Volunteers (discipleship & spiritual care)	Ability to care for volunteers through friendship, encouragement, and pastoral care	volunteer OR love OR involve OR pastoral OR care (stemmed)
Active Member of the Church	Be an involved member of the church, including attending events	Membership OR attendance OR involve OR commitment (stemmed)
Formal Musicianship (music theory, aural skills, arranging)	Ability to read sheet music and understand music theory	theory OR aural OR sight OR ear OR transpose OR orchestrate OR arrange OR compose OR write (stemmed) / “read music”~5 (unstemmed)
Work in Alignment with the Church’s Mission and Vision	Lead ministry in a way that achieves the church’s overall purposes	Mission OR vision OR values (unstemmed)
Communications Technology	Involvement in communications technology including websites, social media, and video creation.	Web OR website OR video OR facebook (stemmed) / “social media” (unstemmed)
Informal Musicianship (playing by ear, arranging)	Ability to read chord charts, arrange, and use tracks	by ear OR improvise OR arrange OR ableton OR loops (stemmed) / “chord chart” (unstemmed)

² Conducting skill is included in the category “supporting characteristics” rather than “corporate worship leadership” because some job descriptions described it in the abstract or as an underlying skill. They did not require the candidate to direct a choir or lead an orchestra and such instances could not be coded to either choir or orchestra.

Table A13 continued

Internal/Personal Characteristics		
Personal, Active Relationship with Jesus Christ	Regenerated believer with a vibrant personal, daily walk with Jesus Christ	Love OR devotion OR spirit OR pray OR God OR Jesus (stemmed) / “quiet time” (non-stemmed) / Saved OR regenerated OR testimony (stemmed) / “Christ follower”~5 OR “faith Christ”~5 OR “faith Jesus”~5 OR “born again” OR “relationship Jesus”~5 OR “relationship Christ”~5 (unstemmed)
Personal Character and Work Habits	Personal character and professionalism in work	character OR servant OR integrity OR faithful OR humility OR humble OR flexible OR flexibility OR commitment OR fruit OR life OR professional stemmed) // “self-starter” (unstemmed)
Be a Pastor or Elder	Serve as a pastor or meet elder qualifications	Pastor OR elder (stemmed)
Agree with Baptist Faith & Message or Church Documents	Agreement with Baptist Faith & Message or church’s statement of faith or similar documents	“faith message”~5 OR “Baptist faith”~5 OR constitution OR “statement faith”~5 (unstemmed) / confession OR doctrinal OR statement OR doctrine (stemmed)
Call to Ministry	Called by God to ministry	call OR calling (stemmed)
Evangelistic & Missions Minded	Lives an evangelistic lifestyle and has a heart for the lost	Outreach OR mission OR missions OR evangelism (stemmed) / “share gospel”~5 OR “sharing gospel”~5 OR “share faith”~5 OR “sharing faith”~5 OR “the lost” (unstemmed)
General Biblical and Theological Knowledge	Biblical and theological knowledge, including the ability to evaluate worship materials by their biblical accuracy and theological merit	Bible OR Theology OR history OR word (stemmed)
Commitment to Ongoing Training & Growth	Commitment to ongoing KSAO development	Training OR current OR ongoing OR learn OR grow (stemmed)
Enthusiastic, Engaging Presence	Attitude and personality that is enthusiastic, energetic, and positive	Energetic OR enthusiastic OR passionate OR momentum OR contagious OR positive OR engaging OR excite OR inspire (stemmed)
Pray for the Church and Ministry	Prays for the church and its ministry	pray OR prayer (stemmed)
Leadership of Family	Loving leadership of his wife and children, if married	Marriage OR spouse OR children OR family OR marriage (stemmed)

Table A13 continued

Called to Serve This Church	Called by God to this particular church	Call OR calling (stemmed)
Theology of Worship	Biblical understanding of worship and its application for planning and leading worship services	“theology worship”~5, “biblical worship”~5 (non-stemmed)
Knowledge of Philosophy and History of Church Music	Knowledge of the philosophy and history of church music	Philosophy OR history OR values (stemmed) / “sacred music” (non-stemmed)

Table A14. Comparison of characteristics identified in job descriptions with characteristics identified in precedent literature

Characteristics in Job Descriptions	Title in Precedent Literature
Corporate Worship Leadership	
Lead Corporate Worship Publicly	Lead Corporate Worship Publicly
Plan Worship Services ³	Worship Planning Knowledge of Hymnody Music History, Literature, Repertory
Lead or Oversee Choir	Lead Choir (choral conducting)
Lead Vocalists	Lead Vocalists or Small Vocal Team
Lead Worship Band	Lead Worship Band
Oversee Worship Technology	Worship Technology (sound, lighting, video, media)
Lead or Support Special Events	Special Productions (drama, musicals, etc.)
Play an Instrument (keyboard or guitar) ⁴	Keyboard Skills Guitar Skills
Supervise Musical Programming for Children and Students ⁵	Lead Music programs for Children and Students
Personal Vocal Skill	Vocal Skills
Lead Unspecified Instrumentalists	Emergent
Oversee Special Music & Soloists	Emergent
Oversee Visual & Dramatic Arts	Emergent
Preach or Teach	Emergent
Lead or Oversee Orchestra ⁶	Lead Instrumental Ensembles
Oversee Accompanists	Emergent
Oversee Handbell Ensemble	Emergent

³ “Knowledge of Hymnody” and “Music History, Literature, Repertory” were combined into the category of “worship planning.” No job descriptions specifically required either of these characteristics. Some job descriptions required the leadership of hymns and traditional music, but did not require knowledge of the history of hymns, nor general music history and literature.

⁴ Job descriptions stated a preference that the worship leader be able to play an instrument, but did not always specify which one, or asked for piano “or” guitar. “Keyboard skills” and “guitar skills” were combined into one competency to enable a more accurate representation of job descriptions and enable a more accurate ranking, because job descriptions which ask for either/or would be double-counted and inaccurate if both keyboard and guitar skills had been counted in each instance.

⁵ “Supervise” was added as the verb because some job descriptions did not specifically require the candidate to lead these ensembles, but rather oversee or lead a ministry that involved them.

⁶ The title “orchestra” was chosen because “instrumental” became problematic in the job descriptions. It was not always clear in job descriptions whether “instruments,” “instrumental,” or instrumentalists” referred to a rhythm section, piano, organ, or orchestral instruments.

Table A14 continued

Supporting Characteristics	
People Skills and Teamwork with Staff ⁷	Relationship with Senior/Lead Pastor Communication and People Skills (general)
Leadership Skills	Leadership Skills (general)
Management and Administrative Skills	Administrative, Organizational Skill
Conducting Skill	Conducting (General)
Recruit and Train Music and Production Volunteers ⁸	Recruitment and Musical Development of Volunteers
Love for Congregation (relationships & spiritual care)	Love for Congregation (relationships & spiritual care)
Other Duties Yet to Be Determined	Emergent
Love for Volunteers (discipleship & spiritual care)	Love for Volunteers (discipleship & spiritual care)
Active Member of the Church	Emergent
Formal Musicianship (music theory, aural skills, arranging)	Formal Musicianship (trad. music theory, aural skills, arranging)
Work in Alignment with the Church's Mission and Vision	Emergent
Communications Technology	Emergent
Informal Musicianship (playing by ear, arranging)	Informal Musicianship (playing by ear, arranging)
Internal/Personal Characteristics	
Personal, Active Relationship with Jesus Christ	Love for God (devotional life & personal commitment)
Personal Character and Work Habits	Personal Character
Be a Pastor or Elder	Emergent
Agree with Baptist Faith & Message or Church Documents	Emergent
Call to Ministry	Emergent
Evangelistic & Missions Minded	Emergent
General Biblical and Theological Knowledge	General Biblical and Theological Knowledge
Commitment to Ongoing Training & Growth	Emergent
Enthusiastic, Engaging Presence	Emergent

⁷ Job descriptions used a variety of language related to a candidate's people skills and relationships with the senior pastor and other pastors and staff. These frequently overlapped and the characteristics were thus combined into one.

⁸ "Production volunteers" was added to this competency because some job descriptions included oversight and training not just of musicians but also of those involved in audio-visual ministry.

Table A14 continued

Pray for the Church and Ministry	Emergent
Leadership of Family	Emergent
Called to Serve This Church	Emergent
Theology of Worship	Theology of Worship
Knowledge of Philosophy and History of Church Music	Knowledge of Philosophy and History of Church Music

Table A15. Characteristics observed in job descriptions, ungrouped, with rankings

Characteristic ⁹	Overall Job Rank	FT Rank	PT Rank	Total Sources Coded	FT Sources Coded	PT Sources Coded
Lead Corporate Worship Publicly	1	1	1	150	71	79
People Skills and Teamwork with Staff	2	3	3	113	64	49
Leadership Skills	3	2	5	112	65	47
Management and Administrative Skills	3	4	3	112	63	49
Plan Worship Services	5	8	2	100	48	52
Lead or Oversee Choir	6	5	7	87	51	36
Lead Vocalists	7	9	6	85	47	38
Lead Worship Band	7	6	9	85	50	35
Oversee Worship Technology	9	7	9	84	49	35
Conducting Skill	10	9	7	83	47	36
Personal, Active Relationship with Jesus Christ	11	13	9	78	43	35
Recruit and Train Music and Production Volunteers	12	12	12	77	46	31
Lead or Support Special Events	13	14	12	73	42	31
Personal Character and Work Habits	14	16	12	65	34	31
Love for Congregation (relationships & spiritual care)	15	15	17	58	39	19
Be a Pastor or Elder	16	9	30	56	47	9
Play an Instrument (keyboard or guitar)	17	21	15	49	19	30
Agree with Baptist Faith & Message or Church Documents	18	19	16	45	25	20
Other Duties Yet to Be Determined	18	18	20	45	30	15
Supervise Musical Programming for Children and Students	18	17	22	45	32	13
Love for Volunteers (discipleship & spiritual care)	21	20	22	34	21	13
Personal Vocal Skill	21	25	18	34	16	18
Call to Ministry	23	21	21	33	19	14
Active Member of the Church	24	27	19	31	15	16
Evangelistic & Missions Minded	25	23	25	28	17	11
Formal Musicianship (music theory, aural skills, arranging)	26	30	24	26	14	12
General Biblical and Theological Knowledge	26	27	25	26	15	11

⁹ This table presents the number of sources coded and job rank. For a display containing sources coded and percentage calculations, see the following table.

Table A15 continued

Lead Unspecified Instrumentalists	28	23	32	23	17	6
Work in Alignment with the Church's Mission and Vision	28	31	29	23	13	10
Commitment to Ongoing Training & Growth	30	32	25	22	11	11
Oversee Special Music & Soloists	31	35	25	21	10	11
Oversee Visual & Dramatic Arts	31	25	34	21	16	5
Enthusiastic, Engaging Presence	33	32	30	20	11	9
Preach or Teach	34	27	36	19	15	4
Pray for the Church and Ministry	35	32	32	17	11	6
Communications Technology	36	37	34	14	9	5
Lead or Oversee Orchestra	37	35	42	10	10	0
Informal Musicianship (playing by ear, arranging)	38	38	37	9	6	3
Leadership of Family	38	38	37	9	6	3
Called to Serve This Church	40	42	37	7	4	3
Oversee Accompanists	41	42	40	6	4	2
Theology of Worship	41	38	42	6	6	0
Oversee Handbell Ensemble	43	41	42	5	5	0
Knowledge of Philosophy and History of Church Music	44	44	41	4	3	1

Table A16. Characteristics observed in full-time and part-time job descriptions, ungrouped, with percentages

Characteristic ¹⁰	All JDs	% of All JDs (n=171)	FT JDs	% of FT JDs (n=86)	PT JDs	% of PT JDs (n=85)	Category
Lead Corporate Worship Publicly	150	87.72	71	82.56	79	92.94	CWL
People Skills and Teamwork with Staff	113	66.08	64	74.42	49	57.65	SC
Leadership Skills	112	65.50	65	75.58	47	55.29	SC
Management and Administrative Skills	112	65.50	63	73.26	49	57.65	SC
Plan Worship Services	100	58.48	48	55.81	52	61.18	CWL
Lead or Oversee Choir	87	50.88	51	59.30	36	42.35	CWL
Lead Vocalists	85	49.71	47	54.65	38	44.71	CWL
Lead Worship Band	85	49.71	50	58.14	35	41.18	CWL
Oversee Worship Technology	84	49.12	49	56.98	35	41.18	CWL
Conducting Skill	83	48.54	47	54.65	36	42.35	SC
Personal, Active Relationship with Jesus Christ	78	45.61	43	50.00	35	41.18	IPC
Recruit and Train Music and Production Volunteers	77	45.03	46	53.49	31	36.47	SC
Lead or Support Special Events	73	42.69	42	48.84	31	36.47	CWL
Personal Character and Work Habits	65	38.01	34	39.53	31	36.47	IPC
Love for Congregation (relationships & spiritual care)	58	33.92	39	45.35	19	22.35	SC

¹⁰ This table provides numbers of job descriptions and accompanying percentages; the previous table provides the numeric ranking of each characteristic.

Table A16 continued

Be a Pastor or Elder	56	32.75	47	54.65	9	10.59	IPC
Play an Instrument (keyboard or guitar)	49	28.65	19	22.09	30	35.29	CWL
Agree with Baptist Faith & Message or Church Documents	45	26.32	25	29.07	20	23.53	IPC
Other Duties Yet to Be Determined	45	26.32	30	34.88	15	17.65	SC
Supervise Musical Programming for Children and Students	45	26.32	32	37.21	13	15.29	CWL
Love for Volunteers (discipleship & spiritual care)	34	19.88	21	24.42	13	15.29	SC
Personal Vocal Skill	34	19.88	16	18.60	18	21.18	CWL
Call to Ministry	33	19.30	19	22.09	14	16.47	IPC
Active Member of the Church	31	18.13	15	17.44	16	18.82	SC
Evangelistic & Missions Minded	28	16.37	17	19.77	11	12.94	IPC
Formal Musicianship (music theory, aural skills, arranging)	26	15.20	14	16.28	12	14.12	SC
General Biblical and Theological Knowledge	26	15.20	15	17.44	11	12.94	IPC
Lead Unspecified Instrumentalists	23	13.45	17	19.77	6	7.06	CWL
Work in Alignment with the Church's Mission and Vision	23	13.45	13	15.12	10	11.76	SC
Commitment to Ongoing Training & Growth	22	12.87	11	12.79	11	12.94	IPC
Oversee Special Music & Soloists	21	12.28	10	11.63	11	12.94	CWL

Table A16 continued

Oversee Visual & Dramatic Arts	21	12.28	16	18.60	5	5.88	CWL
Enthusiastic, Engaging Presence	20	11.70	11	12.79	9	10.59	IPC
Preach or Teach	19	11.11	15	17.44	4	4.71	CWL
Pray for the Church and Ministry	17	9.94	11	12.79	6	7.06	IPC
Communications Technology	14	8.19	9	10.47	5	5.88	SC
Lead or Oversee Orchestra	10	5.85	10	11.63	0	0.00	CWL
Informal Musicianship (playing by ear, arranging)	9	5.26	6	6.98	3	3.53	SC
Leadership of Family	9	5.26	6	6.98	3	3.53	IPC
Called to Serve This Church	7	4.09	4	4.65	3	3.53	IPC
Oversee Accompanists	6	3.51	4	4.65	2	2.35	CWL
Theology of Worship	6	3.51	6	6.98	0	0.00	IPC
Oversee Handbell Ensemble	5	2.92	5	5.81	0	0.00	CWL
Knowledge of Philosophy and History of Church Music	4	2.34	3	3.49	1	1.18	IPC

APPENDIX 5

CHARACTERISTICS OBSERVED IN COURSES

Table A17. Characteristics observed in course descriptions, ungrouped

Characteristic	Weighted Course Value	Average Course Value Per School ¹	Rank	Number of Courses	Category
Formal Musicianship (music theory, aural skills, arranging)	433.3	19.7	1	212	SC
Play an Instrument (keyboard or guitar)	234.1	10.6	2	126	CWL
General Biblical and Theological Knowledge	212.3	9.6	3	88	IPC
Knowledge of Philosophy and History of Church Music	152.3	6.9	4	63	IPC
Personal Vocal Skill	126.3	5.7	5	65	CWL
Conducting Skill	102.3	4.7	6	52	SC
Oversee Worship Technology	85.8	3.9	7	47	CWL
Lead or Oversee Choir	85.5	3.9	8	43	CWL
Theology of Worship	73.7	3.4	9	30	IPC
Plan Worship Services	68.4	3.1	10	34	CWL
Management and Administrative Skills	67.8	3.1	11	35	SC
Lead or Oversee Orchestra	60.1	2.7	12	39	CWL
Lead Corporate Worship Publicly	58.7	2.7	13	37	CWL

¹ “Average course value per school” does not indicate, for instance, that an average of 19.7 credits at schools in the study were wholly devoted to formal musicianship. Rather, it indicates that, on average, there were 19.7 credits worth of course descriptions per school that included language related to formal musicianship.

Table A17 continued

People Skills and Teamwork with Staff	58.7	2.7	14	32	SC
Informal Musicianship (playing by ear, arranging)	57.1	2.6	15	34	SC
Leadership Skills	52.0	2.4	16	24	SC
Lead Vocalists	43.4	2.0	17	24	CWL
Supervise Musical Programming for Children and Students	43.3	2.0	18	21	CWL
Personal Character and Work Habits	33.0	1.5	19	22	IPC
Lead Worship Band	31.8	1.4	20	17	CWL
Oversee Visual & Dramatic Arts	29.7	1.4	21	16	CWL
Evangelistic & Missions Minded	28.0	1.3	22	16	IPC
Personal, Active Relationship with Jesus Christ	19.5	0.9	23	8	IPC
Love for Volunteers (discipleship & spiritual care)	16.0	0.7	24	8	SC
Love for Congregation (relationships & spiritual care)	13.5	0.6	25	6	SC
Leadership of Family	12.4	0.6	26	6	IPC
Lead or Support Special Events	10.3	0.5	27	6	CWL
Communications Technology	9.9	0.4	28	6	SC
Recruit and Train Music and Production Volunteers	9.0	0.4	29	4	SC
Oversee Handbell Ensemble	8.0	0.4	30	5	CWL
Agree with Baptist Faith & Message or Church Documents	6.0	0.3	31	2	IPC
Preach or Teach	4.5	0.2	32	2	CWL
Commitment to Ongoing Training & Growth	4.0	0.2	33	3	IPC
Lead Unspecified Instrumentalists	3.6	0.2	34	2	CWL
Be a Pastor or Elder	2.5	0.1	35	2	IPC
Call to Ministry	2.0	0.1	36	1	IPC

Table A17 continued

Active Member of the Church	0.0	0.0	37	0	SC
Called to Serve This Church	0.0	0.0	37	0	IPC
Enthusiastic, Engaging Presence	0.0	0.0	37	0	IPC
Other Duties Yet to Be Determined	0.0	0.0	37	0	SC
Oversee Accompanists	0.0	0.0	37	0	CWL
Oversee Special Music & Soloists	0.0	0.0	37	0	CWL
Pray for the Church and Ministry	0.0	0.0	37	0	IPC
Work in Alignment with the Church's Mission and Vision	0.0	0.0	37	0	SC

Table A18. Characteristics observed in course descriptions, grouped

Characteristic	Course Rank	Number of Courses	Weighted Course Value
Corporate Worship Leadership			
Play an Instrument (keyboard or guitar)	2	126	234.1
Personal Vocal Skill	5	65	126.3
Oversee Worship Technology	7	47	85.8
Lead or Oversee Choir	8	43	85.5
Plan Worship Services	10	34	68.4
Lead or Oversee Orchestra	12	39	60.1
Lead Corporate Worship Publicly	13	37	58.7
Lead Vocalists	17	24	43.4
Supervise Musical Programming for Children and Students	18	21	43.3
Lead Worship Band	20	17	31.8
Oversee Visual & Dramatic Arts	21	16	29.7
Lead or Support Special Events	27	6	10.3
Oversee Handbell Ensemble	30	5	8.0
Preach or Teach	32	2	4.5
Lead Unspecified Instrumentalists	34	2	3.6
Oversee Accompanists	37	0	0.0
Oversee Special Music & Soloists	37	0	0.0
Supporting Characteristics			
Formal Musicianship (music theory, aural skills, arranging)	1	212	433.3
Conducting Skill	6	52	102.3
Management and Administrative Skills	11	35	67.8
People Skills and Teamwork with Staff	14	32	58.7
Informal Musicianship (playing by ear, arranging)	15	34	57.1
Leadership Skills	16	24	52.0
Love for Volunteers (discipleship & spiritual care)	24	8	16.0
Love for Congregation (relationships & spiritual care)	25	6	13.5
Communications Technology	28	6	9.9
Recruit and Train Music and Production Volunteers	29	4	9.0
Active Member of the Church	37	0	0.0
Other Duties Yet to Be Determined	37	0	0.0
Work in Alignment with the Church's Mission and Vision	37	0	0.0
Internal/Personal Characteristics			
General Biblical and Theological Knowledge	3	88	212.3
Knowledge of Philosophy and History of Church Music	4	63	152.3
Theology of Worship	9	30	73.7
Personal Character and Work Habits	19	22	33.0
Evangelistic & Missions Minded	22	16	28.0

Table A18 continued

Personal, Active Relationship with Jesus Christ	23	8	19.5
Leadership of Family	26	6	12.4
Agree with Baptist Faith & Message or Church Documents	31	2	6.0
Commitment to Ongoing Training & Growth	33	3	4.0
Be a Pastor or Elder	35	2	2.5
Call to Ministry	36	1	2.0
Called to Serve This Church	37	0	0.0
Enthusiastic, Engaging Presence	37	0	0.0
Pray for the Church and Ministry	37	0	0.0

APPENDIX 6

COMPARISON OF CODING RESULTS FROM JOB DESCRIPTIONS AND CURRICULA

Table A19. Rank-ordering of characteristics observed in
job descriptions and course descriptions

Characteristic	Job Rank	Course Rank	Difference in Rank ¹	Job Sources	Course Value
Lead Corporate Worship Publicly	1	13	-12	150	58.7
People Skills and Teamwork with Staff	2	14	-12	113	58.7
Leadership Skills	3	16	-13	112	52.0
Management and Administrative Skills	3	11	-8	112	67.8
Plan Worship Services	5	10	-5	100	68.4
Lead or Oversee Choir	6	8	-2	87	85.5
Lead Vocalists	7	17	-10	85	43.4
Lead Worship Band	7	20	-13	85	31.8
Oversee Worship Technology	9	7	2	84	85.8
Conducting Skill	10	6	4	83	102.3
Personal, Active Relationship with Jesus Christ	11	23	-12	78	19.5
Recruit and Train Music and Production Volunteers	12	29	-17	77	9.0
Lead or Support Special Events	13	27	-14	73	10.3
Personal Character and Work Habits	14	19	-5	65	33.0
Love for Congregation (relationships & spiritual care)	15	25	-10	58	13.5
Be a Pastor or Elder	16	35	-19	56	2.5
Play an Instrument (keyboard or guitar)	17	2	15	49	234.1
Agree with Baptist Faith & Message or Church Documents	18	31	-13	45	6.0
Other Duties Yet to Be Determined	18	37	-19	45	0.0
Supervise Musical Programming for Children and Students	18	18	0	45	43.3

¹ A positive number indicates that the course rank is higher than the job rank, while a negative number indicates that the job rank is higher than the course rank.

Table 19 continued

Love for Volunteers (discipleship & spiritual care)	21	24	-3	34	16.0
Personal Vocal Skill	21	5	16	34	126.3
Call to Ministry	23	36	-13	33	2.0
Active Member of the Church	24	37	-13	31	0.0
Evangelistic & Missions Minded	25	22	3	28	28.0
Formal Musicianship (music theory, aural skills, arranging)	26	1	25	26	433.3
General Biblical and Theological Knowledge	26	3	23	26	212.3
Lead Unspecified Instrumentalists	28	34	-6	23	3.6
Work in Alignment with the Church's Mission and Vision	28	37	-9	23	0.0
Commitment to Ongoing Training & Growth	30	33	-3	22	4.0
Oversee Special Music & Soloists	31	37	-6	21	0.0
Oversee Visual & Dramatic Arts	31	21	10	21	29.7
Enthusiastic, Engaging Presence	33	37	-4	20	0.0
Preach or Teach	34	32	2	19	4.5
Pray for the Church and Ministry	35	37	-2	17	0.0
Communications Technology	36	28	8	14	9.9
Lead or Oversee Orchestra	37	12	25	10	60.1
Informal Musicianship (playing by ear, arranging)	38	15	23	9	57.1
Leadership of Family	38	26	12	9	12.4
Called to Serve This Church	40	37	3	7	0.0
Oversee Accompanists	41	37	4	6	0.0
Theology of Worship	41	9	32	6	73.7
Oversee Handbell Ensemble	43	30	13	5	8.0
Knowledge of Philosophy and History of Church Music	44	4	40	4	152.3

APPENDIX 7

COMPETENCIES, CHARACTERISTICS, AND TOPICS OF STUDY OBSERVED IN PRECEDENT LITERATURE

Donald Roland Bearden, “Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development.” Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980.

Bearden created his survey based on four sources: (1) precedent literature; (2) three “goal analysis conferences” he conducted with ministers of music from three different areas (urban, large town, and small town); (3) interviews with forty ministers of music from twelve states and (4) an “anthropological field study” of one minister of music for twenty-seven months.¹ Bearden arrived at 106 competency statements.

*Philosophy, History*²

- Relate the church music ministry to the basic purposes and functions of the church
- Discuss the historical development of church music from New Testament beginnings to contemporary forms
- Discuss the development of evangelical church music in America
- Discuss in depth the history of the music ministry in Southern Baptist Churches

Hymnody

- List and discuss the major historic traditions of Christian hymnody
- Identify significant hymnists and hymn examples from these major historic traditions
- Analyze a hymn (text) as to central thought, poetic structure, scriptural basis, theological teaching

¹ Donald Roland Bearden, “Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development” (Ph.D. diss., The Louisiana State University and Agricultural and Mechanical College, 1980), 53-66, 68, 81-112.

² Ibid., 207-14.

- Evaluate a hymn (text) with respect to the correctness of its theology, strength of expression, and appropriateness
- Analyze a hymn tune as to form, meter, harmonic rhythm, and harmonic structure
- Evaluate a hymn tune with respect to musical worth and compatibility with a given text
- Use the hymnal effectively in seeking hymnic information (such as topical/liturgical arrangement, page format, indices, etc.)
- Select appropriate hymns for various worship settings, topics, and occasions
- Lead effectively in hymn singing and, where appropriate, clearly announce and introduce a hymn

Worship Planning

- Discuss in depth the criteria used in the selection of music for worship
- Relate music selection for worship to the liturgical year
- Design worship services which effectively use music throughout
- Discuss the relationship of sacred music to the historical development of major worship forms

Musicianship

- Sing at sight tonal choral music of moderate difficulty – any part
- Listen analytically to musical selections with particular concern for rhythmic, melodic, harmonic, textural, & formal considerations
- Aurally identify and follow specific parts in a choral or instrumental ensemble
- Take melodic and 4-part harmonic dictation accurately
- Sing (independently) a harmonic line in a 4-part tonal anthem of difficulty
- Interpret music directional terms from several languages
- Analyze (in score) harmonically & formally, music of the 17th-20th centuries
- Part-write, in 4-voices and traditional harmonic style, a given melody line
- Read and write accurately transpositions
- Identify styles, periods, schools, & probable composers from a score or hearing a performance
- Summarize the major periods of western music history, discussing contrasts and similarities
- Trace major trends in western musical development through history (example: rhythmic considerations)
- Relate musical styles and periods to the major political and sociological events
- Discuss general performance practices for major styles/periods from Renaissance to contemporary
- Identify examples of standard musical literature representing major periods, styles, and composers
- Write basic 16th century counterpoint through three parts
- Write basic 18th century counterpoint
- Identify and illustrate with examples adaptations of both 16th & 18th century contrapuntal technique to 20th century practice
- Play basic hymn and anthem accompaniments (at the piano keyboard)
- Play at least two parts of an open choral score (at the piano keyboard)

Personal Performance

- Publicly perform as a music professional in at least one area
- Give musical instruction in at least one area/instrument

Vocal

- Discuss the physiological functions of the vocal mechanism in the act of singing
- Demonstrate and discuss details of posture & breathing, and their relation to singing
- Illustrate by example the specific formation of vowels & consonants with their application to clear pronunciation
- Discuss the meaning of vocal color (timbre)
- Demonstrate and discuss vocal line and consistent tonal intensity
- Work effectively with the special problems of the changing voice

Choral Conducting

- Conduct with clear patterns
- Indicate with precision the “point of the beat” and subdivided beats when appropriate
- Conduct with expression to reflect the musical mood and dynamic level
- Conduct effectively with and without baton
- Conduct with both hands, independent of each other
- Indicate clearly preparatory beats, cues, attacks & releases, and various types of pauses
- Conduct with effective interpretation the choral music of various schools/periods (17th-20th C.)
- Show sensitivity to the style of a choral work, interpret editions, appropriate phrasings, etc.
- Demonstrate a clear concept of choral tone (balance, blend, timbre)
- Outline basic principles of choral diction in English
- Outline choral diction in Latin and German
- Hear and accurately diagnose choral problems and mistakes
- Use effective methods to correct problems of choral ensemble or sound

Choral Planning, Background

- Plan and effectively lead and efficient choral rehearsal for the accomplishment of specific goals
- Prepare with time efficiency a choral work for performance in worship or concert
- Plan and effectively prepare choral group(s) for a sacred music service
- Demonstrate an extensive grasp of a wide repertoire of sacred worship music
- Discuss effective means to utilize sources of sacred choral literature (especially new issues, ed., etc.)
- Show a broad background of significant sacred choral works to include major oratorios, cantatas, etc.
- Discuss sacred choral literature appropriate for various occasions/seasons in the church year
- Write choral arrangements appropriate for use with average choirs

- Compose original choral works appropriate to the needs of a worship service
- Organize & maintain an extensive choral performance library

Children's Music

- Plan a graded music organization to make best use of leadership, facilities, and music education opportunities
- Divide groups along age/grade lines which reflect in-depth understanding of relative maturation levels.
- Develop clear behavioral objectives which speak to needs/abilities of various age groups
- Use effectively current music methods & approaches to achieve objectives, both musically intrinsic and extrinsic
- Discuss a variety of current materials for children's music education
- Discuss sources and relative desirability of current equipment and materials for children's music
- Lead effectively a children's music group, using current approaches and materials, and achieving a balance of intrinsic and extrinsic objectives.
- Direct musical learning with informal instruments such as Orff percussion, Autoharp, recorder
- Teach effective vocal production with children's voices
- Plan and direct effective preparation/training activities for children's music leaders
- Utilize opportunities for further training in children [sic] music for himself as well as volunteer leaders
- Plan and lead in activities which effectively use music in the religious education of children
- Plan and lead in activities which effectively use music to proclaim the gospel to children

Other Music Training

- Plan and lead activities which use music in the religious education of a congregation
- Discuss materials and methods for the musical training of youth and adults
- Plan and effectively teach youth and adults musical skills and knowledges [sic]

Instrumental

- Discuss the church organ, its performance possibilities, and make application with a specific instrument
- Show understanding of organ registration, accompaniment problems
- Discuss the factors involved in the selection of a church organ including comparison between pipe and electronic organs, pipe organ actions, and various organ builders/manufacturers
- Show basic handbell technique
- Direct teaching activities with groups using handbells
- Demonstrate normal maintenance on handbells
- Discuss current handbell literature for teaching and performing
- Discuss current handbell manufacturers and their relative strong and weak points

- Demonstrate basic playing technique for common band/orchestral instruments
- Demonstrate tuning procedures on all instruments
- Discuss selection of instruments
- Maintain all common instruments and accessories
- Show awareness of and use instrumental literature for various ensemble combinations (such as brass quartet, woodwind quintet)
- Plan and direct worship/performance activities for instrumental groups

Church Music Administration

- Demonstrate an understanding of the importance of and ability to involve(ing) others representative of the congregation in music program planning
- Demonstrate an understanding of the steps and factors necessary in the planning and development of a comprehensive church music program
- Plan and effectively direct the financial operation of a church music program
- Use existing facilities for the most efficient operation of a church music program
- Demonstrate a working knowledge of the musical and acoustical factors important to the design or modification of facilities
- Select, organize the use of, and maintain church music program materials and equipment
- Suggest appropriate and current musical holdings for a church library
- Discuss resources and organizations available for further personal, professional growth as a church musician

Tuttle, Don Wesley. “A Strategy for Identifying the Necessary Elements of a Worship Studies Program.” D.Min. thesis, Liberty Baptist Theological Seminary, 1999.

Tuttle says that “Eight highly respected individuals, representing a broad spectrum of the evangelical community and currently involved in worship ministries, participated in a discussion of what are the essential elements of a worship studies curriculum. The topics discussed were recorded and fashioned into a survey instrument.”³ Tuttle arrived at thirty-three characteristics.

³ Don Wesley Tuttle, “A Strategy for Identifying the Necessary Elements of a Worship Studies Program” (D.Min. thesis, Liberty Baptist Theological Seminary, 1999), 94. Tuttle states, These individuals are Michael Coleman, President - Integrity Incorporated; Don Moen, Creative Director - Integrity Incorporated; Rev. Jim Whitmire, Minister of Music - Bellevue Baptist Church, Memphis, TN; Todd Bell, Minister of Music and Worship - Prestonwood Baptist Church, Dallas, TX; Steve Williamson, Minister of Worship - First Church of the Nazarene, Nashville, TN; J. Daniel Smith, Minister of Music - Bethesda Community Church, Fort Worth, TX; Dr. Dow Robinson, Academic Dean - American Center for Theological Studies, Mobile, AL; and Rev. Ron Kenoly, Worship Leader and Music Minister - Jubilee Christian Center, San Jose, CA. (Ibid., 94)

- Worship in the O.T.⁴
- Worship in the N.T.
- Tabernacle Model
- Biblical Characters
- Current trends in worship
- Various worship models
- Worship evangelism
- Current resources
- Contemporary worship music
- Drama
- Hymnology
- Age-graded choirs
- Special production events
- Liturgical worship
- Blended worship
- Transition traditional to contemporary

Practical issues related to:

- leading worship
- working with sound system
- rehearsal techniques
- MIDI/Computer use
- Working with a rhythm section
- Working with a vocal ensemble
- Worship leader internship

Relationship of worship leader with:

- Pastor
- Family
- Instrumentalists
- Choir/singers
- Congregation

- Principles of leadership
- Worship as a lifestyle
- Role of Music/Arts in worship
- Songwriting
- Cross-cultural issues in worship

⁴ Tuttle, "A Strategy for Identifying the Necessary Elements," 161.

Margaret Brady, “An Investigation of the Use of Contemporary Congregational Music in Undergraduate Sacred Music Programs. Ed.D. thesis, Northern Illinois University, 2002.

Brady created a list of twenty-one “course elements” based on the 2001 NASM Handbook. She then analyzed the program and course descriptions of sacred music programs sixty-seven CCCU institutions for the presence of these course elements. Brady also created a separate list of seventeen elements from the 2001 NASM Handbook which she used in a survey of professors in these programs.

*Content Analysis of Catalogues*⁵

- Vocal performance
- Piano performance
- Organ performance
- Guitar performance
- Choral ensemble
- Band ensemble
- Orchestra ensemble
- Jazz ensemble
- Contemporary congregational music ensemble
- Comparative religions
- Church history
- Improvisation
- Conducting
- Piano proficiency requirements
- Orders of worship
- Hymnology
- Administrative structures and procedures
- Relationship between sacred music and the music of the general culture
- Interrelationship of sacred music with other art forms
- Senior recital
- Internship

*Course Elements Currently Included in Curriculum*⁶

- Vocal class or vocal private lesson requirement
- Guitar performance
- Guitar proficiency
- Contemporary congregational music ensemble (keyboards, guitar, bass, drums)

⁵ Margaret M. Brady, “An Investigation of the Use of Contemporary Congregational Music in Undergraduate Sacred Music Programs” (Ed.D. thesis, Northern Illinois University, 2002), 73.

⁶ Ibid., 89.

- Improvisation
- Imitating popular music styles, especially folk-rock style used in praise and worship choruses
- Reading and playing from musical charts
- Arranging music for contemporary ensemble (keyboards, guitar, bass, drums)
- Conducting
- Song leading
- Planning for order of worship service(s)
- Praise and worship choruses included in hymnology or worship repertoire course
- Church administrative structures and procedures
- Relationship between sacred music and music of the general culture
- Interrelationship of sacred music with other art forms
- Practicum experience in worship services that use praise and worship choruses

DeSanto, William F. “An Analysis of Undergraduate Sacred Music Curriculum Content in Colleges and Universities Accredited by the National Association of Schools of Music.” D.M.A. thesis, The University of Oklahoma, 2005.

DeSanto studied the church music curricula at seventy NASM institutions; his study yielded eighty-three course topics, which he divided into eleven groups. In a follow-up survey of sacred music professors, DeSanto asked them to rank eighty-seven course topics, divided into fourteen groups.

COURSES⁷

Church Music

- Internship
- Hymnology
- Church music
- Service playing
- Administrative structures and procedures
- Introduction to church music
- History and philosophy of church music
- Relationships between sacred music and the music of general cultures

⁷ William F. DeSanto, “An Analysis of Undergraduate Sacred Music Curriculum Content in Colleges and Universities Accredited by the National Association of Schools of Music” (D.M.A. thesis, University of Oklahoma, 2005), 60-81.

Music Theory and Composition

- Music theory
- Sight-singing and ear-training
- Form and analysis
- Counterpoint
- Orchestration
- Composition and arranging
- Introduction to music

Music History and Literature

- Music history
- World music
- Literature
- Introduction to music history
- Music of the general culture
- Music in the United States

Applied Music

- Applied Organ
- Applied Voice
- Applied Piano
- Recital Attendance
- Junior/Senior Recital
- Applied Guitar
- Applied Orchestral Instruments
 - Strings
 - Brass
 - Percussion
 - Woodwinds
- Diction
- Senior Project
- Studio Class
- Applied Conducting
- Applied Composition
- Applied Harpsichord

Conducting

- Basic Conducting
- Choral Conducting
- Intermediate/Advanced Conducting
- Instrumental Conducting

Performance Organizations

- Choral groups
 - Primary Choral Ensembles
 - Secondary Choral Ensembles

- Instrumental groups
 - Primary Instrumental Ensembles
 - Secondary Instrumental Ensembles

Literature

- Choral/Vocal Literature
- Church Music Literature
- Organ Literature
- Piano Literature
- Instrumental Literature
- Guitar Literature
- Unspecified

Methods and Materials

- Voice pedagogy
- Church music methods
- Elementary/secondary methods
- Organ/Piano pedagogy
- Instrumental methods
 - General
 - Handbell
 - Brass
 - String
 - Woodwind
 - Percussion
 - Combined
- Choral methods
- Instrumental pedagogy
- Unspecified

Technology

- General technology courses
- Introductory courses in technology
- Software courses
- Advanced technology courses

Proficiency

- Piano
- Voice
- General
- Computer
- Sight-singing/ear-training
- Conducting
- Guitar

Miscellaneous

- Music Orientation
- Introduction to Music Study

SURVEY⁸

Church Music

- Philosophy of church music
- Hymnology/congregational song
- Pipe organ construction/repair
- Introduction to church music
- Orders of worship/worship planning
- Liturgies
- Administrative structures and procedures
- Relationship between sacred music and the music of the general culture
- Interrelationship of sacred music with other art forms
- Ecumenical training
- Worship music from non-western cultures

Music Theory

- Music theory
- Aural skills
- Counterpoint
- Form and analysis
- Composition
- Choral arranging
- Orchestration/arranging
- Arranging for contemporary worship band

Music History

- Medieval/Renaissance
- Baroque
- Classical
- Romantic
- 20th century music
- Ethnomusicology
- Popular music

Applied Music

- Applied voice (voice majors)
- Applied voice (non-voice majors)
- Applied piano (piano majors)
- Applied piano (non-piano majors)

⁸ DeSanto, "An Analysis of Undergraduate Sacred Music Curriculum," 212-15.

- Applied organ (organ majors)
- Applied organ (non-organ majors)
- Applied instrument (instrumental majors)
- Applied instrument (non-instrumental majors)
- Vocal diction
- Piano proficiency requirement
- Voice proficiency requirement

Conducting

- Choral conducting
- Instrumental conducting
- Rehearsal planning

Ensemble

- Choral ensemble (voice/keyboard majors)
- Choral ensemble (instrumental majors)
- Orchestral ensemble (voice/keyboard majors)
- Orchestral ensemble (instrumental majors)
- Concert band ensemble
- Praise & Worship band for credit
- Praise & Worship band volunteer in chapel

Literature

- Organ literature (organ majors)
- Organ literature (non-organ majors)
- Vocal solo literature (voice majors)
- Vocal solo literature (non-voice majors)
- Sacred choral literature (liturgical)
- Sacred choral literature (non-liturgical)

Methods and Materials

- Children's choral methods and materials
- Handbell methods
- Youth choral methods and materials
- Adult choral methods and materials
- Worship band methods and materials

Functional Keyboard Skills

- Improvisation
- Harmonization
- Transposition
- Modulation
- Sight-reading
- Score reading
- Accompanying

- Playing by ear
- Service playing

Pedagogy

- Vocal pedagogy (voice majors)
- Piano pedagogy (piano majors)
- Organ pedagogy (organ majors)
- Instrumental pedagogy (instrumental majors)

Popular music

- Use of popular, blues, jazz, gospel
- Playing from lead sheets
- Praise and Worship choruses

Technology

- Intro to music technology
- MIDI
- Presentation graphics training
- Recording techniques

Other Courses and Topics

- Theology
- Church history
- Church drama/Musicals
- Foreign language
- Interpersonal/people skills

Final Projects

- Junior recital
- Senior recital
- Internship/practicum
- Internship that includes contemporary worship

Lee, Sang Il. “A Study of Full-Time Ministers of Music and Their Senior Pastors in Korean Immigrant Churches in the United States.” Ph.D. diss., Southwestern Baptist Theological Seminary, 2008

Lee’s list consists of five roles and six qualifications of a full-time minister of music. Lee created these lists himself for a survey.

“Roles of a Full-time Minister of Music”⁹

- Administrator
- Worship Leader
- Performer
- Minister
- Educator

“Required Musical Qualifications for a Full-time Minister of Music”¹⁰

- Vocal Performance
- Instrumental performance
- Theoretical knowledge
- Composition/arrangement
- Conducting
- Leading congregational singing

Hendricks, Allen Sherman. “A Renewed Approach to Undergraduate Worship Leader Education.” D.Min. thesis, Liberty Theological Seminary, 2012.

Hendricks’ list consists of twenty-five areas of study for a church music curriculum, divided into three areas. The thesis provides no information on how this list was generated.

*Musical Knowledge*¹¹

- General Musicianship
- Foundational Music Theory
- Popular and Commercial Music Theory
- Song Writing & Arranging
- Contemporary Singing
- Vocal Health
- Directing Vocal Groups
- Directing Instrumental Groups

Worship Study Topics

- Biblical Worship
- History of Music in Worship

⁹ Sang Il Lee, “A Study of Full-Time Ministers of Music and Their Senior Pastors in Korean Immigrant Churches in the United States” (Ph.D. diss., Southwestern Baptist Theological Seminary, 2008), 177.

¹⁰ Ibid., 178.

¹¹ Allen Sherman Hendricks, “A Renewed Approach to Undergraduate Worship Leader Education” (D.Min. thesis, Liberty Baptist Theological Seminary, 2012), 147.

- Theology of Worship
- Current Worship Models
- Planning Worship
- Technology in Worship
- Worship Team management
- Worship in International Missions
- Church Internship

Christian Study Topics

- Old & New Testament
- Biblical Foundations of Faith
- Personal Evangelism
- Christian Leadership
- Multiple Staff Teams
- Interpersonal Relationships
- World Missions

Chaparro, Donna Frenzel. “Preferences in the Hiring of Music Leaders within Southern Baptist and United Methodist Churches in America.” D.M.A. diss., University of Southern California, 2012.

Chaparro’s study asked leaders to rank the importance of twenty-two “duties of music leaders.” It is not specified how these duties were selected, other than that she had “non-practicing ministers and knowledgeable church members known to the researcher” participate in a pilot study which resulted in some changes to the final survey.¹²

*Duties of Music Leaders*¹³

- Leading congregational singing
- Playing an instrument
- Leading praise team
- Conducting a choir
- Pastoral care
- Conducting orchestra
- Leading handbell choir
- Selecting music
- Church administration
- Preparing the music budget
- Attending staff meetings

¹² Donna Frenzel Chaparro, “Preferences in the Hiring of Music Leaders within Southern Baptist and United Methodist Churches in America” (D.M.A. diss., University of Southern California 2012), 44.

¹³ Ibid., 64.

- Recruiting volunteers
- Overseeing the sound system
- Overseeing video ministry
- Hiring of musicians as needed
- Biblical education
- Preaching
- Scheduling special music
- Selecting the order of worship
- Directing church dramas
- Community ministries
- Other

Leslie Myers Gillis, *Contemporary Practices in Southern Baptist Church Music: A Collective Case Study of Worship, Ministry Design and Music Education*. Ph.D. diss., Boston University, 2013.

Gillis conducted a qualitative study of music programs at seven SBC churches in Harford County, Georgia which had all transitioned from a “traditional Baptist worship style” to a more contemporary style.¹⁴ She provides a variety of unranked lists throughout her study, including twenty “musician skills,” fifteen “reported worship planning elements,” and twenty-three items related to “music minister leadership and responsibilities.”¹⁵

*Musician Skills Observed in Various Churches*¹⁶

- Conducting
- Improvisation (vocal or instrumental)
- Reading standard notation
- Playing or singing by ear
- Ability to follow a conductor
- Performing as a solo vocalist or instrumentalist
- Performing as an ensemble vocalist or instrumentalist
- Sight-reading
- Ability to program electronic instruments
- Accompanying skills
- Free vocal harmonization

¹⁴ Leslie Myers Gillis, “Contemporary Practices in Southern Baptist Church Music: A Collective Case Study of Worship, Ministry Design and Music Education” (Ph.D. diss., Boston University, 2013), 123.

¹⁵ Ibid., 177, 545-46, 549.

¹⁶ Ibid., 177.

- Traditional vocal/instrumental techniques
- Popular music vocal/instrumental techniques
- Playing vocal parts from an open score
- Modeling and imitating music from recordings
- Trial and error learning
- Transposition
- Read chord charts
- Read guitar tablatures
- Syncing music with electronic loops/effects

Reported Worship Planning Elements¹⁷

- Evaluating what worship elements could be improved from the previous week.
- Meeting with the pastor and staff to plan for ongoing sermon themes or message series.
- Planning non-musical aspects of worship in terms of who leads prayers, announcements, welcome, or other elements.
- Planning for any ordinances that will occur during worship such as baptism or communion.
- Selecting music that is conducive to worship, that connects with worshippers, and is within the reach of the ministry musicians who will lead it.
- Establishing an effective worship flow that considers all musical and non-musical elements.
- Occasionally charting or arranging songs that are too current to be published, or to establish an arrangement that is suitable to the available ministry musicians.
- Scheduling which band and vocal team members will sing or play on a given week.
- Preparing music, recordings, and any other support materials that help musicians prepare.
- Leading rehearsals with the choir, worship band, vocal praise team, and musicians presenting special music.
- Selecting or creating any media used to compliment [sic] the worship experience: message-supporting videos, click track, percussion loops, count-down videos, or other resources.
- Establishing light, sound, and video cues, and communicating them with the person or team that implements them during worship.
- Preparing lyrics for screen projection.
- Preparing pre-service video announcements.
- Preparing for televised presentations of Sunday worship.

Music Minister Leadership and Responsibilities¹⁸

- Oversee music ministry
- Worship Planning

¹⁷ Gillis, “Contemporary Practices in Southern Baptist Church Music,” 545-46.

¹⁸ Ibid., 549.

- Worship Leading
- Adult Choir
- Orchestra
- Praise Team Vocalists
- Worship Band
- Senior Adult Choir
- Handbells
- Teach Children's Music
- Student Choir
- Small Vocal Ensembles
- Small Instrumental Ensembles
- Soloist Preparation
- Pianist Supervision
- Organist Supervision
- Student Worship Ensembles
- Arranging/Charting Worship Music
- Creating loops/tracks/media
- Music for Special Events
- Church Finances
- Overall Church Administration
- Outreach/Ministry

Michael Shawn Plank, "The Relationship Between the Discipleship and the Effectiveness of the Worship Leader in the Local Congregation" D.Min. thesis, Talbot School of Theology, Biola University, 2016.

Plank conducted interviews of thirty-five worship leaders and pastors on the relationship between the worship leader's personal discipleship and public effectiveness. Two of his six interview questions provide worship leader characteristics (twenty-five characteristics total). He also provides "node summary themes" based on 223 pages of transcript from these interviews.

*What makes a worship leader effective?*¹⁹

Individually:

- Evident love of God
- Evident love of people
- Evident love of the church

¹⁹ Michael Shawn Plank, "The Relationship Between the Discipleship and the Effectiveness of the Worship Leader in the Local Congregation" (D.Min. project, Biola University, 2016), 229-45.

- Involvement in the faith community
- Possesses a clear understanding of his/her church's culture
- Congruency between individual life of worship and what he/she presents from the stage
- Humility
- Personal Character
- Preparedness
- Regular evaluation
- Skill set
- Longevity

Corporately:

- Chemistry with the congregation
- Creatively planning for maximum congregational participation
- Strong relationship with the preaching pastor
- Discipleship of the volunteer team

What is the most important thing churches should look for when hiring a worship leader?

- Excellent musical skill
- Leadership
- Administrative/Organizational Skill
- Character
- Spiritual Depth
- Love for People
- Love of the Church
- Growing and ongoing relationship with the Lord
- A theology of worship

NODE SUMMARY THEMES

The Character of a Worship Leader

Authenticity

- Living an individual life of worship
- Vulnerability
- Congruence between life on stage and off
- The way he/she discipled family

The Worship Leader's Heart

- Exhibits a love for people
- Exhibits a love for the Church
- Exhibits a love for God

Personal Qualities of the Worship Leader

- Humility
- Teachable
- Chemistry
- Flexibility
- Servant
- Approachable

- Trustworthy
- Integrity
- Team Player

Professional Disciplines of the Worship Leader
Skill Set

- Preparation/Excellence
- Administrative Ability
- Education

Accurate Perception of Personal Leadership

- Evidence of Transformation
- Regular Evaluation

Accurate Perceptions of the Church Culture

Inhaling Disciplines

- Daily Prayer
- Daily Scripture
- Regular Sabbath
- Meditation
- Solitude
- Journaling
- Reading

Exhaling Disciplines

- Confession/Accountability
- Private Worship
- Physical Exercise

A Personal Theology of Worship

Liturgy

- Music and Formation
- Lyrics
- Revelation and Response
- Christian year

Trinitarian Understanding

- Role of the Holy Spirit
- God is the Origin
- Christ-centered Worship

A Personal Theology of Worship Leadership

Authority

- Teaching
- Holiness/Set Apart

Kingdom Mindedness

- Multicultural
- Multigenerational
- Foreshadowing Heaven
- We not I/Plural

Mystery of God's Presence

Community

- Connectedness and Story
- Meaningful Community

Relationship of the Worship Leader & Senior Pastor
Team
Subservient Role

Discipleship of Volunteer Team
Leadership Among Volunteers
Bible Study and Prayer with Volunteers

Discipleship of the Congregation on stage
Community Formation
Congregational Participation
Prophesy/Proclaim
Teaching

Discipleship of the Faith Community Off Stage
Involvement in Mission

Sheeks, Randall L. “Skills Necessary for Evangelical Church Music Ministry: A Comparative Study of Perceptions by Selected University Programs and Church Leaders.” D.M.A. thesis, New Orleans Baptist Theological Seminary, 2016.

Sheeks surveyed the leaders at nine of the twelve largest church music programs accredited by NASM and 129 church leaders in American Evangelical churches.²⁰ His survey addressed thirty-five topics related to “musical skills, worship and Biblical training, technological/organizational/leadership skills, and relational skills.”²¹ Sheeks created the survey himself, indicating that he relied on the work of DeSanto and Hendricks in its creation.²²

- Foundational Music Theory²³
- Popular and Commercial Music Theory
- Songwriting and Arranging
- Vocal Health

²⁰ Randall L. Sheeks, “Skills Necessary for Evangelical Church Music Ministry: A Comparative Study of Perceptions by Selected University Programs and Church Leaders” (D.M.A. thesis, New Orleans Baptist Theological Seminary, 2016), 1.

²¹ Ibid., 35.

²² Ibid.

²³ Ibid., 35-38.

- Vocal Pedagogy
- Secondary Applied Study
- Choral Conducting
- Instrumental Conducting
- Contemporary Band Leadership
- Vocal Team Leadership
- Biblical Worship/Theology of Worship
- History of Music in Worship
- Current Corporate Congregational Worship Models
- Historical Liturgies of the Church
- Worship Planning and Design
- Worship Leadership/Leading of Congregational Singing
- Sound Systems
- Video Projection Systems
- Stage Lighting
- Projection Software
- Stage Design
- Music Administration Software
- Church Music Administration and Planning
- Vision Casting
- Leading Ministry teams
- Recruitment of Ministry Team Members
- Communication Skills
- Creativity in Worship Planning
- Teamwork
- Money/Budget Management
- Devotional Life
- Pastoral Abilities
- Interpersonal Relationships
- Integrity
- Adherence to Christian Lifestyle Commitments.

Oh, Han G. “Worship Leadership in the Second-Generation Korean American Baptist Congregation.” Ph.D. diss., Dallas Baptist University, 2017.

Oh conducted a four-round Delphi study of fourteen ministers within the Korean Baptist English Ministers Fellowship. This study produced seventy-six “ideal traits and abilities” of worship leaders.

- Missional heart and mindset²⁴
- Sense of calling to build up the church
- Love of music (not of a style of music)
- Ability to perform on stage
- Leading congregation with the flow and content of the songs
- Discernment regarding lyrics (i.e. resisting songs with poor lyrics but fun to play and sing)
- Ability to play and lead songs on the fly without practice (i.e. be able to switch out and insert songs at the last minute)
- Ability to identify and develop musicians from the congregation
- Integrity
- Devotion to God
- Humility
- Team player
- Open to changes
- Vocal talent
- Leadership ability with praise team members
- Leadership ability with congregation members
- Ability to select songs that align with church's theological beliefs
- Ability to work well with church staff members
- Ability to develop and maintain good relationships with church members
- Sound theological understanding
- Commitment to the Great Commission
- Reverence in worship to God
- Shepherd's heart
- Teachability
- Love for God
- Respect for the person who is responsible for the church
- Administratively competent
- Born again
- Not a recent convert
- Servanthood
- Sensitivity to the culture of the congregation
- Personal spiritual depth and maturity
- Open-minded and willing to accept the opinions of others
- Prayerfulness
- Creative
- Foundational understanding of biblical worship
- Musical knowledge
- Musical experience
- Ability to teach God's Word

²⁴ Han G. Oh, "Worship Leadership in the Second-Generation Korean American Baptist Congregation" (Ph.D. diss., Dallas Baptist University, 2017), 209-14.

- Skills in personnel management and supervision
- Good work ethic
- Ability to communicate with the preacher to pair appropriate songs with the sermon theme
- Knowledge of music and audio/visual equipment
- Desire to worship the Lord
- Exhibit a lifestyle of worship
- Encourager
- Ability to teach and equip the saints in worship
- Ability to recruit new members
- Ability to speak from Scripture and integrate it with the music
- Ability to lead corporate prayer and worship together (blended prayer and praise time)
- Spirituality
- Faithfulness (in all things)
- Understanding of the theology of worship
- Daily personal devotional habit (QT and prayer life)
- Ability to lead the congregation to prepare their hearts to worship
- Developing worship leaders
- Knowing when to step back/step down
- Ability to lead worship on guitar and piano as needed
- Sense of God's anointing in the music
- Musical skills to inspire other [sic] with performance
- Ability to communicate the heart of worship
- Overall musicianship
- Ability to lead a band
- Love for God's people
- Conservative theological view
- Willingness to accept certain cultural norms, even in a second-generation Korean American context
- Strong knowledge of the Scriptures
- Sensitivity to the voice of the Holy Ghost
- Ability to equip and train the team (biblically and musically)
- Ability to lead pastorally in worship
- Ability to disciple team members
- Enthusiastic about identifying and developing budding musicians in the church
- Respect for the team members
- Loyalty to the senior pastor
- One heart with the church

National Association of Schools of Music Handbook 2017-18

This list is a distillation of the “common body of knowledge and skills,” “results,” and “essential competencies, experiences, and opportunities” for the Bachelor of Sacred Music and Bachelor of Music in Worship Studies in the NASM handbook. Through the elimination of duplicate statements and the shortening of sentence descriptions to phrases, 1073 words were reduced to 330 words. These statements were used as precedent literature alongside the eight other sources for the initial creation of nodes for coding in NVivo.

Common Body of Knowledge and Skills

1. Performance²⁵
 - a. Proficiency on a primary instrument
 - b. Understanding of the repertory of primary instrument
 - c. Sight-reading on primary instrument
 - d. Knowledge and skills to work as a leader and in collaboration on matters of musical interpretation
 - e. Rehearsal and conducting skills
 - f. Keyboard competency
 - g. Ensemble experience
2. Musicianship Skills and Analysis
 - a. Understanding of the common elements and organizational patterns of music
 - b. Aural, verbal, and visual analysis of music
 - c. Aural dictation
 - d. Understanding of and capability with musical forms, processes, and structures
 - e. The ability to place music in historical, cultural, and stylistic contexts
3. Composition/Improvisation
 - a. Rudimentary capacity to create original or derivative music
4. History and Repertory
 - a. Basic knowledge of music history and repertories through the present time
5. Synthesis
 - a. The ability to synthesize capabilities in performance, analysis, composition/improvisation, and history and repertory.

²⁵ NASM Handbook, 2017-18, accessed November 24, 2018, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2018/08/M-2017-18-Handbook-08-01-2018.pdf>, 98-99.

Results

1. Professional, entry-level competence in the major area²⁶
2. The ability to form and defend value judgments about music
3. The ability to communicate musical ideas, concepts, and requirements to music professionals and laypersons

Essential Competencies, Experiences, and Opportunities

1. Conceive, organize, and lead musical performances and experiences in congregational or worship settings²⁷
2. Perform, improvise, and conduct at a high level
3. Functional performance abilities in keyboard and voice
4. Arrange and/or compose music
5. Develop choral and instrumental ensembles
6. Employ media and technologies in developing and producing music and worship experiences
7. An understanding of musical religious practice, including music in worship, orders in worship, repertoires, congregational song and service design
8. An understanding of music administrative structures, practices and procedures
9. Knowledge in one or more fields such as theology, sacred texts, worship studies, ministry studies or liturgy
10. An understanding of how other disciplines are related to the practice of sacred music, such as other art forms, technologies, and media
11. An understanding of the relationships between sacred music and the music of the general culture

²⁶ NASM Handbook, 99.

²⁷ Ibid., 111-12.

APPENDIX 8

NATIONAL ASSOCIATION OF MUSIC REQUIREMENTS FOR THE BACHELOR OF MUSIC IN SACRED MUSIC AND THE BACHELOR OF MUSIC IN WORSHIP STUDIES

Bachelor of Music in Sacred Music

The Bachelor of Music in Sacred Music is a professional undergraduate degree in music intended to prepare professional musicians for work in religious settings.¹ The title encompasses many types of programs with sacred music, music, and general studies in proportions consistent with the degree structure described below. While all such degrees must fulfill general requirements for professional preparation, specific program purposes may vary. Thus requirements for entry, continuation, and graduation may vary. Basic standards concerning relationships between purposes and other program elements are found in Standards for Accreditation IV.A.

Titles used to designate the major may include, but are not limited to, *Sacred Music*, *Church Music*, *Music and Worship*, *Worship Leadership*, and *Music Ministry*.

1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in sacred music as indicated below and in Standards VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area, including service leadership, music in worship, performance, improvisation, conducting, and arranging and/or composing should comprise 25-35% of the total program; supportive courses in music (including basic musicianship studies and competencies in Standards VIII.B.), 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. (see Standards III.C. regarding forms of instruction, requirements, and electives).

¹ The content in this appendix is taken from the NASM Handbook, 2017-18, accessed November 24, 2018, <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2018/08/M-2017-18-Handbook-08-01-2018.pdf>, 110-13. Bold and italic formatting is original.

2. **Specific Recommendations for General Studies.** Studies in theology, comparative religion and liturgies, and religious history; other art forms; and other branches of historical or philosophical inquiry are particularly appropriate.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
 - a. Comprehensive capabilities in the elements of sacred music, including the ability to:
 - (1) Lead ensembles and congregations.
 - (2) Perform, improvise, and conduct at the highest possible level(s) as appropriate to the area of specialization.
 - (3) Demonstrate competency in one or more secondary areas of performance as appropriate to the area of specialization.
 - (4) arrange and/or compose consistent with the purposes of the program.
 - b. An understanding of musical religious practice including music in worship, orders of worship, repertories, congregational song, and service design, and of music administrative structures, practices, and procedures.
 - c. An understanding of how other disciplines are related to the practice of sacred music. Consistent with the purposes of the program, these may include, but are not limited to, other art forms, technologies, media, and the relationships between sacred music and the music of general culture.
 - d. At least one public demonstration of competence in music leadership and/or solo performance or composition. While these functions may be fulfilled in a variety of ways, a senior recital or a project involving similar length, engagement, and level of musical presentation is required.
 - e. Practicum opportunities within or beyond the institution that lead to demonstrations of competency to work in the field of sacred music. While these functions may be fulfilled in a variety of ways, an internship or similar formal experience is strongly recommended.

Bachelor of Music in Worship Studies

The Bachelor of Music in Worship Studies is a professional undergraduate degree in music. In contrast to the Bachelor of Music in Sacred Music, it includes a specific, significant designated component in worship or theological studies that may be music-related but are not sufficiently music-centered to be designated music studies or courses. It is structured consistent with Standards IV.C.6.b.(2) and (3).

Titles for degree programs of this type include, but are not limited to, Bachelor of Music in Worship Studies, Bachelor of Music: Emphasis in Worship Studies, Bachelor of Music: Elective Studies in Theology, and Bachelor of Music in Ministry Studies. For all of these titles, the degree and the terms used to designate the major or emphasis encompass music, associated religious studies, and general studies in proportions consistent with the degree structure described below. As is the case for all programs, titles must be consistent with content.

1. Curricular Structure

- a. Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music with a designated component in worship studies as indicated below and in Standards VIII.
- b. Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in music, including acquisition of the common body of knowledge and skills in Standards VIII.B., and music-centered studies in or associated with service or worship and organizational leadership, normally comprise at least 50% of the total program; studies in worship practices, theology, ministry or similar subjects that are not music-centered but may be music-related, 15-20%, general studies, 30-35%.

2. Specific Recommendations for General Studies. Religious history, comparative religion and liturgies, other art forms, media and communications, philosophy, sociology, and general history are particularly appropriate.

3. Essential Competencies, Experiences, and Opportunities *(in addition to those stated for all undergraduate professional degree programs)*

- a.** Comprehensive capabilities to provide music-based leadership in religious institutions and settings, including the ability to:
 - (1) Conceive, organize, and lead musical performances and experiences in congregational or worship settings.
 - (2) Perform, improvise, and conduct at a high level; irrespective of the

primary area of performance, functional performance abilities in keyboard and voice are essential.

(3) Arrange and/or compose consistent with the purposes of the program.

(4) Develop choral and instrumental ensembles.

(5) Employ media and technologies in developing and producing music and worship experiences.

- b.** An understanding of musical religious practice including music in worship, orders of worship, repertories, congregational song, and service design, and of music administrative structures, practices, and procedures.
- c.** Knowledge in one or more fields of religious studies as determined by the institution, including but not limited to fields such as theology, sacred texts, worship studies, ministry studies, and liturgy.
- d.** At least one public demonstration of competence in music leadership and/or solo performance or composition. Competence may be demonstrated in a variety of ways, including but not limited to a single event or series, or through one or more than one type of public presentation. Normally, requirements include public demonstration in at least one extended worship setting. A senior recital or project is essential; specific elements and requirements are established by the institution. Though not necessarily the same in form, content, or presentation sequence, senior projects must be functionally equivalent to a senior recital in terms of composite length, engagement, and level of musical presentation.
- e.** Practicum opportunities within or beyond the institution that lead to demonstration of competency to provide leadership as a musician in the field of worship. While these functions may be fulfilled in a variety of ways, an internship or similar formal experience is strongly recommended.

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ABSTRACT

A COMPARATIVE CONTENT ANALYSIS OF WORSHIP LEADER JOB DESCRIPTIONS AND UNDERGRADUATE WORSHIP LEADER CURRICULA IN THE SOUTHERN BAPTIST CONVENTION

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The purpose of this research was to determine the characteristics described in worship leader job descriptions in the Southern Baptist Convention (SBC) and examine the correspondence of these characteristics with worship leadership degree programs at Southern Baptist-affiliated colleges and universities. The researcher collected worship leader job descriptions from the website of the Southern Baptist Convention and conducted software-based content analysis to identify the knowledge, skills, abilities, and other characteristics (KSAOs) found within. Forty-four KSAOs were identified on variety of musical, spiritual, leadership, and interpersonal topics. The researcher then collected the course descriptions from undergraduate worship studies and sacred music programs accredited by the National Association of Schools of Music (NASM) at twenty-two SBC colleges and universities and analyzed them for the presence of the KSAOs identified in the first phase of the study.

The primary KSAOs identified in the job descriptions in the study were “lead corporate worship publicly,” “people skills and teamwork with staff,” “leadership skills,” “management and administrative skills,” “plan worship services,” “lead or oversee choir,” “lead vocalists,” “lead worship band,” “oversee worship technology,” and “conducting skill.” The primary KSAOs identified in course descriptions were “formal musicianship (music theory, aural skills, arranging),” “play an instrument (keyboard or

guitar),” “general biblical and theological knowledge,” “knowledge of philosophy and history of church music,” “personal vocal skill,” “conducting skill,” “oversee worship technology,” “lead or oversee choir,” “theology of worship,” and “plan worship services.” Two statistical tests were employed to compare the ranking of KSAOs in job descriptions and course descriptions. While a Spearman rank correlation test indicated a statistically significant correlation between the ranking of KSAOs in job descriptions and course descriptions, these findings could not be replicated with a Kendall correlation.

The study provides a summary of worship leader training in the SBC since the denomination’s 1845 founding, the development of contemporary worship from the Jesus Movement to the present, biblical requirements for the leadership of public worship, and an overview of contemporary evangelical definitions of the worship leader’s role. The research concludes with suggested improvements for worship leader and worship pastor training and development, especially in the SBC.

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