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TRAINING WORSHIP LEADERS THROUGH THE WORSHIP WARS:
A STUDY OF THE DEVELOPMENT OF LIBERTY UNIVERSITY'S
UNDERGRADUATE MUSIC AND WORSHIP LEADERSHIP
DEGREE PROGRAMS FROM 1971 TO 2018

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Paul Harrison Randlett
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To my dear wife, Jenny, who faithfully supported me through the highs and lows of pursuing this degree. And, to my Lord and Savior Jesus Christ—to God alone be the
Glory!

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PREFACE

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Paul Randlett

Jackson, Tennessee

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CHAPTER 1

INTRODUCTION

Through the centuries, there have been periods of great encounter with God. We often call these periods *revivals* or *Great Awakenings*. During these periods of awakening, new methods, styles, processes, and techniques of worship emerge. Sometimes God's people emerge from awakenings expressing their love for him in completely new ways.¹

Thesis

The purpose of this study is to research Liberty University's four undergraduate church music and worship leadership degree programs from their inception in the fall of 1971 through the spring of 2018, with special attention given to the impact of the cultural, religious, and musical influences acting on the institution during this time. The goal of the project is to document through historical case study the major paradigm shifts in worship philosophy at Liberty University during these years and to seek to demonstrate through an exhaustive study of the curricula of these degree programs and other external factors how these cultural and ideological changes impacted the development of training programs for worship leaders at the institution.

As an early adopter of a new paradigm in worship leadership training, LU has remained near the forefront of the transition in theological education from classical training to a more modern, praxis-driven philosophy of curricular design. This study will trace and document the choices made by institutional and department leaders that contributed to the major changes in worship leader education at the school between 1971

¹ Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages: How the Awakenings Shape Evangelical Worship* (Nashville: B & H Publishing Group, 2012), 5.

and 2018. It will address the broader context of the “market” forces in US education, evangelical life, and culture between 1971 and 2018 that contributed to the changes at the institution.

Argument and Research Questions

Research questions guiding the study were as follows:

1. How did the history of the institution and its unique role in US evangelical culture before and during the period of the study effect major changes in the institution’s identity and educational philosophy?
2. How did these changes in the institutional identity and educational philosophy both at the university and departmental levels impact the music and worship leadership programs at Liberty including the requirements for pastoral and musical competencies in the sacred music and worship leadership programs at the institution?

This dissertation argues that a confluence of cultural, historical, religious, and musical factors impacting both US evangelical churches of the revivalist model and LU beginning in the late 1960s influenced major paradigm shifts in worship leadership education at the institution between 1971 and the present.

Elmer L. Towns, co-founder of Liberty University (LU) and well-known author, and Vernon M. Whaley, Dean of the LU School of Music (LUSOM) and recognized authority on worship studies, propose a paradigm of thirteen spiritual “awakenings” that have characterized the church’s history beginning with Pentecost and concluding with the Praise and Worship movement.² Of these awakenings, or revivals, the Jesus Movement and the Praise and Worship awakening that grew out of the Jesus Movement have influenced the recent shift in the corporate worship of evangelical churches more directly than earlier awakenings.³ The impact on worship practices was

² The thirteen awakenings discussed by Towns and Whaley are (1) Pentecost; (2) early Christian awakenings; (3) Protestant Reformation; (4) Awakening in England and America (1st Great Awakening); (5) Camp Meeting; (6) Sunday School and Charles Finney awakening; (7) Laymen’s awakening; (8) Welsh Revivals; (9) Azusa Street; (10) early evangelistic meetings; (11) World War II awakening; (12) Jesus Movement; and (13) Praise and Worship awakening. Towns and Whaley, *Worship through the Ages*, 6-7.

³ Towns and Whaley suggest that Christian worship practices changed more between 1965 and 1985 than between the Reformation and the mid-1960s. The “innovations in worship” during this period

evidenced by an incremental movement away from the use of choirs, hymns and organs to the use of more contemporary worship songs, rhythm sections and worship teams. The changes in worship methods, styles, processes, and techniques occurring during the final decades of the twentieth century impacted institutions tasked with training worship leaders as they grappled with how to prepare graduates for both present challenges and the future. This study will focus on the response of one institution to the shift in evangelical worship practices, particularly related to evangelical churches who follow a revivalist model of corporate worship.

At Liberty University, the “action-oriented” educational philosophy within a local church ministry focus conceived by the school’s founder, Jerry L. Falwell Sr., provided the seedbed in which a new paradigm of training worship leaders could flourish. However, as an independent Baptist college established on the model of older Fundamentalist separatist institutions Bob Jones University in Greenville, South Carolina and Tennessee Temple University in Chattanooga, Tennessee, LU was slow to recognize and implement curricular change. Derric Johnson, the songwriter, arranger, and founder of the Voices of Liberty at Disneyworld’s Epcot Center, and a close friend of Falwell’s, described the musical climate of LU in the 1970s as “extremely conservative” with the majority of faculty reticent to try anything new.⁴ Their attitude was in conflict with Falwell’s vision of “what could be . . . not with what was but what could be.”⁵ Falwell’s forward-thinking vision continued throughout life. A case-in-point was when Falwell invited Johnson to move to Lynchburg to become the “Dean of Dreams,” a position dedicated to helping students learn how to dream—how to see over the horizon.⁶

were the result of economic, political, social, and ecclesiastical changes. Towns and Whaley, *Worship through the Ages*, 322.

⁴ Derric Johnson, telephone interview with author, October 12, 2018.

⁵ Johnson, interview.

⁶ Johnson, interview.

Falwell's attitude toward change was not shared by most of the music faculty, with the exception of music administrator and Professor David P. Randlett. By the mid-to-late 1980s, the influence of the Contemporary Christian Music (CCM) industry and the burgeoning Praise and Worship movement began to impact music and worship practices at LU, though not the formal music curriculum. Musical outreach teams performed songs by CCM artists such as Michael W. Smith, Amy Grant, Sandi Patti, Rich Mullins, and Al Denson.⁷ Many CCM artists performed concerts on Liberty's campus throughout this period. By the early 1990s, student-led bands were charged with leading worship for tri-weekly chapel/convocation services. Falwell, believing that seminaries did not reflect the musical changes occurring in the church, expressed a desire that LU be the place where Baptists, particularly Southern Baptists—the biggest market—would look for worship pastors.⁸ His vision for training the next generation of worship pastors came to fruition at the seminary level in 1998 and at the undergraduate level in 2002, thirty-one years after the founding of the institution.

Throughout this period, many changes were occurring in the evangelical church that impacted how worship leaders should be trained. These changes dictated discussions within the academic community.

NASM Conference Papers on the Professional Preparation of Church Musicians, 1971-2011

Theological educators within the fields of worship studies, liturgical and church music studies, and worship ministry have long recognized the need for curricular change as a continuing practice for programs desiring to adequately prepare future worship leaders. In the late 1960s, English musicologist Erik Routley urged church

⁷ I travelled with two ministry teams, YouthQuest Singers and the Sounds of Liberty, while in college. I am also aware of music performed by a third ministry team, LIGHT Singers.

⁸ Johnson, interview.

musicians to “listen to the sounds of the times and to be more attentive to the needs of their congregations.”⁹ Upon evaluating the state of church music in America, Routley challenged educators to “upgrade and update the professional training . . . of church musicians.”¹⁰ Lloyd Pfautsch, longtime professor of sacred music and theology at Southern Methodist University, responded to Routley’s challenge by encouraging “continual and fastidious self-examination and reappraisal” within church music education.¹¹ Multiple studies produced in the 80s and 90s predicted that despite apprehensiveness among educators of a curricular shift away from classical music training toward the use of contemporary or popular music training models, an institutional failure to make such a move could likely result in perceived irrelevance by students regarding their training and ultimately decline and termination of once viable programs.¹²

In 1989, this trend received national attention in music academe with a panel discussion on the topic at the annual meeting of the National Association of Schools of Music (NASM).¹³ Marvin Lamb’s published report of the panel in the conference proceedings summarized the panel’s strongly held view as follows:

⁹ Walker Lee Breland, “A Survey of Church Music Curricula in Accredited Non-Church Controlled Colleges and Universities” (PhD diss., Indiana University, 1974), 7.

¹⁰ Breland, “Survey of Church Music.”

¹¹ Breland, “Survey of Church Music.”

¹² James Melton surveyed academic choral directors, music graduates, and pastors in order to evaluate choral music curricula in Bible colleges. Choral directors concluded that curriculum revision was necessary, enabling graduates to be better prepared to “fulfill vocational objectives as a competent church musician and choral director.” James L. Melton, “Choral Music Curricula in Bible Colleges: Recommendations for Program Improvement” (DMA diss., Arizona State University, 1987), 66. Paul Hammond, “We have met the enemy . . .,” *Proceedings of the 71st Annual Meeting of the National Association of Schools of Music*, no. 84 (June 1996), 62-66. Margaret M. Brady, “An Investigation of the Use of Contemporary Congregational Music in Undergraduate Sacred Music Programs” (EdD diss., Northern Illinois University, 2002).

¹³ The National Association of Schools of Music is the accrediting body that “establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines.” Multiple forums have addressed the issue of sacred music and, in particular, issues arising from the development and implementation of worship studies degrees across the nation. Worship-related non-music degrees are not accredited by the association.

The church has, for the most part, acted as a strong preserver and patron of serious musical values and study. While they have generally resisted and even decried popular cultural influences, churches nonetheless are increasingly altering traditional forms of worship in favor of popular cultural expressions.¹⁴

Music educator Margaret Brady stated in 2002 that “administrators and developers of curricula . . . are more interested in preserving knowledge or tradition than adapting the current curricula to contemporary practice.”¹⁵ A problem facing educators today is that, in principle, the structure of higher education does not lend itself to change and may be perceived as hindering effective vocational preparation. Paul Hammond, Dean of the Warren M. Angell College of Fine Arts at Oklahoma Baptist University from 1986-2011, speaking at the 1995 annual meeting of NASM, asserted that students view faculty as “standing in their way of enjoying music or performing it like their favorite contemporary artist.”¹⁶ The conversation regarding the necessity of curricular change within the field of music, including sacred music training, along with how and at what pace such changes should be made, has been ongoing within NASM circles for decades. It increased considerably in the 1980s and continued until accreditation standards for worship degrees were established in the 2012-2013 NASM handbook.¹⁷ What follows is a chronological account of the discussions within NASM beginning in 1970.

NASM, the Market, and Change

In 1970, David Baskerville, creator and former director of the music management program at the University of Colorado at Denver, presented a paper entitled “Black Music, Pop, and Rock vs. Our Obsolete Curricula” to music educators at the

¹⁴ Marvin Lamb, Report on the Panel Discussion, “The Impact of Popular Culture on Church Music,” *Proceedings of the 65th Annual Meeting of the National Association of Schools of Music*, no. 78 (June 1990), 91.

¹⁵ Brady, “An Investigation of the Use of Contemporary Congregational Music,” 5.

¹⁶ Hammond, “We have met the enemy,” 62.

¹⁷ *National Association of Schools of Music Handbook 2012-2013*, 98, 113, 167-69.

forty-sixth annual NASM meeting.¹⁸ He lobbed a verbal volley across the bow of music educators regarding the necessity to revise music education curricula to reflect the modern music and job opportunities of the day. His presentation, though specific to the new African American electronic music, has broader implications that are pertinent to this study. Baskerville lamented the lack of musical preparation students were receiving in traditional music programs that would equip them to both relate to the current musical culture and to function in a world of non-standard (jazz) notation and musical signs. While music graduates may have received a strong formal education in a classical tradition, he asserted that they “suffer humiliation and failure (not to mention unemployment) . . . because many of our schools of music are preparing their graduates for a world of music that isn’t there anymore.”¹⁹ Baskerville implored educators to review their priorities in curricular development.²⁰

Baskerville continued by questioning whether a newly formed school of music’s curricula would reflect that of existing schools of music, taking into account the current (1970) state of all genres and professional arenas of music, including the job market for college graduates and the musical competencies necessary to compete for those jobs.²¹ Baskerville implied that the new school would not resemble the current school. Then, he passionately encouraged educators to consider the scholastic implications of the new electronic media such as synthesizers in the production of new music.²² He argued that educators may not like the music but they “must familiarize

¹⁸ David Baskerville, “Black Music, Pop, and Rock vs. Our Obsolete Curricula,” *Proceedings of the 46th Annual Meeting of the National Association of Schools of Music*, no. 59 (March 1971).

¹⁹ Baskerville, “Black Music,” 57.

²⁰ Vernon Whaley makes a similar argument in support of the philosophical and methodological shift by Liberty University in the training of worship leaders for the current evangelical church. He states, “It wasn’t just [that] the other sister institutions were not interested in training people for the sacred music program, it’s just they had been for 50 years training them for a market that was not compatible to the Evangelical community.” Vernon M. Whaley, interview by author, March 2, 2018.

²¹ Baskerville, “Black Music,” 58.

²² Baskerville suggested that “Afro-American” music of the period may be better defined as

[themselves] with it, teach it, and respect it for what it is: the music that is most expressive of the world we live in today.”²³ Educators unwilling to meet students where they were would “abandon all pretense of being any real influence on the music of [their] time.”²⁴

Baskerville concluded by offering suggestions that members might consider when revising courses to the “new reality.” Some are particularly relevant to a discussion on the new paradigm for training worship leaders as follows. Baskerville proposed shortening the standard two-year music theory requirement, allowing young composers time early in their studies to write music reflecting their personal tastes and their era. He also recommended the teaching of improvisation and the guitar—improvisation as it was expected of almost all performers, and the guitar due to its position as the dominant instrument of the time and an effective teaching aid. He advised establishing courses in music engineering, knowing there were jobs for those able to function as recording engineers. Baskerville also advised teaching a class on “The Music Profession,” addressing where the jobs were, copyright, publisher contracts, and how the various music industry organizations such as BMI, ASCAP, and others operated.²⁵

In 1981, three presentations addressing church music were given at the fifty-seventh annual NASM meeting. First, Joseph W. Polisi of the Manhattan School of Music presented on the topic of “The Academy and the Marketplace: Cooperation or Conflict?” He spoke of the educator’s responsibility to analyze the market for students—to know what jobs are available, where they are, and how many professional musicians compete for the jobs. He rejected the notion that it was appropriate for educators to ignore the

“electronic music.” Baskerville, “Black Music,” 54.

²³ Baskerville, “Black Music,” 58-59.

²⁴ Baskerville, “Black Music,” 59.

²⁵ Baskerville, “Black Music,” 59.

future career options of students in deference to the educator's concern that doing so might adversely affect course content and curricular structure. And he argued that it is not a professional ensemble's responsibility to prepare younger musicians through practical experience for the rigors and high expectations of the ensemble.²⁶ A student's education must provide such experiences. Polisi maintained that schools of music were responsible to understand the current state of employment opportunities—the “market”—and adequately prepare students for the opportunities.

The next speaker, Harold M. Best, then dean of the Wheaton College Conservatory, offered three suggestions for addressing deficiencies in church music curriculum. First, he argued for a greater, “radical theological presence,” within the curriculum. Best assumed that graduates of church music programs would be skilled musicians. The deficiency that concerned him was the students' lack of a firm grasp of theology and an understanding the place of the arts as partner in the gospel. Best states,

The goal of a church music curriculum is simply the raising up of stunningly trained, widely competent musician-servants; not performers as such, not performing musicologists as such, but complete musicians, as much at home with composition, as with theology, as with worldview, as with people, as with performance, as with teacherliness.²⁷

Second, Best recommended studies in the nature of music and meaning. Faculty and students must understand the differences in music, grapple with the idea that both popular and classical music have inherent worth, and judge music based on its type, not the accepted standard of excellence for other musical genres. When this concept is understood and applied, students will be equipped in a wide variety of musical styles and skillsets.²⁸

²⁶ Joseph W. Polisi, “The Academy and the Marketplace: Cooperation or Conflict?” *Proceedings of the 57th Annual Meeting of the National Association of Schools of Music*, no. 70 (April 1982), 31.

²⁷ Harold M. Best, “Church Music Curriculum,” *Proceedings of the 57th Annual Meeting of the National Association of Schools of Music*, no. 70 (April 1982), 138.

²⁸ Best, “Church Music Curriculum,” 139.

Third, Best encouraged educators to extend the church music curriculum into the other arts, arguing that “church music as an isolated discipline is obsolete.”²⁹ Best does not elaborate on the “other arts” to which he is referring. One may assume that he is referring to the performing arts, drama, and dance, as well as the visual arts.

Ray Robinson challenged attendees to consider whether the sacred music degree at most institutions was all that it should be. His answer was no. Robinson asserted that the NASM Handbook only outlined minimum standards for degree programs, articulating what programs *must* accomplish rather than what they *can* accomplish. He argued that the sacred music curriculum includes a “series of educational experiences which lead to a specific goal.” That goal is preparing students for careers in church music by producing in the student “the skills and attitudes which allow that student to be effective in the cathedral, church, or parish.”³⁰ He then implored educators tasked with planning curricula to keep their eyes on the goal: preparing graduates to serve the church.³¹ To accomplish the goal, curricula must be both professionally sound and ministry based. Robinson asserted that churches were looking to educational institutions to train the leaders for whom they (the churches) were searching. He then challenged educators to meet the challenge.³² Robinson did not specifically state that institutions were not adequately preparing leaders to serve the church. However, the emphasis of the presentation leads one to conclude that this is precisely what he believed to be true.

The 70th annual NASM meeting in 1994 featured three presentations on issues facing church music educators. Leta Carson of Centenary College built on some of the principles advanced by Ray Robinson thirteen years earlier. Recognizing the emphasis on

²⁹ Best, “Church Music Curriculum,” 139.

³⁰ Ray Robinson, “The Sacred Music Degree—Is It All That It Should Be?” *Proceedings of the 57th Annual Meeting of the National Association of Schools of Music*, no. 70 (April 1982), 141.

³¹ Robinson, “The Sacred Music Degree,” 141.

³² Robinson, “The Sacred Music Degree,” 143.

cultural relevance in the current church climate, particularly those of megachurches, Carson contended that music should be designed to meet the spiritual needs of the congregation while also suggesting that it move beyond mere entertainment to promote heightened worship.³³ Carson presented as an essential aspect of the educational mission serving the church while retaining musical excellence in quality. She concluded her lecture by stating that “change is necessary and that we must educate our students to deal with change and variety.”³⁴ For the faculty at Centenary, this meant integrating the principle of variation into all aspects of the curriculum rather than restructuring the curriculum. The goal of the program at the institution was to help students understand how to accommodate “what is” in their congregations while teaching what “should be.”³⁵ As presented, Centenary’s approach models an educational philosophy committed to teaching students how to understand what currently speaks to a congregation while helping to raise the musical aptitude and appetite of the congregation.

David W. Rox of Gordon College offered three causes as to why churches were facing division over music. First, they failed to understand the true nature of both music and worship. He argued that when churches view music as an indispensable tool for worship the consequence is a greater willingness to fight over the issue. Second, churches opting for contemporary styles of music over traditional forms had become reactive to the cultural struggle of the time rather than proactive. Third, church musicians failed to find the balance between being servants and educators. Rox’s solution to the aforementioned issues was “to train musicians who can identify excellence in a wide variety of styles of composition, prepare and perform music in an excellent fashion, and do this while

³³ Leta Carson, “Changing Times, Enduring Quality,” *Proceedings of the 70th Annual Meeting of the National Association of Schools of Music*, no. 83 (April 1995), 111.

³⁴ Carson, “Changing Times,” 111.

³⁵ Carson, “Changing Times,” 111.

working patiently and lovingly with congregations.”³⁶ The challenge to educators was to train excellent musicians who understood and had a heart for ministry.

An alternative perspective was presented in 2016 by worship studies scholar, Constance M. Cherry, Professor of Worship and Pastoral Ministry at Indiana Wesleyan University. In *The Music Architect: Blueprints for Engaging Worshipers in Song*, Cherry called for the same priorities as Rox but in reverse order, emphasizing the pastoral function of musicians in the church rather than the musical function as of prime importance. Cherry opts for the term, “pastoral musician.”³⁷ The call is to ministry while the outworking is through music.

Cynthia Uitermarkt of Moody Bible Institute, presenter at the NASM meeting of 1995, took aim at the seeker-friendly, “bigger is better,” mentality pervasive in the megachurch movement at the time. She posed the question of whether church music should be market-driven or purpose-driven. Uitermarkt argued that a market-driven approach to choosing music for the church was “insidious,” and offered six ways in which educators could prepare students to deal with the trends of the day.³⁸ Uitermarkt recommended that educators (1) demonstrate ways of thinking that integrate faith and life understanding with music; (2) teach a theology of the church including its mission and values; (3) help students understand that being market-driven in musical choices may lead to musical popularity contests; (4) urge students to see that they are responsible to lead all members of the congregation, not just the dominant demographic; (5) encourage

³⁶ David W. Rox, “Church Music, Culture Wars and Speaking the Truth in Love—Where Have We Been?” *Proceedings of the 70th Annual Meeting of the National Association of Schools of Music*, no. 83 (April 1995), 116-18.

³⁷ Cherry defines the pastoral musician as “a spiritual leader with developed skill and God-given responsibility for selecting, employing, and/or leading music in worship in ways that serve the actions of the liturgy, engage worshipers as full participants, and reflect upon biblical, theological, and contextual implications, all for the ultimate purpose of glorifying God. Constance M. Cherry, *The Music Architect: Blueprints for Engaging Worshipers in Song* (Grand Rapids: Baker Academic, 2016), 3.

³⁸ Cynthia Uitermarkt, “Church Music: Market-Driven or Purpose Driven?” *Proceedings of the 70th Annual Meeting of the National Association of Schools of Music*, no. 83 (April 1995), 120-21.

students to focus on excellence for God’s glory rather than success as defined by the culture; and (6) guide students in how to be gracious change agents in their churches.³⁹ She further challenged church music educators to teach both musical and pastoral skills thus enabling graduates to manage future societal shifts, even those not currently envisioned, concluding that graduates must be equipped with the skills to successfully function in the present context while having the tools necessary to adapt to the changing needs of the church.⁴⁰

In 1996, Jane Marshall of Southern Methodist University continued the discussion on quality versus serving the church by using the image of an impending collision. The tension or “collision” she predicted was between that of producing high quality music and producing music which a large segment of the population likes or understands . . . and that works.⁴¹ Marshall advocated for an education that equips graduates to be healers for when, not if, the collision occurs.⁴²

Four presentations on current issues in sacred music were offered at the seventy-eighth annual meeting in 2002. Three of the presentations have particular relevance to this study. First, Cynthia Uitermarkt shared ideas for ministry preparation outside of the music curricula that should be included in a student’s education. Beyond the required music courses, Uitermarkt highly recommended that (1) faculty members invest their lives in students in non-musical ways; they need to mentor as well as teach; (2) faculty model character; (3) students take as many courses in Bible and theology as their curriculum allows; (4) students complete coursework in the humanities, understanding that training in philosophy, psychology, sociology, and communications

³⁹ Uitermarkt, “Church Music,” 121.

⁴⁰ Uitermarkt, “Church Music,” 122.

⁴¹ Jane Marshall, “Church Music: Where Music, Language, and Theology Meet,” *Proceedings of the 72nd Annual Meeting of the National Association of Schools of Music*, no. 85 (August 1997), 161-62.

⁴² Marshall, “Church Music,” 163.

would be helpful to the church musician; (5) students be encouraged to accept employment opportunities while in school where they gain experience in working with people; and (6) students be given as many leadership experiences as they can garner throughout their education, even when time intensive and not within the field of church music.⁴³

Second, Tony Payne of Wheaton College called on educators to adapt to the changing worship paradigm and to train students in how to navigate the new context. He stated,

In our music programs, we are confronting the daunting task of affirming, interpreting, critiquing, and mediating highly complex conditions pertaining to early twenty-first century arts practice: Music that we're not used to; styles we're not trained for; priorities we're unsure of. But with every passing day, music programs that exist, in part to serve the local church, are becoming increasingly disoriented.⁴⁴

He then offered what he identified as “first principles” for how schools ought to interact with the churches they claim to serve. The principles were as follows: (1) Because most Christian institutions have as part of their mission to serve the local church in some way, he called on educators to analyze their degrees to determine if they help fulfill the overarching mission of the school—the inference is that many do not. (2) He encouraged educators to reconcile and promote unity with the churches they exist to serve, recognizing that some music departments are estranged from local churches due to differences in musical tastes. (3) He called on educators to be courageous in adapting curricula to the institution’s mission statement. (4) He called on educators to understand the indigenous culture(s) of different congregations and recognize that they had “no right to define the indigenous culture of a given congregation by . . . department ideals alone.” (5) He challenged educators to model and produce servant artists. (6) He called on

⁴³ Cynthia Uitermarkt, “Learning About Music Isn’t Enough! Educating Future Church Musicians Who Succeed,” *Proceedings of the 78th Annual Meeting of the National Association of Schools of Music*, no. 91 (July 2003), 256-57.

⁴⁴ Tony Payne, “Regarding Indigenous Music in Christian Worship,” *Proceedings of the 78th Annual Meeting of the National Association of Schools of Music*, no. 91 (July 2003), 258.

educators to promote musical diversity.⁴⁵ Payne lamented “the intransigence of late twentieth century American music departments (whose missions dictate relationship with and service to the local church) to accept responsibility for their failure to serve the local church in its new permutations” along with the failure of theological seminaries to “clarify and correct errors regarding the true nature of Christian worship and its relationship to the arts.”⁴⁶

Third, Gary W. Cobb of Pepperdine University, while clearly not a proponent of contemporary worship, acknowledged that the churches that were growing and looking for worship leadership tended to be those who had at least one service devoted to contemporary worship and were evangelical or charismatic.⁴⁷ He surmised that the link between growing churches and music programs associated with them and their denominations was why those particular programs were growing at a healthier rate than those associated with more mainline, non-evangelical denominations.⁴⁸ Understanding that most schools provided traditional curricular offerings, he called on educators to reconsider the relevance of the church/sacred music curricula. Cobb asserted that much of both contemporary and traditional church music was created without standards for what was good and beautiful, inferring that schools should be educating students toward an understanding of aesthetic excellence as represented in multiple genres. He recommended that “music curricula in church-related institutions . . . be restructured to provide not only courses that would teach a viable musical language so that students could function in a contemporary, blended, or traditional style, but . . . that would enable students to make

⁴⁵ Payne, “Indigenous Music,” 258-59.

⁴⁶ Payne, “Indigenous Music,” 259-60.

⁴⁷ Gary W. Cobb, “One Person’s Plea for a Return to Focus in Worship,” *Proceedings of the 78th Annual Meeting of the National Association of Schools of Music*, no. 91 (July 2003), 263.

⁴⁸ Cobb, “One Person’s Plea,” 264.

legitimate aesthetic judgments.”⁴⁹ He suggested that students be trained to understand both the language of the present as well as that of the past, focusing on offering music to the glory of God and avoiding the trap of falling victim to a consumerist mentality.⁵⁰

In 2008, George A. Boespflug of Biola University, speaking on “Church Music for the Next Generation,” acknowledged the role of pop culture in diluting the musical standards of the church. He also recognized that musical excellence is not limited to traditional, classical music literature but is found anywhere that musicians develop their craft and pursue the “highest level of musicianship in their genre.”⁵¹ He provided a case-in-point by comparing a musical presentation from the Biola Chorale with worship led by Tommy Walker and his band of professional musicians and audio engineers at Christian Assembly Church in Los Angeles, California. Upon having experienced music led by both groups, Boespflug stated that “both communicated to the congregation, and both were clearly acts of worship.”⁵² He concluded that it is important to provide the church with music that is both excellent in quality and effective in worship, and that traditional church music is not the only path to fulfill those objectives. He further suggested that embracing the idea that traditional church music is the only option to fulfill the objectives may lead to extinction.⁵³ Finally, he challenged educators to adhere to a “both/and philosophy” of training church musicians rather than an “either/or philosophy.”

In order to remain relevant, we must continue to cherish and guard excellence in the great church music tradition and share it with our students. But we also need to recognize and participate in the ongoing evolution of contemporary, pop church music.⁵⁴

⁴⁹ Cobb, “One Person’s Plea,” 265.

⁵⁰ Cobb, “One Person’s Plea,” 266.

⁵¹ George A. Boespflug, “Church Music for the Next Generation,” *Proceedings of the 84th Annual Meeting of the National Association of Schools of Music*, no. 97 (April 2009), 78.

⁵² Boespflug, “Church Music,” 78.

⁵³ Boespflug, “Church Music,” 78.

⁵⁴ Boespflug, “Church Music,” 78.

Starting in 2008, discussions at NASM national meetings began to address how to handle the new degrees being established across the country that were specifically designed to train worship leaders in the new “contemporary” church paradigm. The degrees were similar in some ways to the church music/sacred music degrees but differed in significant areas. Though no plenary session presentations addressed the issue, these discussions influenced the committees, leading to the establishment of standards for both liberal arts and professional degrees in worship studies in 2012.⁵⁵

One related presentation by John Kinchen challenged educators to consider the purpose of music theory and the importance of connecting the principles of music to a student’s chosen profession. At the 2011 annual meeting, John D. Kinchen III, the designer of the music theory curriculum for the Center for Music and Worship at Liberty University, described changes made to the theory curriculum at the institution. Kinchen argued for a practical approach that would take into account a student’s anticipated vocational context—in this case, worship leadership. Kinchen asserted that principles of “praxis theory” could be applied in any musical context because the curricula emphasized function, thereby establishing a model transcending style.⁵⁶ He then identified four advantageous outcomes to the revision at LU. First, students leaving the program within the first year dropped from 80 percent to about 15 percent. Second, students unlikely to succeed in a traditional theory program found success in the revised program. Third, students exhibited greater confidence in reading music, performance, and music understanding. Fourth, through the praxis approach, students were prepared to use music in the “real world.”⁵⁷ Research on this approach had not been completed at the time of the

⁵⁵ John D. Kinchen III, “NASM Accreditation and the New Worship Degrees,” (lecture, 2019 Worship Curriculum Workshop, Gatlinburg, TN, June 24, 2019).

⁵⁶ John D. Kinchen III, “Toward Praxis Music Theory,” *Proceedings of the 87th Annual Meeting of the National Association of Schools of Music*, no. 100 (May 2012), 59.

⁵⁷ Kinchen, “Toward Praxis Music Theory,” 67-68.

presentation. However, the data that Kinchen compiled, analyzed, and reported in his dissertation, completed the following year, suggests statistical confirmation of the effectiveness of the model.⁵⁸

The following section details the new standards and guidelines established by NASM in 2012-2013 for the new worship studies degrees. Included is a discussion regarding differences between the BM in Sacred Music and BM in Worship Studies degrees.

NASM Purposes and Standards for Liberal Arts and Professional Worship Degrees

The 2012-2013 NASM Handbook included standards and guidelines for both liberal arts (BS/BA degrees) and professional (BM) degrees in worship studies for the first time.⁵⁹ The general music core for the new degrees conformed to what would be expected of all BS/BA or BM degrees, regardless of area of emphasis.⁶⁰

No stipulations are given to liberal arts degrees with respect to specific coursework in worship studies. The Handbook acknowledges that the degrees may exist, institutions have the right to design them as they deem appropriate as long as there are “functional relationships among [between] purposes, structure, and content,” within the degree and that there is a qualitative difference between music-centered content and “other types of content in worship, theological, ministry or related fields that may be essential to an overall program of study or be music related, but are not sufficiently

⁵⁸ See John D. Kinchen III, “Relative Effectiveness of Two Approaches to the Teaching of Music Theory on the Achievement and Attitudes of Undergraduate Students as Church Musicians” (DMA diss., Boston University, 2012).

⁵⁹ The standards articulated in 2012-2013 remain the same through the writing of this study.

⁶⁰ I.e., NASM does not differentiate general music core standards and guidelines between performance, music education, or worship studies. They give guidance to what is expected outside of the music core.

music-centered to be designated music studies or courses.”⁶¹ Otherwise, general studies and general electives should comprise 55-70 percent of the program. Courses in musicianship, performance, and music electives should total between 30 percent and 45 percent of the program.⁶²

The standards for the professional (BM) worship degrees are much more thorough in articulating specific expectations. According to NASM, the purpose of a professional (BM) degree is

Students enrolled in professional undergraduate degrees in music are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life.⁶³

Section IX.I defines the BM in Worship Studies as follows:

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 in Section IV.C.6.b.(2) and (3).⁶⁴

Section IX.I.3 of the NASM handbook lists additional standards for competencies and completed training experiences expected of graduates of the BM in Worship Studies.

1. Comprehensive capabilities to provide music-based leadership in religious institutions and settings.
 - a. Conceive, organize, and lead musical performances and experiences in congregational or worship settings.

⁶¹ *NASM Handbook 2012-2013*, Appendix I.C.1.D, E, G.

⁶² *NASM Handbook 2012-2013*, Section VII.C.2.a.

⁶³ *NASM Handbook 2012-2013*, Section VIII.A.2.

⁶⁴ *NASM Handbook 2012-2013*, Section IX.I.

- b. Perform, improvise, and conduct at a high level; irrespective of the primary area of performance, functional performance abilities in keyboard and voice are essential.
 - c. Arrange and/or compose consistent with the purposes of the program.
 - d. Develop choral and instrumental ensembles.
 - e. Employ media and technologies in developing and producing music and worship experiences.
2. An understanding of musical religious practice including music in worship, orders of worship, repertoires, congregational song, and service design, and of music administrative structures, practices, and procedures.
 3. 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.
 4. 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 preparation.
 5. 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.⁶⁵

The primary differences in the guidelines for the BM in Sacred Music and the BM in Worship Studies are related to the total percentage of music courses in each program—at least 65 percent for the BM in Sacred Music and at least 50 percent for the BM in Worship Studies—and the addition of instruction in media and technology in the worship degree. The reduction of music-specific courses by 15 percent in the BM in Worship Studies degree enables institutions to implement courses related to the major

⁶⁵ *NASM Handbook 2012-2013*, Section IX.I.3.a-e.

subject matter that are “music-related” but not “music-centered.” Examples of such courses include The History and Philosophy of Worship, Church Music Administration, Creative Worship, Old and New Testament Principles of Worship, Building a Theology of Worship, Worship in Diverse Contexts, and others.

A review of the guidelines for both the BM in Sacred Music and the BM in Worship Studies suggests that NASM views the BM in Sacred Music as the degree requiring a higher level of musical expertise. This is evidenced by the performance, improvisation, and conducting expectations for the two degrees. Graduates of the BM in Sacred Music are expected to demonstrate the ability to perform, improvise, and conduct at the “highest possible level(s)” while those in the BM in Worship Studies should demonstrate the same skills at a “high level.”⁶⁶ In addition, there is no mention of demonstrating competency in one or more secondary performance areas in the worship studies guidelines. However, the guidelines do state that “functional performance abilities in keyboard and voice are essential,” regardless of the primary performance area.⁶⁷

NASM Summary

Much conversation has taken place within NASM since the 1970s about the need for curricular change in academia in general, and specifically the training of church musicians in order to meet the dynamic needs of the twenty-first century church. Scholars have grappled with how to maintain or raise the standards of musical excellence while remaining relevant. They have debated the necessity for change, what changes were needed, and how to go about revising curricula. The discussions reveal a tension between the firmly-held belief by educators that a musical education in the Western, classically-based tradition is the best approach to training all musicians and the understanding that

⁶⁶ *NASM Handbook 2012-2013*, Section IX.H and I.

⁶⁷ *NASM Handbook 2012-2013*, Section IX.I.3.a.2.

the world has changed, including its music, and that schools of music must either adapt or become irrelevant and face extinction. Within the past few decades, both NASM and individual member institutions have begun adapting to the changing needs of students and employers and are revising curricula to meet the needs.

Studies Addressing Worship Leader Competencies: 1970-present

Multiple studies conducted since 1970 addressed the state of worship and music leadership training at North American institutions on both the undergraduate and graduate levels. These studies generally focus on curricular components pertinent to musical competencies necessary for effective ministry, numerous in relation to NASM standards. What follows is a broad overview of the implications of the research.

David George Dunbar surveyed the degree programs at ninety-eight religiously affiliated liberal arts colleges in the late 1960s, thirteen of which he studied in depth. He concluded that courses in “Church Music Practice” were more beneficial in preparing church music leaders for ministry than generic courses on “Music in the Church.” According to Dunbar, methods courses including Church Music Administration, Church Music Education, Church Music Internship, and Service Playing should be included in all degrees. He also advocated for a course in Music and Worship early in the curriculum in which students developed a personal philosophy of worship as a “foundation and point of reference for all other church music courses.” Courses in Hymnology and Liturgies were considered to be less necessary.⁶⁸

A Master’s in Church Music thesis written by Timothy D. Hardin at Southern Baptist Theological Seminary in 1974 was a study of the roles of Southern Baptist ministers in four categories: worship leader, administrator, teacher, and minister. While

⁶⁸ David George Dunbar, “A Study of the Church Music Curricula of Selected Religiously Oriented Liberal Arts Colleges” (DMA diss., University of Southern California, 1970), 183-84.

specific competencies were not discussed, Hardin asserted that the role of the music minister as teacher was to guide “persons in learning experiences related to the use of personal talents and abilities.”⁶⁹

In 1980, Donald Roland Bearden presented the first comprehensive competency study from the period researched of needed skills, behaviors, and knowledge for ministers of music in Southern Baptist churches. Bearden developed 106 competency statements organized into twelve categories: Philosophy and History, Hymnody, Worship Planning, Musicianship, Personal Musical Performance, Vocal, Choral Conducting, Choral Planning, Children’s Music, Other Music Training, Instrumental Music, and Church Music Administration. He concluded that areas of primary importance for ministers of music were a philosophy of music related to the nature and purpose of the church, music education, worship leadership, and program administration. He identified personal musical performance as a secondary priority.⁷⁰

In 1986, Duane David Emch produced a study leading to a curriculum proposal for Canadian Bible College in which he identified qualities and competencies for ministers of music under three categories: personal qualities, musical competencies, and professional qualities. He developed thirty-seven statements identifying essential qualities and competencies in the three areas. Personal qualities relate to the character of the individual and his or her ability to relate to others, the minister’s understanding of Scripture and its application in all areas of life, and the role of a minister of music. Musical competencies address what the minister should be able to know and do in the areas of performance, analysis of music, and composition. Professional qualities relate to

⁶⁹ Timothy D. Hardin, “A Comparison and Analysis of the Identity and Roles of Southern Baptist Ministers of Music and Combination Ministers” (MCM thesis, Southern Baptist Theological Seminary, 1974), summarized and quoted in Donald Roland Bearden, “Competencies for a Minister of Music in a Southern Baptist Church: Implications for Curriculum Development” (PhD diss., Louisiana State University, 1980), 50-51.

⁷⁰ Bearden, “Competencies for a Minister of Music,” ix-x.

the minister's ability to plan, organize, and administer a church music program.⁷¹

Don Wesley Tuttle in his DMin thesis produced a study in 1999 designed to identify necessary components of a worship studies program on the graduate level, specifically for the Liberty Worship Institute at the Liberty Baptist Theological Seminary in partnership with Integrity Music. His research is important for the present study since much of the curriculum he proposed was eventually incorporated in the original undergraduate BS degree in Worship and Music Ministry at Liberty University. Tuttle also proposed the following five learning outcomes for consideration when developing a worship studies program. He projected that “a graduate will (1) have sufficient knowledge and understanding of biblical worship to effectively lead a congregation in a meaningful worship experience, (2) be equipped with 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) have had practical experience in leading worship in a variety of settings, (4) have had exposure to the latest in worship resources, techniques (methods), and models for contemporary worship, and (5) be committed to lifelong development as a worshiper and worship leader.”⁷² Courses developed for the initial graduate degree were Biblical Foundations of Worship, The Role of the Worship Leader, Principles of Leadership for the Worship Leader, Current Issues in Worship, and Tools and Techniques for the Contemporary Worship Leader.⁷³ A significant contribution to the discussion on competencies is his inclusion of a recommendation that worship leaders be trained in the use of MIDI technology and sound reinforcement.⁷⁴ This is the

⁷¹ David Duane Emch, “A Music Curriculum for Canadian Bible College” (EdD diss., Arizona State University, 1986), 63-67.

⁷² Don Wesley Tuttle, “A Strategy for Identifying the Necessary Elements of a Worship Studies Program” (DMin thesis, Liberty Baptist Theological Seminary, 1999), 127-30.

⁷³ Liberty Baptist Theological Seminary Master of Arts in Worship Studies degree proposal, 7.

⁷⁴ Tuttle, “A Strategy for Identifying the Necessary Elements,” 129.

first time a study included technology as a competency.

Margaret Brady's 2002 dissertation investigated the use of contemporary congregational music in undergraduate sacred music programs. She examined catalogues from sixty-seven member institutions of the Council for Christian Colleges and Universities and developed a survey sent to professors of the selected institutions designed to evaluate the school's sacred music curriculum. She identified the following courses as elements that were seldom included in the curriculum but that professors recognized could promote relevancy for the programs: arranging music for contemporary ensemble, reading and playing from musical charts, improvisation, song leading, interrelationship of sacred music with other art forms, and praise and worship choruses included in hymnology or worship repertoire courses. She argued that "students who are fluent in traditional music theory and the ability to read, play, and write musical charts become more marketable."⁷⁵

In his DMA dissertation of 2005, William F. De Santo analyzed undergraduate sacred music curriculum content of colleges and universities across the United States accredited by NASM. De Santo found that though previous studies indicated that professors placed great importance on producing students with strong interpersonal skills, few institutions incorporated training in this leadership skill into the curriculum. He also noted that theological training was considered very important. And, significantly, he found that half of the respondents to his survey agreed that the inclusion of popular music styles would strengthen their programs, providing the traditional training was not compromised in the process.⁷⁶

In 2016, Randall L. Sheeks (DMA, NOBTS) reviewed the curriculum of nine

⁷⁵ Brady, "An Investigation into the Use of Contemporary Music," 116.

⁷⁶ William F. De Santo, "An Analysis of Undergraduate Sacred Music Content in Colleges and Universities Accredited by the National Association of Schools of Music" (DMA diss., University of Oklahoma, 2005), 154, 158.

select university programs with undergraduate church music degrees and surveyed 129 local church leaders in order to compare the perceptions of the two groups with respect to necessary skills for music ministry in American evangelical churches. Sheeks reports that there was considerable agreement between the two groups. Each prioritized the biblical mandate for the use of music in worship but differed regarding the necessity of training in music theory. Universities “valued foundational music theory and applied lessons while the church leaders emphasized the need for training in contemporary theory and application.” Integrity and personal discipleship ranked high with pastors and church leaders. The study broadly addressed musical skills, worship and theological training, technological, organizational, and leadership skills, and relationship skills.⁷⁷

The most recent study to address the subject of competencies for worship leaders is Kenneth Alan Boer’s PhD dissertation (SBTS, 2019) in which he compared worship leader job descriptions posted by Southern Baptist churches with curricula of worship leadership degree programs at Southern Baptist-affiliated colleges and universities. The knowledge, skills, abilities and other characteristics (KSAOs) listed in the job descriptions generally align with competencies identified in earlier studies related to musical skills, spiritual leadership, and interpersonal topics. In his conclusion, Boer offered several suggestions to worship leadership professors, and presumably institutional administrators, as they evaluate aspects of their programs including “prioritizing the spiritual growth and development of students, helping students build ‘soft skills,’ and teaching the core components of music degrees with an eye to practical application in churches.”⁷⁸

⁷⁷ Randall L. Sheeks, “Skills Necessary for Evangelical Church Music Ministry: A Comparative Study of Perceptions by Selected University Programs and Church Leaders” (DMA diss., New Orleans Baptist Theological Seminary, 2016).

⁷⁸ Boer identifies “soft skills” as skills primarily related to relationship building and administration. Examples are (1) people skills and teamwork with staff, (2) leadership skills, (3) management and administrative skills, (4) love for congregation, and (5) love for volunteers. Kenneth Alan Boer, “A Comparative Content Analysis of Worship Leader Job Descriptions and Undergraduate Worship Leader Curricula in the Southern Baptist Convention” (PhD diss., The Southern Baptist Theological

Broad competency categories addressed in studies of church music and worship curricula include musical skills, biblical and theological understanding and application, leadership and administrative roles, and more recently, technological competencies.⁷⁹ A comprehensive curriculum should include training in each of these areas.

Methodology and Methodological Models

Music education historians George N. Heller and Bruce D. Wilson have identified as the primary value of studying history the fact that it gives us a sense of humanity, place, purpose, and time.⁸⁰ It may also, they note, accomplish the following: (1) satisfy interest or curiosity; (2) provide a complete and accurate record of the past; (3) establish a basis for understanding the present and planning for the future; and (4) narrate deeds worthy of emulation.⁸¹ According to Heller, historians began focusing on music in higher education during the 1980s.⁸² Since then, a number of dissertations have been written that are historical case studies of schools of music or analyses of music curriculum and program development within higher education.⁸³ Most also specify a date range of the years under investigation. Generally, the school's entire history is covered from its founding through the time of the study. Others cover only years of significant

Seminary, 2019), 171-77.

⁷⁹ Only in the last twenty years have musical skills related to contemporary worship practices and technology been included in the discussion of necessary competencies for worship leaders. Most other competencies and the requisite knowledge and skill sets necessary to prepare for ministry were addressed from the early studies through the present.

⁸⁰ George N. Heller and Bruce D. Wilson, "Historical Research," in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992), 111.

⁸¹Heller and Wilson, "Historical Research," 103.

⁸² George N. Heller, "Historical Research in Music Education and Music Therapy: A Quarter-Century of Research, Writing, and Publication," *The Quarterly Journal of Music Teaching and Learning* 3, no. 1 (1992): 57.

⁸³The studies listed are examples of historical case studies of undergraduate schools of music at various institutions throughout the United States. They do not represent a comprehensive list of similar studies but provide precedence for this study.

program formation, growth, or change. Representative examples of such studies include the history of School of Music at Louisiana State University (1983),⁸⁴ The Aaron Copland School of Music at Queens College of the City University of New York (2014),⁸⁵ The Music Department at Emory University (2014),⁸⁶ Indiana University School of Music (2013),⁸⁷ the Hochstein School of Music and Dance (2010),⁸⁸ the University of Illinois School of Music at Urbana-Champaign (1986)⁸⁹, the Benjamin T. Rome School of Music at The Catholic University of America (2003),⁹⁰ and the Music Department at Hampton Institute/University (2009).⁹¹

The following dissertation employs the research methodology of a historic study while incorporating several principles from qualitative case study approach. According to John Creswell, case study research “is a methodology: a type of design in qualitative research that may be an object of study, as well as a product of the inquiry.”⁹² This study focuses on a specific case, the Liberty University church music and worship

⁸⁴ Brenda Gale Williams, “A History of the Louisiana State University School of Music (1955-1979),” 2 vols. (PhD diss., Louisiana State University and Agricultural & Mechanical College, 1983).

⁸⁵ Peter A. Archer, “A History of the Aaron Copland School of Music at Queens College of the City University of New York 1938-2010” (DMA diss., Boston University, 2014).

⁸⁶ Carolyn Ann Starnes-Vincent, “A History of the Music Department at Emory College/University, 1836-2010” (DMA diss., Boston University, 2014).

⁸⁷ Julieta M. Alvarado, “Dean of Deans: Wilfred Bain and the Rise of the Indiana University School of Music” (PhD diss., Capella University, 2013).

⁸⁸ Gary Louis Palmer, “The Hochstein School of Music & Dance: History, Mission, and Vision” (PhD diss., University of Rochester, Eastman School of Music, 2010).

⁸⁹ Albert Harrison’s study lends support to performing research related directly to a location in which one has close ties. Harrison presents a historical account of various aspects of the University of Illinois School of Music while completing a degree at the institution. Albert Dale Harrison, “A History of the University of Illinois School of Music, 1940-1970” (EdD diss., University of Illinois at Urbana-Champaign, 1986).

⁹⁰ Paul Kevin Scimonelli, “A History of the Benjamin T. Rome School of Music of the Catholic University of America, 1950-2002” (DMA diss., The Catholic University of America, 2003).

⁹¹ Lori Rae Shipley, “A History of the Music Department at Hampton Institute/University, 1868-1972” (DMA diss., Boston University, 2009).

⁹² John W. Creswell, *Qualitative Inquiry & Research Design: Choosing among Five Approaches*, 3rd ed. (Los Angeles: SAGE Publications, 2013), 97.

leadership training programs from 1971-2018. It details an in-depth understanding of the church music and worship leadership training programs through data collection including interviews, observations, university-produced documents, and previous research.

Interpretation of data continued throughout the study. As recommended by Creswell, themes are organized chronologically, and general lessons learned from studying the institution are presented in a concluding chapter.⁹³

The research involves triangulation,⁹⁴ allowing for immersion or saturation in the subject according to procedures presented by music education historian Terese M. Volk.⁹⁵ Beyond data collection, a distinguishing characteristic of all qualitative research is its emphasis on interpretation. According to Robert Stake, interpretation in qualitative research is not confined to “the identification of variables and the development of instruments *before* [emphasis mine] data gathering and to analysis and interpretation for the report.”⁹⁶ Interpretation occurs throughout the study as the researcher “simultaneously examines ... meaning and redirects observation to refine or substantiate those meanings.”⁹⁷

This study pursued the following five-pronged approach to addressing the research questions:

1. The historical, cultural, religious and musical context of Liberty University from 1971 to 2018 was researched to help establish the background against which the paradigm shifts in worship leadership training at the institution occurred.

⁹³ Creswell, *Qualitative Inquiry*, 98-99.

⁹⁴ Triangulation involves the collection of data from a variety of sources. Terese M. Volk, “Looking Back in Time: On Being a Music Education Historian,” *Journal of Historical Research in Music Education* 25, no. 1 (October 2003): 55.

⁹⁵ Volk recommends employing various methods for collecting data. Three were used for this research: immersion or saturation (“gathering and reading everything possible on the topic, preferably from solid primary sources”), content analysis, and oral history. Volk, “Looking Back in Time.”

⁹⁶ Robert E. Stake, *The Art of Case Study Research* (Thousand Oaks, CA: SAGE Publications, 1995), 8.

⁹⁷ Stake, *The Art of Case Research*, 8-9.

2. The history of undergraduate theological and church music training of music and worship ministers at Christian institutions in the US throughout the twentieth century with emphasis on the later twentieth century was researched through the review of related literature. Attention was given to changing musical, pastoral and technological competencies required of those leading worship in evangelical churches from the 1960s on.
3. Primary and secondary sources were consulted to present a broad and complete representation of the history of worship leadership training degrees at the institution. Primary sources include academic catalogs, departmental meeting minutes, curriculum proposals, course syllabi, accreditation program reviews, oral history audio recordings and transcripts, conference presentations given by faculty members, official University publications, and previous outside research.
4. Oral history interviews were conducted with thirteen current or former members of the faculty, Department of Music/Worship administration, University administration, worship leaders, and worship musicians who had direct oversight or understanding of the development of worship studies curricula during the period studied or since then. Refer to table 1 on page 32 for the complete list of interviewees and a rationale for their inclusion in the study.
5. After extensive and systematic interpretation of the data, conclusions were drawn as to the impact of cultural and philosophical paradigm shifts.

A Summary of the History of Research

In addition to discussions within the NASM community throughout the latter part of the twentieth century among music educators regarding the training of church musicians, philosophical debates arose in the greater higher education community as educators began to question the value of a liberal arts education as a means to creating well-rounded, productive citizens.⁹⁸ Within the debate, three primary goals regarding higher education are generally espoused, as follows: (1) produce engaged citizens; (2) educate productive workers; and (3) bring value to the individual “consumer of education.”⁹⁹ The first goal addresses the long-standing view that education should

⁹⁸ As early as 1779, Thomas Jefferson advocated for a liberal education for the purpose of strengthening the American democracy. Dan Berrett, “The Day the Purpose of College Changed,” *The Chronicle of Higher Education*, Fifty Years of News and Commentary Edition (January 26, 2015): 2.

⁹⁹ David Labaree describes three perspectives on higher education as follows: *democratic equality* arises from the citizen; *social efficiency* in education is driven by the taxpayer and employer; *social mobility* in education is driven by students. These three perspectives map to the goals of HE as listed above. David F. Labaree, “Public Goods, Private Goods: The American Struggle Over Educational Goals,” *American Educational Research Journal* 34, no. 1 (Spring 1997): 42.

primarily benefit the public through producing a strong citizenry. The second and third goals focus on the benefit to the employer and the individual. Educators favoring liberal arts instruction lean heavily toward the former goal while those whose primary focus is on preparing students for gainful employment upon graduation promote one or both latter goals. These competing goals reflect the conflict between the public and private benefits of higher education. The conflict is further reflected in the changing attitudes toward the purpose of education of students entering college in the 1970s as opposed to today.

In the 1970s, almost three-quarters of college freshman looked to their education to help develop a meaningful philosophy of life. Today, nearly three-quarters of college freshman expect their education to lead to financial stability.¹⁰⁰ Most students now expect that they will be adequately prepared for a vocation upon graduation. The private benefit(s) of higher education to the student and the employer outweigh the public benefit(s).

Liberty University has historically attempted to hold a mediating position in which the goals of both the student and those of the institution are held in tension. At LU, according to the school's website in February 2018, the institution's stated goal of education was to strike "just the right balance between academic theory, research, and hands-on training . . . [so that] students are able not only to succeed in their professions of choice, but also to adapt and thrive in a constantly changing marketplace."¹⁰¹ Throughout its relatively brief history, the university has endeavored to stand firm in its commitment to preparing students for both life and employment. This commitment extends to the Department of Worship Studies where a "market-driven" approach to curriculum development for worship leadership training degrees is intentionally utilized.¹⁰²

¹⁰⁰ Berrett, "The Day the Purpose of College Changed," 2.

¹⁰¹ Liberty University, About Liberty, accessed February 7, 2018.
<https://www.liberty.edu/index.cfm?PID=32964>

¹⁰² For the purposes of this study, the term "market-driven" implies that the employer is the primary "customer" or "market" whose needs regarding worship leadership drive the building and

Table 1. Interview subjects

<i>Interview Subject Name</i>	<i>Rationale for Inclusion in the Study</i>
Elmer L. Towns	Co-founder, Liberty University; January, 1971-June, 1973 and January, 1977-August, 2013
Ronald E. Hawkins	Longtime faculty member, administrator and former Provost, 1976-1995; 2000-present
Raymond Locy	Faculty and Former Chair of the Department of Music, August 1977-June, 2000
James D. Siddons	Faculty and Former Chair of the Department of Music, August 1976-June 1987; 2011-present
John W. Hugo	Chair of the Department of Music and Humanities as changes began to be implemented; current Chair of the Department of Music History and Theory, 1986-present
Ronald Giese	First Director of the Center for Worship and Music Ministry, 1989-2006
Charles Billingsley	Christian Music Artist, Worship Leader at Thomas Road Baptist Church and instrumental figure in establishing and giving vision to the Center for Worship, 2002-2005; 2007-2017
Vernon M. Whaley	Second Director of the Center for Worship; former Chair of the Department of Music and Worship; Current Dean of the School of Music, 2005-present
John D. Kinchen III	Principally charged with developing curriculum specific to the needs of worship leaders within the 21st century evangelical church; former Associate Dean of the Center for Music and Worship, August, 2006 through June, 2018
Paul Rumrill	Worship pastor; early faculty addition during the major paradigm shift beginning in 2005; current Associate Dean of the Center for Music and Worship, August, 2008-present
John Gabriel Miller	Coordinator of Music Theory; primary author of proprietary theory curriculum, August, 2014-present
Don Wesley Tuttle	Instrumental figure in developing early worship studies courses in partnership with Integrity Music
Derric Johnson	Early friend of Liberty University who can speak to the institutional culture in relation to Contemporary Christian Music (CCM) during the 1970s

Very little, if any research has been done on the impact on worship studies

implementation of degree programs, courses, lectures, and practical curricular and co-curricular educational opportunities.

curricula of the shift in higher education from a liberal arts education to a student-centered, job-focused paradigm. Several dissertations produced at LU beginning in the 1990s trace the establishment and growth of various programs of study, including an early history and analysis of the youth ministry program,¹⁰³ a history of LU’s campus chapel worship,¹⁰⁴ and a praxis-driven approach to music theory training for the worship leader.¹⁰⁵ However, no studies have been done on either the history of the church music degree or worship leadership degrees at LU.

Significance of the Thesis for the Field of Study

A significant shift occurred in the needs of the evangelical church regarding worship leadership over the past several decades. This resulted in the need for educators of worship leaders to review and adapt curricula to address the changing competency requirements. However, educators are historically slow to revise curricula, even when the changes are precipitated by the evolving requirements stipulated by employers—the actual market. Since Liberty University is currently a recognized front-runner in training today’s worship leaders,¹⁰⁶ there is a need to investigate the philosophy of School of Music leadership, factors at Liberty influencing the institution’s philosophy and the historical, cultural, and religious stimuli impacting worship curriculum development.

Research was specific to the historical development of the sacred music and worship degrees of Liberty University between 1971 and 2018—see table 2 for changes

¹⁰³ David E. Adams, “The Development of Youth Ministry as a Professional Career and the Distinctives of Liberty University Youth Ministry Training in Preparing Students for Youth Work” (DMin thesis, Liberty Baptist Theological Seminary, 1993).

¹⁰⁴ Robert R. Jackson, “A Strategy for Evaluating the Liberty University Convocation Program” (DMin thesis, Liberty Baptist Theological Seminary, 1997).

¹⁰⁵ John D. Kinchen III, “Relative Effectiveness of Two Approaches to the Teaching of Music Theory on the Achievement and Attitudes of Undergraduate Students as Church Musicians” (DMA diss., Boston University, 2012).

¹⁰⁶ The Center for Worship at Liberty University was recognized by *Worship Leader Magazine* as a “Best of the Best in Higher Education” from 2011 to 2018.

in degree titles over time relating to the training of worship leaders. Therefore, this study has limited application to other institutions. However, as the largest of the training institutes for worship leadership in the world, LU exerts considerable influence on theological training nationwide and at institutions overseas.

Table 2. Changes in degree title: 1971-2018

Degree Title	Years
BS in Ministry: Church Music	1971-1972
BS in Sacred Music	1972-1994
BS in Worship and Music Ministry	2002-2007
BS in Music and Worship	2007-present
BM in Worship Studies	2012-2017
BM in Worship Leadership	2017-present

Other Christian colleges and universities look to the Liberty model when assessing or revising their own worship studies programs. A study of the influences and philosophy of education driving curriculum development through the years may be used by other institutions planning to establish or revise their worship leadership training program.

Definition of Terms

Assessment. The wide variety of methods or tools that educators use to evaluate, measure, and document the academic readiness, learning progress, skill acquisition, or educational needs of students.¹⁰⁷

Competencies. “Specific sets of knowledge, skills, character qualities, and attitudes to be formed in students for them to be effectively prepared to handle the tasks in the vocation of ministry.”¹⁰⁸

¹⁰⁷ S. Abbott, ed., “Assessment,” *The Glossary of Education Reform* (August 26, 2014), <http://edglossary.org/assessment/>.

¹⁰⁸ Judith Ann Jonas, “Students’ Perceptions of Ministry Preparedness: An Exploration of the Impact of a Competency-based Education and Training Approach on Ministerial Training” (EdD diss., Oral

Complementarian. Bruce Ware, T. Rupert and Lucille Coleman Professor of Christian Theology at the Southern Baptist Theological Seminary, has developed a three-part overview of the complementarian position regarding male and female leadership in the Church which taken together present a strong definition and the one that will be used in this study. (1) Men and women were created by God equal in essence but with distinct roles. (2) God’s design for proper role relations was disrupted at the Fall and the result was mutual enmity. (3) Role differentiation was and is restored through redemption in Christ.¹⁰⁹ This view does not espouse superiority of one gender (male) over the other but that all are equal in value and personhood but with differing roles. Those holding this view recognize male authority in the church.

Contemporary worship music. Congregational music that is characterized by its similarity to popular music genres and that has been published in the past thirty years. It is likely to be registered and its usage reported through Christian Copyright Licensing International (CCLI).

Curriculum. Leroy Ford, defines curriculum as “the sum of all learning experiences resulting from a curriculum plan . . . directed toward achieving . . . objectives.”¹¹⁰ In the context of this study, based on Michael Anthony’s work, curriculum will be narrowly defined as the specific program of study designed and implemented by an institution, in this case at Liberty University, through formal, non-formal, and informal or socialization experiences.¹¹¹ The term includes coursework, performance practice, and

Roberts University, 2009), 8.

¹⁰⁹ Bruce Ware, “Summaries of the Egalitarian and Complementarian Positions,” accessed June 3, 2019, <https://cbmw.org/uncategorized/summaries-of-the-egalitarian-and-complementarian-positions/>.

¹¹⁰ Leroy Ford, *A Curriculum Manual for Theological Education: A Learning Outcomes Focus* (Eugene, OR: Wipf and Stock Publishers, 2002), 34.

¹¹¹ Discussing the nature of education, Michael Anthony addresses three educational formats: (1) formal—learning is intentional, structured, and institutionalized with predetermined learning objectives and methods that are normally situated within a classroom; (2) non-formal—learning is intentional and includes objectives but is normally related to the performance of tasks or a piece of content; and (3) socialization or informal—learning occurs by immersion in a culture or society and may not be considered

music immersion experiences such as required concert attendance.

Egalitarian. Bruce Ware offers a three-part overview of the egalitarian position regarding male and female leadership in the church. His overview is the basis for the definition as presented in this study. (1) Men and women were created equal in all respects, including the responsibility to rule over creation. (2) The Fall introduced disorder and an illegitimate hierarchy in the relationship between men and women where women were subservient to men and men were superior to women. (3) Redemption in Christ abolished any hierarchy and restored equality between men and women.¹¹² Those holding this view support either male or female authority in the church.

Evangelical church. The National Association of Evangelicals (NAE) and Lifeway Research collaborated on a two-year study to determine the defining characteristic(s) of evangelicals. They concluded that evangelicals must be defined by theology rather than self-identity or denominational affiliation. The Evangelical movement is understood to be comprised of churches and individuals who hold the following convictions: (1) The Bible is the highest (and final) authority for belief; (2) Evangelism (sharing the message of hope in Jesus Christ with non-Christians) is a hallmark; (3) Jesus Christ's death on the cross is the only sacrifice that can remove sin's penalty; and (4) Only those who trust in Jesus Christ as their personal Savior receive God's free gift of salvation.¹¹³ For the purposes of this study, when worship practices of the evangelical churches are discussed, unless otherwise noted, the focus is on practices

intentional. James R. Estep Jr., Michael J. Anthony, and Gregg R. Allison, *A Theology for Christian Education* (Nashville: B & H Academic, 2008), 16-17.

¹¹² Bruce Ware, "Summaries of the Egalitarian and Complementarian Positions," accessed June 3, 2019, <https://cbmw.org/uncategorized/summaries-of-the-egalitarian-and-complementarian-positions/>.

¹¹³ Bob Smetana, "What Is an Evangelical: Four Questions Offer New Definition," *Christianity Today* (November 2015), <http://www.christianitytoday.com/gleanings/2015/november/what-is-evangelical-new-definition-nae-lifeway-research.html>.

related to churches following a revivalistic model.¹¹⁴

Liberty University. For the sake of readability, though Lynchburg Baptist College or Liberty Baptist College may be specifically referenced at times, Liberty University (LU) will be assumed to represent all three names, regardless of timeframe.

Market-driven education. A philosophy of education where the needs of future employers are researched and understood for the purpose of determining the qualities—skills and character traits—necessary for prospective employees to successfully assimilate into the market. In this study, the prospective employer is the 21st century evangelical church. The prospective employee is the student preparing for worship leadership. The focus is on the end market, not specifically on attracting “customers” to the educational product.¹¹⁵

Praise and worship music. The term may be used interchangeably with *Contemporary Worship Music*. However, according to Swee Him Long and Lester Ruth, the term primarily reflects terminology used among Pentecostals and nonwhite congregations, particularly during the 1980s and 1990s.¹¹⁶

Praxis or praxis-driven education. Stephen Brookfield describes praxis in education as a “continual process of activity, reflection upon activity, collaborative analysis of activity, new activity, further reflection and collaborative analysis” by learners and facilitators. For Brookfield, “activity” may be either cognitive or physical.¹¹⁷ For this

¹¹⁴ Donald Hustad differentiates between “revivalist” and “formal evangelical” worship. Revivalist worship focuses on evangelism and renewal every Sunday. It includes an opening “song service,” “specials” that might be performed by a choir or soloist, and an invitation at the end of the sermon. Formal evangelical worship tends toward formality and may be described as “quasi-liturgical.” Liberty University teaches overarching biblical principles of worship leadership. However, it does not claim to train students for the formal evangelical church or those of mainline evangelical denominations. For a complete description of revivalist and formal evangelical services, see Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993), 254-56.

¹¹⁵ This definition is based on the perspective and terminology espoused by Vernon M. Whaley, Dean of the Liberty University School of Music.

¹¹⁶ Swee Hong Lim and Lester Ruth, *Lovin’ on Jesus: A Concise History of Contemporary Worship* (Nashville: Abingdon Press, 2017), 14.

¹¹⁷ Stephen D. Brookfield, *Understanding and Facilitating Adult Learning: A Comprehensive*

study, praxis or praxis-driven education refers to specific physical learning activities designed to reinforce cognitive learning. Its primary focus is on “learning by doing.”

Triangulation. The collection of data from multiple sources in order to reduce bias and present a more accurate or complete picture of the subject.¹¹⁸

Worship leadership training degrees. This includes sacred music, church music, worship arts, worship studies, music and worship degrees. The term is meant to imply and include any degree, not only at LU, in which worship pastors, worship leaders, ministers of music, or any other designation for the coordinator and leader of congregational musical worship are trained.

Overview of Chapters 2 through 8

Chapter 2 provides a brief history of the institution for the purpose of providing an overarching context for the study of the worship degrees. The historical context for the establishment of Liberty is provided through a study of the rise of Fundamentalism and the Bible College Movement. Relevant topics include the life of Dwight L. Moody as both well-known evangelist and educator and a biographical sketch of co-founder, Jerry L. Falwell Sr. The chapter is not designed to be comprehensive but serves to highlight institutional philosophy and challenges faced by the institution impacting the relevancy and effectiveness of the degrees.

Chapter 3 addresses the cultural and historical climate in which the LU worship programs were established. It addresses the impact of Vatican II on evangelical worship practices, charismatic renewal, the rise of Contemporary Christian Music (CCM) and Contemporary Worship Music (CWM) from its roots in the Jesus Movement of the late 1960s through 2018, and the resulting “worship wars” in the evangelical church.

Analysis of Principles and Effective Practices (Buckingham, England: Open University Press, 1986), 10.

¹¹⁸ Marilyn Lichtman, *Qualitative Research in Education: A User’s Guide* 3rd ed. (Los Angeles: SAGE Publications, 2013), 22.

Chapter 4 describes how changes at the institution throughout the period studied and leadership decisions outside of departmental or school administration affected worship curriculum development. Topics include changes due to the following: pursuit of accreditation through the Southern Association of Colleges and Schools (SACS); changes in leadership; shift in institutional mission; and financial difficulties.

Chapters 5 through 7 present a detailed history of the development of the worship program at the institution. They are divided into the following three time periods: 1971-1997, 1997-spring 2005, and summer/fall 2005-spring 2018. Chapter 5 outlines the history of the Bachelor of Science in Sacred Music degree from its establishment through 1994 when the degree was discontinued. Ongoing discussions pertinent to the training of worship leaders within the department of fine arts are included. Chapter 6 records the establishment of a partnership with Integrity Music on the graduate level that eventually led to the implementation of the undergraduate Bachelor of Science in Worship and Music Ministry in 2002. Chapter 7 outlines the significant numerical growth of the program along with curricular changes related to a market-driven approach to worship leadership training. It also includes revisions made due to NASM standards as the institution pursued accreditation.

Chapter 8 offers conclusions, interpretation of the historical data, recommendations for administrators desiring to develop a program in worship studies, and recommendations for future research.

CHAPTER 2

HISTORY OF THE INSTITUTION

Introduction

Educational institutions are not established in a vacuum. Multiple factors converge to lay the foundation for any new venture. Liberty University is no different. It was founded as Lynchburg Baptist College (LBC), a ministry arm of Thomas Road Baptist Church, in the fall of 1971 by co-founders Jerry L. Falwell Sr. and Elmer L. Towns. The vision and mission for the college reflected a combination of goals normally associated with Bible institutes and Bible colleges and those of Christian liberal arts institutions. It was to be a place where young Christian men and women could learn the foundational doctrines of the faith while being challenged to evangelize the lost, primarily through local church ministries. It was established in the mold of other fundamental separatist colleges such as Bob Jones University in Greenville, South Carolina and Tennessee Temple University in Chattanooga, Tennessee—with the goal of being “just a little bit bigger” than the aforementioned universities.¹ Liberty University exceeded that goal within the first fifteen years of its existence and currently boasts a total enrollment (residential and online) of over 100,000 students.²

In order to understand the context in which the institution was established, it is necessary to trace the rise and development of the Fundamentalist movement and the Bible colleges that were birthed out of the movement. The study includes information

¹ Elmer L. Towns, interview by author, Hancock Welcome Center on the Liberty University Campus, Lynchburg, VA, October 22, 2018.

² Liberty University/About Liberty/Quick Facts, accessed June 10, 2019, <https://www.liberty.edu/aboutliberty/index.cfm?PID=6925>.

from the inception of the Fundamentalist and Bible College Movements through the period of LU's formative years when the university most resembled other fundamental separatist institutions.

The chapter presents a brief overview of the history of LU from its establishment in 1971 through the spring of 2018, beginning with a biography of its primary founder, Jerry Falwell Sr., in the context of an important nineteenth century forerunner, evangelist and Bible school founder Dwight L. Moody (1837-1899). Falwell had by far the largest impact on all aspects of the vision, mission, and growth of the university during the first thirty-six years of existence. The events and issues discussed will address only the cultural, religious, and administrative issues at the institution impacting the training of worship leaders in order to provide an adequate context to the history of the sacred music and worship leadership degrees during the period studied. This chapter is not intended to present a comprehensive history of the institution.

The larger historical, cultural, and religious context of US evangelical Protestantism in the time period studied, ranging from the Catholic charismatic renewal movement and Vatican II to the influence of the Jesus Movement, Contemporary Christian Music (CCM), and ultimately Contemporary Worship Music (CWM) on evangelical worship are addressed in chapter 3. While these phenomena arose prior to the founding of LU, they all contributed directly to the culture and worship wars in North America in the latter part of the twentieth century which ultimately affected expectations for worship leadership competencies in evangelical churches and the philosophical and methodological shift in worship leader training at LU beginning in 1997.

The Life of Dwight L. Moody

The career and contribution of evangelist Dwight L. Moody, the founder of urban mass revivalism during the nineteenth century and whose ministry and influence was worldwide, may provide valuable context for the following discussion of Falwell's

career. As the founder of urban mass revivalism which swept the US and Britain in the 1870s, Moody has sometimes been viewed as the religious counterpart to the great empire-builders of the period.³ Born to a poor New England family, Moody moved to Boston in 1854 to pursue his dream of becoming a wealthy businessman.⁴ He quickly became a successful shoe salesman in his uncle's store.⁵ While in Boston, he was led to conversion by his Sunday School teacher, Edward Kimball.⁶ By 1856, Moody had moved to Chicago where he pursued ministry with abandon, starting what would become the largest Sunday School in the city.⁷ On December 30, 1864, he founded the Illinois Street Church, now the Moody Church.⁸

Entering revival work full-time in 1873, Moody was the first evangelist who, with his musical associate, Ira D. Sankey, forged the model of revivalism led by an evangelist-musician team. William McLoughlin's chapter on Moody and Sankey in his seminal history of US revivalism sums up their contribution in its title, "Old-fashioned Revival with Modern Improvements."⁹ Moody brought his talent for "analysis and planning to the ministry of evangelism and developed policies and procedures which

³ James Findlay, "Education and Church Controversy: The Later Career of Dwight L. Moody," *New England Quarterly* 39, no. 2 (June 1966): 210, 219.

⁴ Lyle W. Dorsett, *A Passion for Souls: The Life of D. L. Moody* (Chicago: Moody Press, 1997), 27.

⁵ Moody set a goal of accumulating \$100,000 dollars in his life, a substantial sum for the time. He had already saved \$7,000 by 1860 at the age of 23. Historian James Findlay Jr. states that "barely twenty-three years old, he epitomized the youthfulness of these empire builders. He mixed almost limitless physical energy with native shrewdness, bravado, self-confidence, and a near-euphoric optimism." James F. Findlay, Jr., *Dwight L. Moody: American Evangelist, 1837-1899* (Chicago: The University of Chicago Press, 1969), 61-62.

⁶ Dorsett, *A Passion for Souls*, 46-47.

⁷ Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages* (Nashville: B & H Academic, 2012), 183.

⁸ Dorsett, *A Passion for Souls*, 123.

⁹ William G. McLoughlin, Jr., *Modern Revivalism: Charles Grandison Finney to Billy Graham*. (New York: The Ronald Press Company, 1959), 217.

have influenced revivalism to the present day.”¹⁰

Despite obvious differences, several aspects of Moody’s career find echoes in that of Falwell. While he never had opportunity for a theological education, (and perhaps for that reason), Moody was known primarily as a revivalist, though he also had the heart of a teacher, exhibiting a thorough commitment to education throughout life.¹¹ He never taught in any of his educational ventures yet he was the fundraiser for all of them.¹² Moody’s greatest and longest lasting educational legacy is the Chicago Evangelization Society, now Moody Bible Institute (MBI). Implementing Moody’s vision for evangelization, MBI was not primarily concerned with producing biblical scholars who could contribute to the academe, but with the practical training of what he called “gap men,” evangelists who “reach the masses,” standing in the gap between trained ministers and the laity.¹³ The Moody Bible Institute, founded in 1886, has been recognized by scholars as the “mother” of the Bible Institute movement¹⁴ and representative of the “mainstream fundamentalist educational effort.”¹⁵ The institute has always been interdenominational, evidence of Moody’s non-separatist influence, espousing a conservative, Protestant dispensational theology. It is well-known for training Christian

¹⁰Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal*, (Carol Stream, IL: Hope Publishing Company, 1993), 234.

¹¹ Moody had only about three or four years of formal education but was an adept learner, having a “clever mind and remarkable determination.” Dorsett, *A Passion for Souls*, 36.

¹² Moody’s educational ventures include the Sunday School in Chicago, the Northfield Seminary for Young Women, the Mount Hermon Boys’ School, and the Chicago Evangelization Society—the Moody Bible Institute. Moody raised several hundred thousand dollars in the 1860s for the YMCA to build two buildings and another \$1.8 million dollars for the Northfield schools and MBI between 1879 and his death in 1899. Findlay, “Education and Church Controversy,” 216-17.

¹³ James Findlay, “Moody, ‘Gapmen,’ and the Gospel: The Early Days of Moody Bible Institute,” *Church History* 31, no. 3 (September 1962): 326.

¹⁴ Arnold Gene Getz, “A History of Moody Bible Institute and Its Contributions to Evangelical Education” (PhD diss., New York University, 1968), 1.

¹⁵ Richard W. Flory, “Development and Transformation within Protestant Fundamentalism: Bible Institutes and Colleges in the U.S., 1925-1991” (PhD diss., University of Chicago, 2003), 1: 115.

leaders from evangelical ministers to missionaries, church musicians, and educators.¹⁶

In keeping with Moody's vision to provide Bible training to underserved students or to those with limited means, MBI established a correspondence program in 1901, the earliest program of its kind in a Bible institute. According to Getz, the program was projected as early as 1895, during the life of Moody. Its objective was to give opportunity for both men and women to obtain the instruction offered at MBI without having to physically attend the institute.¹⁷

That a correspondence program was being seriously considered during Moody's lifetime is evidence of the innovative thinking on the part of Moody and his faculty about training men and women in the Bible and practical Christian ministry. The correspondence program filled a void in Christian education that was not being filled by other institutions and, in the process set a standard for others who would come behind.

The Rise of Fundamentalism and the American Bible College Movement

"A fundamentalist is an evangelical who is mad about something" was Jerry Falwell's typical response when asked about the difference between a fundamentalist and an evangelical.¹⁸ Though perhaps minimalistic in his description, Falwell is essentially correct. Aggressive opposition to liberal theology and the downward spiral of cultural morals is what differentiates historic fundamentalists from evangelicals. The two groups generally agree on important doctrinal issues including the inspiration, infallibility, and authority of the Bible, the historical character of Jesus Christ, including his deity and

¹⁶ Getz, "A History of Moody Bible Institute," 1.

¹⁷ Getz, "A History of Moody Bible Institute," 164.

¹⁸ Jerry Falwell, *Falwell: An Autobiography* (Lynchburg, VA: Liberty House Publishers, 1997), 385. Theologian James Barr, writing a critique of the movement, offers three defining characteristics of fundamentalists including (1) a very strong emphasis on the inerrancy of the Bible, (2) a strong hostility to modern theology and to the methods and implications of modern critical study of the Bible, and (3) an assurance that those who do not share their religious viewpoint are not really 'true Christians' at all. James Barr, *Fundamentalism* (Philadelphia: The Westminster Press, 1978), 1.

virgin birth, salvation through the substitutionary atonement of Christ, an emphasis on missions and evangelism, and the importance of spiritual transformation in the life of the believer.¹⁹

George Marsden, historian and recognized scholar on evangelicals and the fundamentalist movement, asserts that these commonly held doctrinal positions are found in a wide variety of denominations including holiness churches, Pentecostals, traditionalist Methodists, many stripes of Baptist, Presbyterians, black churches from all of the aforementioned traditions, fundamentalists, pietist groups, Reformed and Lutheran confessionalists, Episcopalians, and those from the Anabaptist traditions such as the Mennonites, Churches of Christ, and Christians.²⁰ Marsden places fundamentalism as a subtype of the evangelicals, defining the American fundamentalist as “an evangelical who is militant in opposition to liberal theology in the churches or to changes in cultural values or mores, such as those associated with ‘secular humanism.’”²¹ What separates fundamentalists from other similar movements within the broader evangelical spectrum is its militant opposition to liberalism both within the church and within culture.

Scholars widely recognize that the birth of the modern “Fundamentalist Movement” occurred around 1910 with the publishing of a twelve-volume defense of the fundamental doctrines of the Christian faith, *The Fundamentals*. Fundamentalist scholar, Ernest Sandeen, asserts that the book series was the “commencement of the vigorous campaign to discredit Modernism,” leading to the controversy of the 1920s.²² The treatise

¹⁹ George M. Marsden, *Understanding Fundamentalism and Evangelicalism* (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1991), 4-5. Falwell’s list of the five basic beliefs of Fundamentalism is identical to Marsden’s for the first three points. Falwell’s final two are the literal resurrection of Christ from the dead and the literal return of Christ in the Second Advent. Jerry Falwell, *The Fundamentalist Phenomenon: The Resurgence of Conservative Christianity* (Garden City, NY: Doubleday & Company, 1981), 7.

²⁰ Marsden. *Understanding Fundamentalism*, 5.

²¹ Marsden, *Understanding Fundamentalism*, 1.

²² Ernest R. Sandeen, *The Roots of Fundamentalism: British and American Millenarianism 1800-1930* (Chicago: The University of Chicago Press, 1970), 189.

was financed by Lyman and Milton Steward and written by sixty-four conservative theologians from America and Great Britain including James M. Gray, Benjamin B. Warfield, James Orr, W. J. Erdman, George S. Bishop, W. H. Griffith Thomas, H. C. G. Moule, and G. Campbell Morgan.²³ While the publishing of the doctrinal series occurred in the early twentieth century, the roots of the movement extend back into the latter part of the nineteenth century as a response to the liberal-modernist Christian movement that modified or watered down historically accepted Church doctrine in an attempt to save Protestantism from the devastating effects of Darwinism and German higher criticism.

Marsden outlines three strategies utilized by liberal theologians to fight the “modern intellectual onslaught.” First, they deified historical process, arguing that the Bible was a record of the religious experience of one ancient people group, not normative for all peoples in all times. The biblical record merely explained how God worked with the Hebrew people through their religious perceptions. The benefit lay in seeing how God worked with humanity in a unique way through the Hebrew people. It need not be proven to be historically or scientifically accurate, thereby avoiding the threat of scientific history and biblical criticism. Second, liberals stressed the ethical aspects of Christ’s teaching, rather than doctrine, as the key test of Christianity. According to the liberals, how one lived and treated others was the core of Christ’s teaching, not the judicial elements of God’s relationship to man as found in traditional theologies. Emphasis was placed on Christian education through Sunday Schools where moral lessons were taught. The primary question would not be, “What does the Bible teach” but “What would Jesus do?” Third, the liberal defense of Christianity promoted the idea that religious feelings were a central aspect of the religion. The “intuition of the heart” was outside the purview of science and historical criticism, thereby avoiding conflict between the competing

²³ Sandeen, *The Roots of Fundamentalism*, 199-200.

ideologies.²⁴ The unfortunate and perhaps unintended consequence of these positions was twofold: (1) they undermined the authority of Scripture; and (2) principles of Darwinian evolution were applied to all aspects of culture, including theology. Conservative theologians were compelled to defend the authenticity, inerrancy, and authority of the Bible. They did so with a sense of urgency and militant opposition to prevailing ideologies.

Those who claimed allegiance to the Fundamentalist movement overwhelmingly held to a dispensational theology based on the literal reading and interpretation of Scripture.²⁵ Dispensationalists were decidedly antimodernist—being as Marsden describes like a mirror image of modernism. He states that “modernism was optimistic about modern culture; dispensationalism was pessimistic.”²⁶ Modernists interpreted the Bible through the lens of human history while dispensationalists interpreted human history through the lens of the Bible. Modernism stressed the natural while dispensationalists stressed the supernatural.²⁷ Dispensationalists established Bible training institutes to prepare students in techniques of practical evangelism. At the same time, students were taught the foundational doctrines of Fundamentalism.²⁸ Their eschatology demanded that the gospel be taken to the world prior to the imminent return of Christ.

²⁴ Marsden expounds on these three defensive strategies in greater detail in Marsden, *Understanding Fundamentalism*, 32-36.

²⁵ Ernest Sandeen, in his groundbreaking history of Fundamentalism, argues that millenarianism is the distinguishing doctrine that “gave life and shape to the Fundamentalist movement.” Sandeen, *The Roots of Fundamentalism*, xv.

²⁶ Marsden, *Understanding Fundamentalism*, 41.

²⁷ Marsden, *Understanding Fundamentalism*, 41.

²⁸ Sandeen argues that it is not possible to analyze the structure of the Fundamentalist movement without understanding the role that the Bible institute played throughout this period. He compared the Bible institutes’ role in Fundamentalism to that of the headquarters of a denomination. Sandeen identifies MBI as the most influential of the Bible institutes. Sandeen, *The Roots of Fundamentalism*, 241-42.

The Fundamentalist-Modernist controversy dominated the theological landscape throughout the 1920s, culminating with the Scopes Trial in 1925 in which William Jennings Bryan faced off against Clarence Darrow. The central issue of the trial was whether Darwinian evolution could be taught in Tennessee public schools. Bryan technically won the battle as the law prohibiting the teaching of evolution remained. However, it is broadly recognized that Darrow embarrassed Bryan on the witness stand, defeating Fundamentalism as well.

Until that time, fundamentalists enjoyed substantial popular support. In 1919 the World's Christian Fundamentals Association (WCFA), a dispensationalist-premillennialist group, was formed to combat modernism. In addition to the WCFA and the Northern Baptist Convention (NBC), at least five significant Fundamentalist Baptist associations or fellowships were established between 1908, the year the NBC was founded, and 1956.²⁹ According to Baptist historian H. Leon McBeth, the General Association of Regular Baptist Churches (GARBC) began in 1933 as an outgrowth of the Baptist Bible Union, a militant separatist branch of Fundamentalism led by W. B. Riley, A. C. Dixon, J. Frank Norris, and T. T. Shields.³⁰ The Conservative Baptist Association of America formed in 1947 due to "dissatisfaction with the foreign mission work of the NBC" and "excessive denominational bureaucracy" within the NBC.³¹ The Premillennial Baptist Missionary Fellowship, begun by J. Frank Norris and C. P. Stealey in 1933 when the Baptist Bible Union folded into the GARBC, changed its name for a second time in 1950 to the World Baptist Fellowship (WBF). The movement was dominated by the fiery and sensational Norris. It suffered two major splits. The first occurred in 1950 when the

²⁹ The Fundamentalist organizations intentionally formed associations and fellowships due to their position against denominational authority and structure.

³⁰ H. Leon McBeth, *The Baptist Heritage: Four Centuries of Baptist Witness* (Nashville: Broadman Press, 1987), 755-57.

³¹ McBeth, *The Baptist Heritage*, 758-59.

Baptist Bible Fellowship was founded as a response to the divisive and controversial leadership of Norris. The second occurred long after Norris' death when the movement split again over a dispute in the Arlington Baptist College, an institution that Norris established in 1939.³²

The Baptist Bible Fellowship (BBF) formed in 1950 as a reaction to three non-doctrinal issues related to the leadership of Norris. First, Norris' personality and methods, described by BBF historian Billy Vick Bartlett as erratic, domineering, devious, and suspicious, alienated followers and friends.³³ The second issue concerned who would exercise control of the Bible Baptist Seminary, a school Norris founded out of his church in 1939 and which he yielded control to George Beauchamp Vick in 1948. Apparently displeased with Vick's leadership, Norris railroaded a new set of by-laws through just prior to the annual WBF meeting. The by-laws gave control of the seminary back to the First Baptist Church of Fort Worth, Texas, where Norris was pastor. Pastors who arrived after the vote were angered by Norris' action. One hundred of them met on May 24, 1950 at the Texas Hotel in Fort Worth and voted to establish a college that fall—the Baptist Bible College in Springfield, Missouri. Leaders met over a period of two days, establishing both a fellowship and a college. W. E. Dowell, pastor of High Street Baptist Church in Springfield, was voted in as the president of the BBF. A seven-member board of directors and college trustees were also voted into office during the meeting.³⁴ The third issue involved a power struggle within the Norris movement between Louis Entzminger, representing the Southern wing of the movement, and G. Beauchamp Vick, representing the Northern wing. As a faculty member of the seminary, Entzminger was

³² McBeth, *The Baptist Heritage*, 762-63.

³³ Billy Vick Bartlett, *The Beginnings: A Pictorial History of the Baptist Bible Fellowship*. No page numbers are included, quoted in McBeth, *The Baptist Heritage*, 763-64.

³⁴ McBeth, *The Baptist Heritage*, 764-65.

instrumental in calling for Vick's ouster from leadership.³⁵ According to McBeth, the BBF represented the moderate wing of Southern Fundamentalism with the WBF representing the more militant wing of Southern Fundamentalism.³⁶

The fifth fellowship, the Southwide Baptist Fellowship (SBF), was formed in 1956 by the pastor of the Highland Park Baptist Church in Chattanooga, Tennessee, Lee Roberson. This movement was known for its "intense evangelism, massive church bus ministries, fundamentalist beliefs and behavior, and a spirit . . . more independent than most fundamentalist groups."³⁷ Roberson was helped by John R. Rice, founder of the most widely circulated fundamentalist publication in America, the *Sword of the Lord*, in forming the fellowship.³⁸ In addition to forming the SBF, on July 3, 1946, Roberson founded Tennessee Temple University out of the church. It was established as a school for preachers, missionaries, and other Christian workers to receive training.³⁹

In 1920 the NBC began fighting liberalism in the denomination through a "Fundamentals" conference. Dispensationalists led the way in the growing movement, promoting their theology through prophecy conferences, Bible institutes, evangelistic campaigns, the *Scofield Reference Bible*, and the *Fundamentals*.

At the same time, liberal theologians in mainline denominations began preaching an ideology of tolerance. Since most American Protestants were neither militant fundamentalists nor moderates, the movement toward tolerance gained a strong foothold. According to Marsden, "by 1926 it became clear that policies of inclusiveness

³⁵ McBeth, *The Baptist Heritage*, 765.

³⁶ McBeth, *The Baptist Heritage*, 766-67.

³⁷ McBeth, *The Baptist Heritage*, 767.

³⁸ McBeth, *The Baptist Heritage*, 767.

³⁹ Elmer Towns recounts how he and Falwell were driven to be a little bigger than Bob Jones University and Tennessee Temple University (TTU). Towns Oral History Project, Part 2. Tennessee Temple University merged with Piedmont International University in Winston-Salem, North Carolina in 2015. Information related to the history of TTU was located on Piedmont's website, accessed August 25, 2019, <https://www.piedmontu.edu/tennessee-temple-university>.

and tolerance would prevail.”⁴⁰ They battled for control of mainline denominations and lost. Many assumed that Fundamentalism was a dying phenomenon.⁴¹ While the perceived death knell to the movement was the convergence of cultural shifts including the industrialization of America, the expansion of the scientific worldview, the common school movement, World War I, and the rise of secularism, Larry Davidhizar argues that the wounds may have been more self-inflicted, a result of their literal interpretation of Scripture and separatist attitudes.⁴²

The reality is that the fundamentalists regrouped and continued doing what they did best, evangelize and build churches.⁴³ They established the “doctrine” of separation from those deemed “apostate,” and in the process charted a new path forward. Three significant developments occurred over the following decades. The rise of mass media through the radio, particularly the ministry of Charles E. Fuller and the *Old Fashioned Revival Hour* that was carried on more than 450 stations, revealed that fundamentalists could attract broad popular support.⁴⁴ The Youth for Christ phenomenon birthed in the early 1940s signaled that the “revival of revivalism . . . was finally breaking out into public view,” with revivals led by evangelists such as Jack Wyrzten and Billy Graham.⁴⁵ These two developments provided the fundamentalists a modicum of respect in the eyes of the public.⁴⁶

Before and after the period of the 1930s and 1940s, fundamentalists

⁴⁰ Marsden, *Understanding Fundamentalism*, 59.

⁴¹ Falwell, *The Fundamentalist Phenomenon*, 89-90.

⁴² Larry J. Davidhizar, “The American Bible College: An Eye to the Future” (PhD diss., Loyola University Chicago, 1996), 46.

⁴³ Marsden, *Understanding Fundamentalism and Evangelicalism*, 61.

⁴⁴ Joel A. Carpenter, *Revive Us Again: The Reawakening of American Fundamentalism* (New York: Oxford University Press, 1997), 135.

⁴⁵ Carpenter, *Revive Us Again*, 161.

⁴⁶ Carpenter, *Revive Us Again*, 175.

established non-denominational Bible institutes and colleges that were committed to the fundamental doctrines of the faith and that were purposefully separated from the world and liberal Christian institutions. Former Provost of Calvin College, Joel Carpenter, contends that “the most important terminals in the fundamentalist network were its Bible institutes,” of which there were at least fifty by the early 1930s.⁴⁷ They survived and flourished in this environment. Fundamentalist historian, Phillip Dale Mitchell states,

For two generations Fundamentalists kept to themselves. They enjoyed a thriving institutional life with their own churches, denominations, colleges, volunteer societies, and publishing houses. Instead of trying to infiltrate larger social organizations they chose instead to separate themselves from wider involvement.⁴⁸

The American Bible College

The twentieth century American Bible College movement was an outgrowth of the nineteenth century Bible Institute movement. It was an important piece of the conservative Fundamentalist response to the theological liberalism that was propagated in mainline seminaries between 1890 and 1930.⁴⁹ Bible colleges experienced a period of substantial growth after World War I as many Fundamentalists withdrew from mainline denominations in order to keep the purity of doctrine that liberal modernists eschewed.⁵⁰ Leaders understood the changing landscape within American secular education that rendered it unthinkable to send young believers into such an environment. A study produced in 1916 by James H. Leuba, Professor of Psychology at Bryn Mawr College, entitled *The Belief in God and Immortality: A Psychological, Anthropological, and*

⁴⁷ Carpenter, *Revive Us Again*, 16-17.

⁴⁸ Philip Dale Mitchell, “Come Out from Among Them and Be Ye Separate: A History of the Fundamental Baptist Fellowship” (PhD diss., University of Colorado, 1991), 5.

⁴⁹ Robert W. Ferris and Ralph E. Enlow Jr., “Reassessing Bible College Distinctives,” *Christian Education Journal* 1 (1997): 6.

⁵⁰ According to James O. Combs, there were over 600 Bible colleges and institutes in America by the early 1980s with approximately one hundred being Baptist. James O. Combs, *Roots and Origins of Baptist Fundamentalism* (Springfield, MO: John the Baptist Press, 1984), 51.

Statistical Study, revealed that more than 50 percent of science professors at American institutes of higher education embraced Darwinian evolution and discarded any belief in a personal God and personal immorality. Leuba reported that 45 percent of the college graduates in his study rejected their faith in God and biblical doctrine.⁵¹ Leuba concluded that

the marked increase in belief that takes place in the later adolescent years, those who append those years in study under the influence of persons of high culture, is a portentous indication of the fate which . . . increased knowledge and the possession of certain capacities leading to eminence, reserve to the belief in a personal God and in personal immorality.⁵²

The educational climate in which Bible colleges were conceived of and established was dangerous for fundamentalist Christian young people regardless of whether they chose secular institutions or sectarian liberal/modernist institutions. Fundamentalists offered an educational alternative designed to remain faithful to the fundamental doctrines of the Bible and be pragmatic toward training for ministry.

Historically, the focus of the Bible institute curriculum has been toward practical training as opposed to research and scholarship. As an outgrowth of Bible institutes, Bible colleges essentially reflected the same purposes. Timothy Millard, in his study on changes in the mission of colleges accredited by the American Association of Bible Colleges, emphasized the utilitarian nature of the institutes, noting that they “were vocational in nature, nontraditional in pedagogy, affordable in price, and very practical in their perspective.”⁵³ Ferris and Enlow offer seven characteristic distinctives of Bible colleges:

⁵¹ Daniel Turner articulates the results of Leuba’s study in Daniel Lynn Turner, “Fundamentalism, the Arts, and Personal Refinement: A Study of the Ideals of Bob Jones, Sr., and Bob Jones, Jr.” (EdD diss., University of Illinois at Urbana-Champaign, 1988), 89.

⁵² Turner, “Fundamentalism, the Arts, and Personal Refinement,” 89.

⁵³ Timothy Millard, “Changes in the Missions of Colleges Accredited by the American Association of Bible Colleges as Indicated by Their Educational Programs, Recruiting Practices, and Future Plans” (EdD diss., University of Virginia, 1995), 29.

1. Commitment to undergraduate preparation for vocational Christian service, historically in training for pastoral ministry, evangelism, missions, and music.
2. Commitment to the priority of biblical formation—both mastery of the Bible and mastery by the Bible—expressed as a requirement that all students major in Bible.
3. Commitment to spiritual and ministry development through requirements to engage in practical ministry during training.
4. Emphasis on Christian character development through setting and enforcing standards.
5. Emphasis on indoctrination in orthodoxy as a safeguard to doctrinal purity.
6. Emphasis on teaching practical ministry techniques.
7. Emphasis on a view of leadership which stresses the intrinsic authority which accompanies divine appointment and guidance.⁵⁴

Towns and Whaley assert that the American Bible college movement impacted worship practices in at least two ways. First, where once musicians and worship leaders received training in conservatories or university music programs, Bible colleges now trained evangelical music directors. Second, Bible colleges or institutes such as the Moody Bible Institute often published gospel music. Traveling teams representing the schools took the music and new approaches to worship to churches around the country.⁵⁵

Fundamentalist schools are a subtype of all U. S. Bible colleges. According to historian William Ringenberg, they could be distinguished from other conservative evangelical institutions by their emphasis on “soul-saving” evangelism, a bent toward authoritarian leadership, emphasis on religious purity over intellectual freedom, and a propensity to “hunker down behind conservative political ideas.”⁵⁶ Fundamentalist historian George Dollar has described militant Fundamentalists as representing both genuine and historic Fundamentalists. He defines a militant Fundamentalist as “one who

⁵⁴ Ferris and Enlow, “Reassessing Bible College Distinctives,” 7.

⁵⁵ Towns and Whaley, *Worship through the Ages*, 280-81.

⁵⁶ William C. Ringenberg, *The Christian College: A History of Protestant Higher Education in America* (Grand Rapids: Eerdmans, 1984), 180-86, quoted in Adam Laats, *Fundamentalist U: Keeping the Faith in American Higher Education* (New York: Oxford University Press, 2018), 147.

interprets the Bible literally and also exposes all affirmations and attitudes not found in the Word of God. He must both expound and expose.”⁵⁷

The flagship college of the largest fundamentalist fellowship, the BBF, is the Baptist Bible College in Springfield, Missouri. Dollar includes the school in his list of “militant Fundamentalist institutions”—a moniker intended as a positive affirmation of a college’s adherence to historical Fundamentalist principles.⁵⁸ Classes were first held in the fall of 1950 in the Sunday School rooms of the High Street Baptist Church. One hundred and seven students enrolled that first semester. Its mission was to be a training center for preachers, missionaries, and other Christian workers.⁵⁹ The founders never intended to build a liberal arts institution nor to imitate other Bible colleges. Instead, its single purpose was to “train young men to build New Testament churches.”⁶⁰ George Beauchamp Vick (G. B. Vick), pastor of one of the largest churches in America at the time, the Temple Baptist Church in Detroit, Michigan, was the college’s president for the first twenty-five years of its existence. By the 1971-1972 academic year, Vick had led the school in growth to reach an enrollment of over two thousand students, making it the largest Bible school in the world at the time.⁶¹

Jerry Falwell Sr., matriculating as a transfer student in 1952, reports that the curriculum at the small unaccredited school mainly focused on the Bible, systematic theology, the life of Christ, Old and New Testament, church history, world missions, English, preaching, philosophy, music, education, speech, and journalism.⁶² Most of the

⁵⁷ George W. Dollar, *A History of Fundamentalism in America* (Greenville, SC: Bob Jones University Press, 1973), 283.

⁵⁸ Dollar, *A History of Fundamentalism in America*, 283.

⁵⁹ Staff of Baptist Bible College, Springfield, Missouri, “Baptist Bible College: Springfield, Missouri,” *American Baptist Quarterly* 18, no. 2 (June 1999): 169.

⁶⁰ Dollar, *A History of Fundamentalism in America*, 272.

⁶¹ Dollar, *A History of Fundamentalism in America*, 218.

⁶² Falwell, *Falwell*, 151, 157.

professors were longtime fundamentalist pastor-teachers. They included G. B. Vick, Noel Smith, W. E. Dowell, and Fred S. Donnelson. According to Falwell, these men and others like them taught the Word while making practical application to daily life and ministry.⁶³ While attending the college, Falwell learned the power of prayer, the importance of a Christian education, that ministry is hard work, and that the Bible must have preeminence in a Christian's life.⁶⁴ The lessons learned at BBC influenced Falwell Sr. for the rest of his life.

Early Biography of Jerry Falwell Sr. through c. 1950

Jerry Lamon Falwell Sr. was born in Lynchburg, Virginia, on August 11, 1933. His home was one of moderate wealth. A precocious child, he was allowed to skip the second grade. He and his twin brother Gene were both hard workers and entrepreneurial as evidenced by the \$150-\$200 dollars per week they were making as teenagers in the 1940s selling live bait to fishermen.⁶⁵ Jerry, as he preferred to be called throughout his life, was known to be fun loving and a practical joker, though always willing to own up to his mischievous endeavors.

Falwell Sr.'s mother, Helen, was a woman of faith and spiritual leader of the home who regularly took Jerry and Gene with her to the Franklin Street Baptist Church throughout their childhood. However, Falwell Sr. stopped attending church by the time he was a teenager, so Helen was forced to find other ways to impact the family spiritually. The answer was to tune in to Charles Fuller and the *Old Fashioned Revival Hour* every Sunday—and to turn it up loud enough so that Jerry could not sleep through

⁶³ Falwell, *Falwell*, 162.

⁶⁴ Iain Lyttle, "A Case Analysis of the Foundational Ministry Principles of Rev. Jerry Falwell from 1956-1966" (DMin thesis, Liberty Baptist Theological Seminary, 2014), 21.

⁶⁵ Their father, Carey, taught them to catch minnows to sell as bait when they were eleven years old. They built their business to a robust level within a few years. Macel Falwell, *Jerry Falwell: His Life and Legacy* (New York: Howard Books, 2008), 11-12.

the program.⁶⁶ In this way, the seeds of faith were sown in Falwell Sr.'s life as he heard the message of the gospel from a fundamentalist perspective for years prior to surrendering to Christ.

On January 20, 1952, Jerry and a couple of members of the “Wall Gang,” a mischievous but not sinister group of young men that would hardly be considered a gang by today’s standards, decided to attend services at the Park Avenue Baptist Church. Both Jerry and close friend, Jim Moon, who would eventually become the co-pastor of Thomas Road Baptist Church, accepted Christ that night.⁶⁷ Upon accepting Jesus Christ as Savior, Jerry quickly went out, bought a Scofield Reference Bible, began voraciously studying the Bible—and Scofield’s notes—and memorizing Scripture.⁶⁸

Falwell answered the call to ministry in March of 1952.⁶⁹ That fall he transferred from Lynchburg College where he had been studying pre-mechanical engineering⁷⁰ to the Baptist Bible College (BBC) in Springfield, Missouri, to study for the ministry. Falwell’s training at the flagship institution of the Baptist Bible Fellowship (BBF) shaped his beliefs and preaching throughout his ministry.

Falwell graduated from BBC in the spring of 1956 with a degree in theology. He did, however, draw the ire and vehement rejection of significant numbers within the denomination when he strayed from its separatist stance, particularly fellowshipping with non-fundamentalists at Thomas Road Baptist Church (TRBC), LU, and through his political activism.

⁶⁶ Macel Falwell, *Jerry Falwell*, 17.

⁶⁷ Falwell, *Falwell*, 120-23.

⁶⁸ Macel Falwell, *Jerry Falwell*, 28. The Scofield Reference Bible presented a decidedly dispensational theological perspective as did the churches of the Baptist Bible Fellowship. Both of these early influences impacted Falwell’s beliefs and preaching throughout his life.

⁶⁹ Falwell, *Falwell*, 153.

⁷⁰ Falwell, *Falwell*, 115.

Over the next fifty-one years he would go on to become one of the most well-known fundamental evangelical pastors (televangelist), educators (Chancellor and President of Liberty University), and political activists (founder and primary spokesperson for the Moral Majority) of the latter half of the twentieth century.

Jerry Falwell as Pastor

Falwell planned on moving to Macon, Georgia upon graduation to start a church that would be associated with the BBF. However, dissension at the Park Avenue Baptist Church where Falwell accepted Christ and where he ministered for a year between his Junior and Senior years in college led to thirty-five members being asked (forced) to leave the church. These thirty-five people requested that the young ministry graduate change his plans to plant a church in Macon and lead them by planting a church in his hometown. He agreed to do so, much to the dissatisfaction of the leadership of the BBF, and Thomas Road Baptist Church was formed in June 1956.⁷¹

Falwell's tireless work ethic and entrepreneurial spirit were immediately evident. In the first days of the church, he marked a map with concentric circles at ten, twenty, and thirty blocks from the church that represented his Jerusalem, Judea and Samaria, and the uttermost parts of the earth.⁷² Falwell committed himself to knocking on 100 doors per day for six days per week—600 contacts per week.⁷³ It is reported that other area pastors did not appreciate Falwell moving in on their territory. Falwell's response was to ask if they were actively trying to reach those in their geographical area

⁷¹ The entire story is told by Falwell in Falwell, *Falwell*, 184-90. The BBF issued the following ultimatum to Falwell when learning of his decision to plant a church in Lynchburg: "If you do not leave Lynchburg immediately, you will be cut off from the Baptist Bible Fellowship International. You will not be welcome to preach in our churches or attend our fellowship meetings. We will not accept students from your church nor will our students be allowed to assist you in your ministry." Macel Falwell, *Jerry Falwell*, 39.

⁷² Acts 1:8.

⁷³ Falwell, *Falwell*, 212.

for Christ. When the answer was negative, Falwell ignored the complaint.⁷⁴

By September of 1956, only three months after TRBC was founded, Falwell was using the technology of his day to preach the gospel. He purchased 30-minute radio spots on a local station for \$7 per spot. By December of the same year he was paying \$90 per week for a 30-minute television timeslot.⁷⁵ He quickly became a local celebrity.

Falwell's fascination with numbers, not unlike others in the BBF, was apparent early in his ministry. The young pastor set an attendance goal of 500 for the first anniversary of the church. The day approached and the excitement and nervous energy were palpable. All in attendance cheered as the official count was 864.⁷⁶ This drive for ever-increasing numbers would follow him at the church and his educational efforts throughout his lifetime.

Falwell married Macel Pate on April 17, 1958. By September of 1966 they had three children: Jerry Jr. who is a lawyer, savvy businessman, and assumed the role of Chancellor and President of Liberty University upon his father's death in 2007; Jean Ann (Jeannie) who is a well-respected surgeon;⁷⁷ and Jonathan who with a head for business but a heart for people assumed the role of Senior Pastor at TRBC upon his father's death. Though Falwell Sr. would eventually become a polarizing figure in American religion and politics and though many attempted to find damaging information on him, he was never accused of any type of sexual impropriety or other moral indiscretions as were other evangelical leaders throughout this period.⁷⁸

⁷⁴ Falwell, *Falwell*, 219.

⁷⁵ Falwell, *Falwell*, 220-23.

⁷⁶ Falwell, *Falwell*, 233.

⁷⁷ Mitzi Bible, Liberty University News Service, "Alumna named Chief of Surgery at VA hospital," accessed July 8, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=55158>.

⁷⁸ Examples of televangelists whose ministries suffered significantly due to moral failures are Jim and Tammy Faye Bakker and Jimmy Swaggart.

The church continued to grow throughout the 1960s and 1970s. According to its own self-reported numbers, TRBC was one of the largest and fastest growing churches in America by the end of the 1960s. And on June 24, 1972 the church reported one Sunday with 19,000 in attendance. Similar to the revivalists of the nineteenth and twentieth centuries, well-known celebrity Christians were brought in for the special high-attendance day to draw a crowd.⁷⁹ The television and radio ministry, the *Old Time Gospel Hour*, was seen and heard on hundreds of stations throughout the United States and Canada. Unlike many televangelists of the time and those who would follow, Falwell's *Old Time Gospel Hour* was not a highly produced service originating in a studio but was a glimpse into the weekly worship at TRBC.

Thomas Road Baptist Church aligned itself with the Southern Baptist Convention in 1997 when it began contributing to the Southern Baptist Conservatives of Virginia, a conservative state convention offshoot of the more liberal Baptist General Association of Virginia. Since then TRBC has consistently ranked as one of the largest churches in the Southern Baptist Convention (SBC).

Jerry Falwell as Educator

Falwell Sr., though recognized as a man with a brilliant mind and an almost photographic memory, never pursued further education beyond an undergraduate BS in Theology degree from the Baptist Bible College in Springfield, Missouri. He is known as Dr. Falwell due to the three honorary doctorates he was awarded throughout life: the Doctor of Divinity from Tennessee Temple Theological Seminary, awarded on May 27,

⁷⁹ George Dollar, former chairman of the department of church history at Bob Jones University, in his history on fundamentalism in America includes a report on this event twice by name and church in his book. A third time, the figure of 19,000 is mentioned without the church name. It is in this instance in a discussion on gimmicks used to attract attendees that Dollar lists Connie Smith of Grand Ole Opry fame, Colonel Sanders of KFC fame, and Bob Harrington, former evangelist to New Orleans, as advertised "special guests" for the day. Dollar, *A History of Fundamentalism in America*, 267. Other guests that day include the Gethsemane Quartet and gospel singer, Doug Oldham. The official attendance was 19,020. Ruth McClellan, *An Incredible Journey: Thomas Road Baptist Church and 50 Years of Miracles* (Lynchburg, VA: Liberty University, 2006), 152.

1968; the Doctor of Letters from the California School of Theology; and the Doctor of Laws from Central University in Seoul, Korea.⁸⁰ Despite the lack of postgraduate education, Falwell Sr. recognized the value of Christian education. His first venture was establishing a Christian school: Lynchburg Christian Academy (LCA).

Lynchburg Christian Academy offered Christian education to those in kindergarten and first grade in 1967. Soon thereafter Falwell decided to expand the offerings to second through fifth grade . . . and then through high school.⁸¹ A. Pierre Guillermin, President of Liberty University from 1975-1997, helped found LCA and was its first administrator. He relates Falwell's vision for educating young people and calling America back to God as follows:

If America is to remain free, we must raise up a generation of young people who are trained as witnesses for Christ and voices for righteousness who can call this nation back to God and back to the principles upon which it was built. We must bring America back to God and back to greatness. We can only do it by helping young people find purpose in life in Christ.⁸²

Guillermin, inspired by Falwell's vision, expressed a desire to have the opportunity to build an educational program from kindergarten through the university level.

Falwell went on to establish Lynchburg Baptist College, now Liberty University, in 1971. The Liberty Home Bible Institute was begun as a correspondence school in 1972 to service men and women that desired biblical training but who could not relocate to Lynchburg. The Liberty University School of Lifelong Learning (LUSLLL), now Liberty University Online (LUO) was established in 1985 to extend the reach of the university's liberal arts education through distance learning. The Liberty University School of Law opened its doors in the fall of 2004⁸³ and the College of Osteopathic

⁸⁰ McClellan, *An Incredible Journey*, 124.

⁸¹ Macel Falwell, *Jerry Falwell*, 132-33.

⁸² McClellan, *An Incredible Journey*, 119.

⁸³ McClellan, *An Incredible Journey*, 352.

Medicine welcomed its inaugural class in August 2014.⁸⁴

Jerry Falwell as Political Activist

Falwell Sr.'s stance on ministers involving themselves in politics changed dramatically between the mid-1960s and the mid-1970s. Falwell's early position as clearly articulated in a message preached in 1965 entitled, "Ministers and Marchers" was that the minister's only responsibility was to preach the Word of God. This sermon, delivered during the height of the Civil Rights Movement, reflected his view that Christians and particularly ministers should exercise their civic duty to vote and pay taxes but otherwise should stay focused on evangelization of the lost. Falwell states,

As far as the relationship of the church to the world, [it] can be expressed as simply as the three words which Paul gave to Timothy—"Preach the Word." This message is designed to go right to the heart of man and there meet his deep spiritual need. Nowhere are we commissioned to reform externals. We are not told to wage war against bootleggers, liquor stores, gamblers, murderers, prostitutes, racketeers, prejudiced persons or institutions or any other existing evil as such. Our ministry is not reformation, but transformation. The gospel does not clean up the outside but rather regenerates the inside.

While we are told to "render unto Caesar the things that are Caesar's," in the true interpretation we have very few ties on this earth. We pay our taxes, cast our votes as a responsibility of citizenship, obey the laws of the land, and other things demanded of us by the society in which we live. But at the same time, we are cognizant that our only purpose on this earth is to know Christ and to make him known. Believing the Bible as I do, I would find it impossible to stop preaching the pure saving gospel of Jesus Christ, and begin doing anything else—including fighting Communism, or participating in civil-rights reforms.

By the mid-1970s, the political and moral defeats of the previous decade including the Supreme Court decisions to remove prayer and bible study from public schools, the legalization of abortion on demand with *Roe vs. Wade* in 1973, and the continuing decline of biblical morality caused Falwell to embrace an activist perspective that stood in stark contrast to his earlier position. Throughout 1975 and 1976 Falwell mixed "conservative politics with patriotic fervor," traveling with students from Liberty

⁸⁴ C. Breedlove, "LUCOM Honors Inaugural Class with White Coat Ceremony," accessed July 8, 2019, <https://www.liberty.edu/lucom/index.cfm?PID=28248&MID=124556>.

Baptist College and performing the patriotic-Americana musical, “I Love America” in state capitols across the country.⁸⁵ He later initiated the “Clean Up America” campaign and continued to promote conservative patriotism with the “America, You’re Too Young to Die” program.⁸⁶ Finally, he turned his attention to national politics, supporting pro Equal Rights Amendment candidate for president, Gerald Ford, over the pro-choice, pro homosexual rights but evangelical “born again” candidate, Jimmy Carter. The societal and moral consequences of Carter’s presidency convinced Falwell that he would have to take a more active, some might say prophetic role in American politics.

The pastor’s new mission was to get people “saved, baptized, and registered.”⁸⁷ He repudiated his former position, labeling it “false prophecy,” and blamed the government’s liberal policies for giving him no choice but to “defend the nation.”⁸⁸ In an interview with *Eternity* in 1980, Falwell Sr. stated,

Back in the sixties I was criticizing pastors who were taking time out of their pulpit to involve themselves in the Civil Rights Movement or any other political venture. . . . Now I find myself doing the same thing and for the same reasons they did. Things began to happen. The invasion of humanism into the public school system began to alarm us back in the sixties. Then the Roe vs. Wade Supreme Court decision of 1973 and abortion on demand shook me up. Then adding to that the gradual regulation of various things it became very apparent the federal government was going in the wrong direction and if allowed would be harassing non-public schools, of which I have one of 16,000 right now. So step by step we became convinced we must get involved if we’re going to continue what we’re doing inside the church building.⁸⁹

⁸⁵ Daniel K. Williams, *God’s Own Party: The Making of the Christian Right* (New York: Oxford University Press, 2010), 171.

⁸⁶ Falwell preached three sermons on *The Old Time Gospel Hour* in May of 1978 aimed at the moral issues of the day. He preached against the “worst symptoms of our inner moral decay,” tackling the topics of pornography, abortion, and homosexuality. He followed the sermon series with the “Clean Up America” campaign and a subsequent book, *How You Can Help Clean Up America*, cited in Williams, *God’s Own Party*, 172.

⁸⁷ The original source of the quote is unclear in the footnote, quoted in Williams, *God’s Own Party*, 175.

⁸⁸ Williams, *God’s Own Party*, 175.

⁸⁹ Quoted in Jerry Falwell, *The Fundamentalist Phenomenon: The Resurgence of Conservative Christianity* (Garden City, NY: Doubleday & Company, 1981), 144.

Falwell became the voice of conservative evangelical Americans when he co-founded the Moral Majority in 1979. This move, perhaps more than any other, was the final distancing of himself from his fundamental separatist roots. Though he maintained his allegiance to the foundational theological tenets of fundamentalism, continuing to claim the moniker “fundamentalist,” he obliterated the characteristic separatism of the movement.

The Moral Majority, Inc. was established as a coalition of like-minded Americans who were concerned about the moral decline of the nation, the undermining of the traditional family, and the moral values on which America was founded. The intent was to bring together people of all religious, ethnic, and socio-economic backgrounds. There was no religious test for those desiring to involve themselves in the movement—the test was ideological. While Falwell was widely recognized as the primary face and leader of the movement, other significant leaders included D. James Kennedy (Coral Ridge Presbyterian Church), Charles Stanley (First Baptist Church of Atlanta—Southern Baptist), Tim LaHaye (Scott Memorial Baptist Church), Greg Dixon (Indianapolis Baptist Temple—Independent Baptist), and political activists and strategists Paul Weyrich, Ed McAteer, Howard Phillips, Robert Billings, and Richard Viguerie.⁹⁰

Falwell’s associations with non-fundamentalists, regardless of the validity of the cause, was enough to draw the fury of “true fundamentalists.”⁹¹ In June of 1978 the Fundamental Baptist Fellowship passed a resolution calling on all “local Bible-believing churches to reject pseudo-fundamental activities as those of the Jerry Falwell ministries,”

⁹⁰ Falwell, *The Fundamentalist Phenomenon*, 188. Williams, *God’s Own Party*, 172-74.

⁹¹ Falwell was already considered an outsider to fundamentalism by this time. He was more likely to be considered a pseudo-fundamentalist and one of the new evangelicals—derogatory terms from those within the fundamentalist camp. His error was inviting non-fundamental separatists to speak at the college and church. Those considered outside of fundamentalism include Harold Lindsell, Harold Ockenga (denied verbal plenary inspiration of Scripture), and W. A. Criswell. Falwell, *The Fundamentalist Phenomenon*, 160.

recognizing it as part of the new evangelicalism.⁹² On September 20, 1979, fundamentalist church historian, George Dollar wrote,

In this most significant hour, Fundamentalists need the sharpest discernment and witness on Biblical separation. Jerry Falwell has sinned grievously against this and continues to sin . . . in his choice of staff . . . his weak-kneed faculty in his schools, and his invitations to leading lights (or dark beacons) of compromise, Falwell has become the leading TV bishop of Compromise, Inc.⁹³

Bob Jones Jr. accused Falwell of being “the most dangerous man in America today as far as Biblical Christianity is concerned.”⁹⁴ Bob Jones III saw the Moral Majority as “a movement that holds more potential for hastening the church of Antichrist and building the ecumenical church than anything to come down the pike in a long time.”⁹⁵

Falwell ignored the criticisms of the separatists, thanks in large part to the advice of theologian and philosopher, Francis Schaeffer.⁹⁶ He continued to establish relationships with those outside of the fundamentalist movement and even biblical Christianity and moved on his conviction that someone had to take a stand to call America back to God.⁹⁷

The Moral Majority, Inc. was organized around ten basic tenets: (1) belief in the separation of Church and State; (2) pro-life—defending the human and civil rights of unborn babies; (3) pro-traditional family—opposing legislation favoring homosexual and common-law marriages; (4) opposition to the illegal drug traffic in America; (5)

⁹² Falwell, *The Fundamentalist Phenomenon*, 161.

⁹³ David Sproul, *An Open Letter to Jerry Falwell* (Tempe, AZ: Fundamental Baptist Press, 1979), 27-28, quoted in Falwell, *The Fundamentalist Phenomenon*, 160.

⁹⁴ Quoted in Williams, *God's Own Party*, 173.

⁹⁵ Quoted in Williams, *God's Own Party*, 174.

⁹⁶ Schaeffer convinced Falwell that winning the fight against immorality and secular humanism was more important than maintaining rigid standards of separation from religious people in doctrinal error. Williams, *God's Own Party*, 173.

⁹⁷ This call rests on a fundamental belief in the Judeo-Christian heritage of the country, its inherent foundation on biblical values and that it was and can be a godly nation. It stands in paradox to the dispensational view of the decline of society in preparation for the premillennial rapture of the church.

opposition to pornography; (6) support for the State of Israel and Jewish people everywhere; (7) support of a strong national defense as the best deterrent to war; (8) support of equal rights for women—equal pay and opportunities; (9) opposition to the Equal Rights Amendment on the grounds that it was the wrong vehicle to obtain equal rights for women; and (10) state organizations of the Moral Majority to be autonomous and indigenious.⁹⁸

Falwell Sr., having established what the Moral Majority was *for*, was equally clear in what the organization was *not*. He outlined seven negative affirmations as follows: (1) it was not a political party; (2) they did not endorse political candidates—they were committed to principles and issues rather than candidates and parties; (3) they were not attempting to elect “born-again” candidates; (4) it was not a religious organization attempting to control the government; (5) it was not a censorship organization; (6) it was not committed to depriving homosexuals of their civil rights as Americans; and (7) they did not believe that individuals or organizations in disagreement with Moral Majority, Inc. belong to an immoral minority.⁹⁹

Additionally, Falwell Sr. outlined six ways the organization was to contribute to bringing America “back to moral sanity.” First, it was committed to educating millions of Americans on the vital moral issues of the day. Second, it mobilized millions of previously “inactive” Americans through voter registration. Third, it dedicated itself to lobbying Congress to defeat legislation that might further erode constitutionally guaranteed freedoms. Fourth, it informed Americans of the voting records of their representatives so that each person could vote intellectually according to his or her convictions. Fifth, it committed to organizing and training millions of Americans to become moral activists. Sixth, it encouraged and promoted non-public schools in their

⁹⁸ Falwell, *The Fundamentalist Phenomenon*, 189-90.

⁹⁹ Falwell, *The Fundamentalist Phenomenon*, 191-92.

efforts to excel in academics while teaching traditional family and moral values.¹⁰⁰

The Moral Majority, Inc., while in reality not representative of a majority of Americans, was highly influential in both national and local politics from the end of the 1970s through the end of the 1980s.¹⁰¹ The organization registered between two million and four million voters prior to the 1980 presidential election, most voting for Republican candidates. The Reagan wave, supported by the evangelical vote, carried multiple conservative Senatorial and State Representative candidates to victory as well.¹⁰² Falwell expressed hope that the direction of the country had changed as a result of the elections. He was, however, not under the impression that Reagan's election "saved the country."¹⁰³ Though patient with the pace of governmental progress, the organization kept pressure on the Reagan administration throughout the 1980s to address issues related to abortion and the family.

The Moral Majority was never a large player in the area of campaign finance, nor did it attract large numbers of members outside of conservative Baptists. It was most successful in bringing local organization and attention to the issues important to conservative Americans, whether they were evangelical or not.¹⁰⁴ Though he was already well-recognized in evangelical circles for building Thomas Road Baptist Church into one

¹⁰⁰ Falwell, *The Fundamentalist Phenomenon*, 193-94. Regarding the second point, a 1976 Gallup poll found that nearly fifty million Americans, one-third of the population, claimed to be "born again." However, by the late 1970s, 45 percent were not registered to vote, thus negating any influence they might otherwise wield. Williams, *God's Own Party*, 160 and 175.

¹⁰¹ According to Winters, not only did the Moral Majority make a difference in the election, it was recognized within society that they made a difference. Winters, *God's Right Hand*, 158. The Moral Majority, Inc. officially disbanded in 1986 when the name of the organization was changed to the Liberty Federation. Susan Friend Harding, *The Book of Jerry Falwell: Fundamentalist Language and Politics* (Princeton, NJ: Princeton University Press, 2000), 100. The Liberty Federation disbanded in 1989. Michael Sean Winters, *God's Right Hand: How Jerry Falwell Made God a Republican and Baptized the American Right* (New York: Harper One, 2012), 355.

¹⁰² For details regarding the organization's influence in state elections, see Winters, *God's Right Hand*, 128-29.

¹⁰³ Winters, *God's Right Hand*, 159.

¹⁰⁴ Winters, *God's Right Hand*, 127.

of the largest churches in the country and though he had been involved throughout the mid-late 1970s in political issues and drawing America back to God, Falwell garnered a measure of fame or infamy and political influence as the face and voice of the Moral Majority that he would not otherwise have gained. Historians disagree on the depth of influence the organization had on American politics during the decade of the 1980s, but not that it wielded influence and mobilized evangelical voters in ways not seen theretofore. And, it paved the way for additional conservative evangelical political organizations such as Ralph Reed's Christian Coalition.

The period of the late 1970s and forward saw Falwell's public visibility increase dramatically through his regular appearances on talk shows such as *The Phil Donahue Show*, *Nightline*, and *Larry King Live*, in which he debated liberals and generally spoke for politically conservative evangelicals until his death in 2007.¹⁰⁵ His prophetic voice was not without controversy. On multiple occasions he created a stir by attributing national disasters to God's judgement on America for her rebellion. This includes attributing the AIDS epidemic to God's judgement on homosexuals as well as the terrorist attacks on the World Trade Center to God removing His hand of protection from America. He was fearless in attacking the moral decay experienced in the latter half of the twentieth century though the attack was followed with an apology at times.

Falwell's life evidenced a somewhat unique combination of callings. He was a pastor for fifty-one years, educator for forty years, and political activist and conservative evangelical spokesperson for over thirty years. He was an intelligent, hardworking visionary who was committed to reaching the world for Christ, training men and women to live as "Champions for Christ" in whatever vocation to which they were called, and calling America to repent of her moral compromise and decay and return to the Judeo-Christian roots of the founders.

¹⁰⁵ Winters, *God's Right Hand*, 138.

Dwight L. Moody and Jerry Falwell Compared

Dwight L. Moody and Jerry L. Falwell Sr. were born almost a century apart, yet an analysis of their lives reveals striking similarities between the two men. Table 3 presents a concise comparison of Moody and Falwell.

Table 3. Comparisons of aspects of the careers of Dwight L. Moody and Jerry L. Falwell

<i>Similarity/Contrast</i>	<i>Dwight L. Moody</i>	<i>Jerry L. Falwell Sr.</i>
Early Home Life	Father was an alcoholic and debtor who died when Moody was four years old. His mother brought stability to the household.	Father was an alcoholic but successful businessman who died when Falwell was fifteen years old. His mother brought stability to the household.
Spiritual Background	Unitarian as a child and young person to Evangelical Christian. The Unitarian church had little theological impact on the family. Moody admits to not understanding how to use a Bible until he was seventeen. ¹⁰⁶ Arminian, premillennarian, mildly dispensational theology.	Attended church with mother as a child. Stopped attending as a teenager, having no use for religion. Accepted Christ in a fundamentalist evangelical Baptist church. Arminian, premillennarian, solid dispensational theology.
Intelligence/Education	Highly intelligent/3-4 years of formal education.	Highly intelligent/Valedictorian of High School and College/formal education through Bible College degree in theology.
Business Acumen	Successful shoe salesman, strong understanding of business principles.	Entrepreneur from a young age, good mind for business.
Socio-Economic Circumstances	Family was poor growing up due to father's poor money management.	Family was upper middle class due to father's success in business.
Work Ethic	Extremely hard worker, needed 5-6 hours of sleep per night.	Extremely hard worker, needed little sleep at night.
Ministry Foundations	Began as Sunday School worker, established mission school in the Sands district of Chicago, by age 22 was elected president of the Illinois Sunday School Association.	Began teaching Sunday School class of 11-year old boys and transitioned to youth pastor.
Religious Fervor	Zeal for religious work.	Zeal for religious work.

¹⁰⁶ Findlay Jr., *Dwight L. Moody*, 37-39.

Table 3 continued

<i>Similarity/Contrast</i>	<i>Dwight L. Moody</i>	<i>Jerry L. Falwell Sr.</i>
Ministry Ventures	Established church and conducted revival campaigns. Non-separatist in ministry.	Established church and became prophetic voice in American politics. Began ministry as a separatist but transitioned to a non-separatist in the 1970s.
Educational Ventures	Established four schools over the last two decades of his life. Served as President of Moody Bible Institute from its founding in 1886 through his death in 1899.	Established Christian School (K-12), Christian University, Correspondence Institute, Distance Learning Program. Served as Chancellor and President of Liberty University from 1971-1975 and 2004 through his death in 2007.
Fundraising Role	Primary fundraiser for his four educational institutions. Donations from likeminded patrons funded the schools.	Primary fundraiser for all ministry ventures including Liberty University, the Old Time Gospel Hour, and the Moral Majority. Donations from likeminded patrons funded the ventures.
Family Life	Wife spoke wisdom into decisions and quietly, yet effectively aided her husband. He cared deeply for family and spent time with children as much as possible.	Wife spoke wisdom into decisions and quietly, yet effectively aided her husband. He cared deeply for family. Prioritized family events over other obligations.
Ministry Support	Emma Dryer was instrumental in the founding of Moody Bible Institute, giving vision to the Bible training work in Chicago for thirteen years before the Chicago Evangelization Society was formed. ¹⁰⁷	Elmer L. Towns helped establish and run Liberty University in its early years. He helped form the vision for what a Christian college should be, developed the early catalogs, hired faculty, and established the initial curriculum.
Attitude Toward Music	Viewed it as a powerful tool for evangelization.	Viewed it as one of two languages that spoke to and influenced young people. The other language was sports.

Moody and Falwell were similar in many ways. They were fully committed to their callings, worked tirelessly to see their ministry endeavors succeed, were assisted by strategic individuals throughout their ministries, were well-known personalities in their

¹⁰⁷ Getz, "A History of Moody Bible Institute," 27-33.

time, and were both ministers and educators. Both enjoyed the love and support of their wives and children. And, both left home, Moody for Boston and Chicago and Falwell for college in Springfield, Missouri, only to return to live and establish educational institutions. Finally, they both left spiritual legacies that outlived them. It may be argued that the impact of Falwell's educational endeavors, particularly Liberty University, will be his greatest and longest lasting legacy.

A Dream and Its Implementation

On a Wednesday night in early January 1971, Falwell Sr. informed the congregation at TRBC that God had given him a vision to start a Christian college. Its mission would be to prepare young men and women to go into all walks of life and change the world for God. While admitting that there were many good Christian colleges already in existence, Falwell believed that this college would have an advantage through the proposed "action-oriented curriculum." Practical training would occur under the auspices of the church.¹⁰⁸ It would be a ministry arm of TRBC and would serve the evangelical community.

Subsequent to Falwell's announcement, on the last Saturday of January 1971, Elmer L. Towns, co-founder of Liberty University, made a late-night phone call to Falwell from his guest-speaker accommodations in Canton, Ohio, where he had spoken earlier in the evening. The two men forged a relationship in the late 1960s when Towns' research into the size and growth of Sunday Schools in America revealed that TRBC was the ninth largest Sunday School in America.¹⁰⁹ Towns recalls that while Falwell was the

¹⁰⁸ Gerald Strober and Ruth Tomczak, *Jerry Falwell: Aflame for God* (Nashville: Thomas Nelson Publishers, 1979), 43-44.

¹⁰⁹ Towns wrote *The Ten Largest Sunday Schools and What Makes Them Grow*, in which he researched the largest Sunday Schools in America. He was surprised to learn that one of the largest was in a small city in central Virginia and was pastored by a young, inexperienced man named Jerry Falwell. Elmer L. Towns, interview by Lowell Walters and Cline Hall for the Liberty University Oral History Project, Lynchburg, VA, July 13, 2010.

youngest and most inexperienced of the ten pastors interviewed for his study, he was the most powerful with respect to conversions.¹¹⁰ It was this vision, leadership and commitment to evangelism evidenced by Falwell that drew Towns to him.

The discussion focused on Falwell's vision for establishing a college whose purpose was to train ministers for the local church. The result was an agreement to co-found Liberty University (originally Lynchburg Baptist College) as a ministry of Falwell's Thomas Road Baptist Church.

During the initial conversation, Towns, an educator and writer, shared his three-pronged philosophy of education specific to Christian colleges. First, he argued a Christian college should be like a three-legged stool. It should demonstrate academic excellence; be sharp, streamlined and up to date; and be associated with a local church. Towns linked these characteristics with relevant colleges of the period. (1) Regarding academic excellence, it should be established as a liberal arts institution, like Wheaton, but without moral compromise. (2) Regarding the organization, it should be up to date like Bob Jones University, but without the legalism. (3) Regarding practical training, it should be associated with a local church like Baptist Bible College (BBC) in Springfield, Missouri, but more culturally relevant.¹¹¹

Second, according to Towns, "A Christian college is the extension of a local church at the collegiate level. Everything a local church does to carry out its purpose, its passion, to complete the great commission, a Christian college must do at the collegiate level."¹¹² This philosophical perspective aligned closely with Falwell's vision for the institution. As a ministry arm of TRBC, the church would serve as a practical training

¹¹⁰ Towns, Oral History Project, Part 1.

¹¹¹ Towns does not use the term "culturally relevant" but indicates that it should not be culturally challenged. His view of Baptist Bible College in Springfield, Missouri, at the time was that it was a college that was more "hillbilly." Towns, Oral History Project, Part 1.

¹¹² Towns, interview by author, Lynchburg, VA, October 22, 2018.

ground for students. Fulfilling the great commission was at the heart of both the church's and college's mission and became one of the guiding principles for how curriculum was to be developed. Towns refers to his thesis as the "Magic of Liberty."¹¹³

Third, Towns held that Falwell should be the founding president. Towns asserted that "giants build giants and midgets build midgets . . . and Jerry . . . you're a giant." Falwell Sr. reluctantly agreed to become the first president of the college. He served in that capacity from 1971-1975.

By March 1971, it had been determined that LU would officially open in September. Though some, including Towns, doubted whether more than a handful of students would matriculate in the fall, through innovative recruiting—each student was given a free trip to Israel—154¹¹⁴ students arrived in Lynchburg in early September.¹¹⁵ The first classes were held on September 13, 1971.

Liberty University: Another Ministry of Thomas Road Baptist Church

At the time of the college's founding the external ministries of TRBC included *The Old Time Gospel Hour*, its radio and television ministry; Treasure Island, a summer youth camp for boys and girls located in the middle of the James River; Elim Home for Alcoholics; and Lynchburg Christian Schools, a K-12 Christian school located adjacent to the church complex.¹¹⁶ The college extended the educational arm of the church to the

¹¹³ Towns, interview.

¹¹⁴ Enrollment numbers for the fall 1971 semester range from 110 (Strober/Tomczak) to 241 full-time and part-time students (State Council of Higher Education Evaluation Committee Report, 1973), to 154. Current documents and aural transmission of information indicate 154 students matriculated in September 1971.

¹¹⁵ Towns tells the story of approaching the co-pastor of TRBC, Reverend Jim Moon, about his concerns regarding enrollment. Moon replies, "Well, what did Jerry say?" Jerry said one hundred students would attend. "Elmer, if Jerry says we're going to have a hundred, we're going to have a hundred . . . you're not dealing with the average pastor. God listens to Jerry and does what Jerry asks." Towns, Oral History Project, Part 1.

¹¹⁶ Lynchburg Baptist College (LBC) Catalog, 1971-1972, 3.

post-secondary level. The 1971-1972 catalog describes Lynchburg Baptist College as:

1. Uniquely a college of evangelism. The college, located in Thomas Road Baptist Church feels that the primary focus of God's work in the world is in the local church, and that the primary purpose of the local church is evangelism. Therefore, Lynchburg Baptist College has as its ultimate aim the equipping of young people for evangelistic ministry in the local church.
2. The educational arm of the church. Lynchburg Baptist College is committed to Christian ministry in and for the local church. The educational, social and practical activities of the college will be centered in the Thomas Road Baptist Church.
3. Distinctively a college of the Bible, offering a broad scope in Bible and related subjects. Its aim is to give students a thorough knowledge in Biblical [sic] truth and to prepare him for any form of Christian activity.
4. Established under the auspices of Lynchburg Christian Schools which is incorporated in the state of Virginia.
5. Located in the city of Lynchburg, Virginia, 53,000 population, in the Blue Ridge Mountains of Virginia. Students are given contact with every area of the city through evangelistic outreach and fellowship with Christians who come from all parts of the metropolitan area to the Thomas Road Baptist Church.
6. A faith institution, depending on God to provide students for Christian service, to provide spiritual power for a growing outreach and to provide finances for the continuation of the ministry.¹¹⁷

The college was birthed by TRBC with the intention that the church would be the primary training ground for students. Students received formal instruction in the classroom and informal instruction through practical ministry experience in the church.¹¹⁸ The founders outlined seven overarching objectives designed to “give guidance to classroom instruction, practical Christian service of students, meaningful Christian activities and a document to publish as to the rationale of the existence of the Lynchburg Baptist College.”¹¹⁹

¹¹⁷ LBC Catalog, 1971-1972, 6.

¹¹⁸ Michael Anthony discusses three formats of learning and, therefore, education. They are formal, which is intentional and structured, nonformal, which is intentional but not necessarily institutionalized, and socialization or informal, which is how one learns through social and cultural interaction. James R. Estep Jr., Michael Anthony, and Gregg R. Allison, *A Theology for Christian Education* (Nashville: B & H Academic, 2008), 16-17.

¹¹⁹ LBC Catalog, 1971-1972, 7.

First, the college exists to “train students for local church service both within this country and the foreign field so that each graduate has a love for the local church, knowledge of God’s plan to work through the local church and skills that would equip him in good churchmanship.”¹²⁰ It is local church and missions focused. Second, it exists to “prepare students for both personal and group evangelism, communicating to students a desire to win others to Christ, knowledge necessary for evangelism and the skills needed to reach the lost.”¹²¹ It is committed to evangelizing the lost. Third, it exists to “equip the student for a life time of profitable and practical Bible study by supplying him with necessary educational tools: a thorough systematic Bible knowledge, principles of Bible interpretation, a love for the Word of God, and a disciplined life to continue in the study of the Word of God.”¹²² It is Word-centered. Fourth, it exists to “cultivate the life of the student into a mature man of God: spiritually, scholastically, socially, and physically so that he will be a well balanced Christian, equipped to win the lost to Christ and to lead Christians into maturity.”¹²³ It is focused on growth and discipleship in all areas of life. Fifth, it exists to “inspire in students a standard of excellence in all things, that they will seek excellence in every area of life: academic, social, physical, personal Christian living and active Christian service.”¹²⁴ It is committed to encouraging students to approach life with a desire to excel in all activities. Sixth, it exists to “lead students into a life of complete devotion to the Person of the Lord Jesus Christ, as well as a life of complete dependence upon the indwelling of the Holy Spirit for strength, direction and growth.”¹²⁵

¹²⁰ LBC Catalog, 1971-1972, 7.

¹²¹ LBC Catalog, 7.

¹²² LBC Catalog, 7.

¹²³ LBC Catalog, 1971-1972, 8.

¹²⁴ LBC Catalog, 8.

¹²⁵ LBC Catalog, 8.

It is committed to promoting worship as a lifestyle. Seventh, it exists to “develop the ability of the student to better communicate the message of God through his personal speech and life, as well as the many new techniques of modern media and communication.”¹²⁶ It encourages students to be a strong witness to the world. Though the founders could not have foreseen the technological advances of the past forty-seven years, they understood that communicating well through all available means was important for students.

The doctrinal position of the college mirrored that of the church including the verbal inspiration and authority of the Scriptures, a Trinitarian view of God, the deity and virgin birth of Jesus Christ, salvation by grace alone, that men are justified by faith alone and accounted righteous only through the merit of Jesus Christ, that there will be a visible, personal and premillennial return of Jesus Christ, and that there is everlasting and conscious blessedness for the saved and everlasting and conscious punishment for the lost.¹²⁷ The doctrinal position today is essentially unchanged, though much expanded in its current iteration.¹²⁸

Historical Overview

Liberty University was established in 1971 as Lynchburg Baptist College. Its roots were in the fundamental separatist educational system that experienced substantial growth from the 1920s to the 1960s. It distanced itself from those roots in significant ways in its first decade of existence as Falwell Sr. embraced and associated with many people of faith who did not hold to the strict positions of those in the fundamentalist camp. The movement away from the fundamentalist Bible college educational model the

¹²⁶ LBC Catalog, 1971-1972, 8.

¹²⁷ LBC Catalog, inside front cover.

¹²⁸ Liberty University, “About Liberty/Doctrinal Statement,” accessed October 27, 2018, <https://www.liberty.edu/aboutliberty/index.cfm?PID=6907>.

school was founded upon is perhaps best seen in the development and redevelopment of the administrative structure and, more clearly, the purpose statement and aims over time.

The purpose as stated in the 1971-1972 catalog reflects the goals of a Bible college though the academic administrative structure suggests a hybrid approach to education. The original purpose statement clearly indicates that the aims of the college were specifically toward training workers for local church ministry—see table 4 below. Two academic departments were established outside of religion that serviced students pursuing the BS in History or BS in Christian Workers/Education. They were the Department of History and the Department of Education. The academic structure was revised in 1972 in nomenclature and the number of units. Departments were changed to Divisions and five additional academic divisions were formed prior to the 1972-1973 year with the seventh added during the year. The seven established divisions by the end of 1972-1973 were Religion, Communications, Education and Psychology, Music, Natural Science, Social Sciences, and Television Radio, and Film.

The shift to a Christian liberal arts institution was basically complete by 1973 with the first revision of the purpose statement—see table 4 below. Research suggests that the purpose statement was revised due to both the desire on the part of the college to receive permission to grant degrees from the state of Virginia and the groundswell of support from administrators to secure regional accreditation.¹²⁹ The move from a Bible college model of education to a Christian liberal arts model did not immediately impact the mission of Liberty though it set the trajectory of the institution for the remainder of its relatively brief history. In many ways and for a number of years, the college continued to function in both the Bible college and Christian liberal arts college models.¹³⁰

¹²⁹ Administrators supporting regional accreditation include Falwell Sr., Towns, and Academic Dean J. Gordon Henry. See Towns and Henry Library Oral History Project interviews.

¹³⁰ Liberty required attendance at church education conferences throughout the 1970s and 1980s as well as church attendance at TRBC through the end of the 1980s. It required students to perform Christian service through TRBC, attend three chapel services per week, attend contemporary Christianity

Both purpose statements are followed in their respective catalogs by educational objectives designed to fulfil the aims of the college. Table 4 presents the purpose statements as articulated in the 1971 and 1973 catalogs. The objectives in 1971 center around personal discipleship and the local church by emphasizing the development of the student and his or her commitment to local church service both in America and on the foreign field, evangelism, Scripture, spiritual maturity in Christ, excellence in all areas of life, and devotion to Christ through the indwelling of the Holy Spirit. In 1973, both the purpose statement and list of objectives emphasized academic pursuits outside of spiritual distinctives as a major aim of the college.¹³¹

Table 4. Purpose statement comparison: 1971 and 1973

<i>Purpose Statement: 1971</i>	<i>Purpose Statement: 1973</i>
The Lynchburg Baptist College exists to train workers for local church ministry both in the United States and on the foreign mission field. The college is reflective of a movement by God in the latter part of the twentieth century. America is witnessing the decay of the institutional church, a decline of its membership because of liberalism, a turning away from the Scriptures and a substitution of social action for Christian ministry. At the same time, God is raising up a movement to carry forward His work of building local churches. This movement is centered in a return to Biblical fundamentals, a desire to reflect Godly Christian living, a purpose to reach the whole world through aggressive New Testament church evangelism, and a sense that the signs of the time point to the imminent return of Jesus Christ to the earth.	The purpose of the Lynchburg Baptist College is to provide higher education within the context of Christian values with emphasis on high academic standards, practical application, and spiritual development.

seminars, and participate in evangelism drives each fall and spring.

¹³¹ Falwell Sr. was opposed to the use of the term “liberal arts” for the first year of the college’s existence. According to Towns, Falwell had warmed to the idea by 1972 after coming to an understanding that the term did not indicate liberal in the political sense of the word. Towns, Oral History Project, Part 1.

Intellectual and cultural objectives not addressed in the original statement include the following: (1) understanding God’s revelation through creation, history, social processes, and the rational ability of man; (2) developing a disciplined approach to life and scholarship resulting in a greater capacity for intellectual and rational behavior; (3) developing critical thinking skills and intellectual curiosity; (4) providing a” deep understanding of the American democratic tradition;” (5) developing a sensitivity to the needs of others in preparation to make a contribution to human welfare; (6) communicating well through the English language, both written and oral; and (7) building a positive self-concept that is manifested in “a healthy integration of mental, physical, and psychological well-being.”¹³²

From 1973-1986 the statement of purpose and aims included a “Unifying Principle” by which the college “endeavored to articulate a vigorous witness to the Christian faith . . . around which one can relate to life.”¹³³ Curricular and co-curricular activities were designed to fulfill six aims in the interest of students as follows:

1. Motivate the student to a life of service to God and man, and to view his chosen vocation as a sacred trust within the Christian stewardship of time, ability and material assets.
2. Guide the student to an understanding of his responsibility as a Christian to participate in worldwide evangelical witness.
3. Aid the student in developing spiritual maturity in keeping with Biblical truth as set forth in the Statement of Faith of the College.
4. Prepare the student to assume effectively his role as a Christian in all of life’s situation.
5. Lead students into a life of complete devotion to the Person of the Lord Jesus Christ, as well as into a life of complete dependence upon the Holy Spirit for strength, direction and growth.
6. Develop the ability of the student to communicate better the message of God through his personal speech and life, as well as through the modern media of

¹³² LBC Catalog, 1973-1974, 14-15.

¹³³ LBC Catalog, 1973-1974, 15.

communication.¹³⁴

The institutional purpose was revised again in preparation for the 1986 SACS reaffirmation and as part of the transition from college to university status. The new statement focused on LU's responsibility to provide programs of instruction, research, and public service so that it could be an "instrument of renewal and development for the Christian and world communities."¹³⁵ It acknowledged the needs of students to develop skills and learning habits that allowed them to educate themselves over a lifetime. The institution articulated the goal of providing principles for spiritual, intellectual, emotional, and cultural growth based on the foundation of the historic Christian faith through helping students to:

1. Develop a Christian world view, enabling them to bring honor to the Lord Jesus Christ and to recognize God by studying His revelation through Scripture, nature, and history.
2. Communicate the views and values of the fundamental Christian faith to the world.
3. Develop skills that facilitate intellectual inquiry, creativity, and critical thinking.
4. Establish a disciplined life, manifested in a healthy integration of mental, physical, moral, and psychological well-being.
5. Understand the American democratic process, the free enterprise system, and their roles in maintaining the strength and viability of these traditions.
6. Acquire a sensitivity to the needs of society, thus preparing them to be mature, informed, and effective Christian leaders in a complex world and motivating them to serve God and mankind.¹³⁶

In 1991, the statement was revised yet again. The new statement articulated the institution's purpose under three categories: Philosophy of Education, Mission, and Aims. The philosophy built on previous statements by placing LU in the tradition of evangelical institutions of higher education and relating God and the individual to the process of

¹³⁴ LBC Catalog, 1973-1974, 15.

¹³⁵ LU Catalog, 1986-1987, 7.

¹³⁶ LU Catalog, 7.

education.¹³⁷ The mission reaffirmed the goal of education at Liberty as transmitting and expanding knowledge while giving opportunities for research and service. Of greater significance was the recognition that the mission was carried out for both resident and external studies students. It recognized that external studies students might not agree with LU's purpose but that they would receive a comparable academic experience without the socio-religious structure of the residence community.¹³⁸ Eleven aims of the institution were articulated which served to undergird the philosophy of education and mission. The aims are wide-ranging and include those associated with a Christian worldview, intellectual and cultural pursuits, and preparing students to make a difference in society.¹³⁹

In 1993, LU removed from its course catalog the first aim as articulated in 1991. The context for the revision was the desire on the part of the institution to demonstrate to the State of Virginia Council of Higher Education¹⁴⁰ that it (LU) was primarily an educational institution and not principally engaged in religious training or theological education.¹⁴¹ The aim that was removed states that the university will “Offer [students] a reasoned Christian world view developed within the context of the fundamental principles of the Christian faith as revealed in the Scriptures. This includes the basic biblical and theological knowledge which enhances their understanding of God,

¹³⁷ LU Catalog, 1991-1993, 7.

¹³⁸ LU Catalog, 1991-1993, 7. The statement was refined in 1998 to remove “socio-religious” thus indicating comparable studies between resident and external degree students but without the structure for external students. This coincided with the hiring of John M. Borek to serve as President. LU catalog, 1998-1999, 5.

¹³⁹ LU Catalog, 1991-1993, 7.

¹⁴⁰ While Virginia is technically a Commonwealth, documents consulted for this study from both officially designated agencies within Virginia and university produced sources refer to it as a state.

¹⁴¹ The University was denied access to Virginia Tuition Assistance Grant (VTAG) funds when the State Supreme Court ruled in 1990 that LU was sectarian. Multiple changes were made to indicate that the primary purpose of the institution was educational and that any religious aspects were incidental to this purpose. A full description of the changes including sources is located in the section on finances.

His creation, and His will.”

The philosophy of education, mission, and aims remained essentially unchanged through 2010 when the Board of Trustees approved a final revision to the mission and aims—now mission and purpose. The major thrust of the statement recalls the vision of Falwell Sr. for developing Christ-centered students with the “values, knowledge, and skills essential to impact the world.”¹⁴² This was to be accomplished through both the residential and online programs where graduates would “make important contributions to their workplaces and communities, follow their chosen vocations as callings to glorify God, and fulfill the Great Commission.”¹⁴³

Regional Accreditation

The administration of Lynchburg Baptist College began the process of seeking regional accreditation through SACS shortly after the founding of the institution. The first site visit by the SACS Candidacy Visiting Committee occurred February 27 through March 2, 1977. Prior to the visit, Lynchburg Baptist College, now Liberty Baptist College¹⁴⁴ was granted provisional approval to confer the Bachelor of Science degree by the Virginia Council on Higher Education. This occurred only weeks before the inaugural class was set to graduate.¹⁴⁵ Permanent approval to confer degrees would not be granted until regional accreditation was accomplished.

The initial SACS visiting committee was complimentary of the efforts made to relate curricular offerings to the purpose of the institution, particularly in regard to

¹⁴² LU Catalog, 2011-2012, 6.

¹⁴³ LU Catalog, 6.

¹⁴⁴ Lynchburg Baptist College officially changed its name to Liberty Baptist College effective July 4, 1975. The change was confirmed by the Commonwealth of Virginia on October 30, 1975. Correspondence from O. G. Clementson to A. Pierre Guillermin, October 30, 1975.

¹⁴⁵ The institution’s first commencement was held on May 22, 1974. Provisional approval to confer baccalaureate degrees was granted to Lynchburg Baptist College on April 2, 1974. Progress Report, State Council on Higher Education, April 1974.

“practical applications in the educational process and to spiritual development.”¹⁴⁶ However, the report was extremely critical of the institution’s commitment to high academic standards. Issues cited include (1) a proliferation of courses that were methodological or practical in nature to the neglect of content-oriented courses—this being in conflict with the best standards of a liberal arts education; (2) inadequate resources available to support degrees in certain fields; (3) inadequate facilities; and (4) the qualifications of the faculty within several degrees were insufficient to meet the needs of the curriculum nor did they meet minimal accrediting standards.¹⁴⁷ The most serious issue articulated by the committee was the lack of qualified faculty at the institution. As of the time of the visit, thirteen faculty were teaching with a bachelor’s degree or less across the institution.

The committee recommended using the term “educating” instead of “training” when articulating the purpose of the college. The rationale for the revision in nomenclature related to the idea that “training is generally reserved for vocational skills and related areas” as opposed to “educating” which connotes more scholarly endeavors.¹⁴⁸

In a follow-up visit in 1979, the Candidacy Visiting Committee articulated an awareness that the college was unique in its emphases due to its connection to Thomas Road Baptist Church.¹⁴⁹ However, they were clear that the special emphases should not supersede the academic emphases.¹⁵⁰ The earlier committee (1977) also recognized that

¹⁴⁶ Report of the Candidacy Visiting Committee, Southern Association of Colleges and Schools to Liberty Baptist College, Lynchburg, VA, February 27-March 2, 1977, 10.

¹⁴⁷ Report of the Candidacy Visiting Committee, 1977, 11-13.

¹⁴⁸ J. Gordon Henry, Consultant’s Report, November 7-8, 1978, 2.

¹⁴⁹ In 1977 the committee stated, “While almost all of the Baptist colleges and universities in the Southern Association are owned by or affiliated with the Baptist state conventions of the various states in which they are located, Liberty Baptist College is different in that it is associated with a single Baptist Church. It is part of the ministries of the Thomas Road Baptist Church.” Report of the Candidacy Visiting Committee, 1977, 1.

¹⁵⁰ Report of the Candidacy Visiting Committee, Southern Association of Colleges and

LBC took care to employ faculty members whose personal beliefs and lifestyles aligned with the spiritual beliefs espoused institutionally, a practice that is not surprising due to the hiring priorities of the early administration.

Elmer Towns was the administrator primarily responsible for securing faculty in the first several years of the institution due to his role as academic dean. Towns relates how previous research informed his philosophy of hiring as follows:

I did enough study to understand that for the first 300 to 400 years, there was no concept of academic training for ministers. They were trained in local churches by scholarly people in local churches to work in local churches. The idea of university training came later. Jerry [Dr. Falwell] bought into that thesis. Now, let's talk about hiring . . . when I hired someone [the] criteria was, number one, their involvement in a local church. Criteria number two, and it was secondary . . . do you have academic qualifications? That has not communicated down through the years because I couldn't do all the hiring. We hired people who were good in local churches.¹⁵¹

The priority in hiring was centered around bringing in faculty who had a strong local church ministry background. Academic credentials were secondary until SACS shared their “grave concerns” regarding the professional competency of the faculty. Ron Hawkins, former Dean of the College of Arts and Sciences and former Provost of the University, offered a unique perspective on the balancing act of hiring people with a fire and passion for the Lord versus those who evidenced academic acumen. Though the two are not mutually exclusive, Hawkins describes the difficulty as follows:

I think that in the early days of the university, there was always the danger that in hiring people who had the degrees to get accreditation, we would be moving more toward the knowledge side than the fire side and I think this has always been a dance for us. Liberty has always been about knowing and being and doing. Knowing was the easy part . . . the being part is about being like Christ. Beyond that, we are about doing. We always say performance, getting out there and serving in the name of Christ, serving people and doing things. We tie action to the curriculum. The action had to come down to: How is this going to impact the lives of people to make decisions for Jesus Christ and how is it going to impact them to grow?¹⁵²

Schools to Liberty Baptist College, Lynchburg, VA, April 16-19, 1979, 26.

¹⁵¹ Towns, interview.

¹⁵² Ron E. Hawkins, interview by author, Lynchburg, VA, October 19, 2018.

Within the framework of an action-oriented curriculum, early administrators were tasked with attracting faculty who were effective in relating coursework to practical ministry while having the necessary academic credentials to satisfy SACS.

Additional recommendations in 1979 were that (1) the institution provide greater evidence of the faculty in the academic administration of the college; (2) emphasis in faculty research to focus on curriculum development; (3) necessity of division chairmen to meet the established criteria for the rank of professor; (4) academic programs should be settled and stabilized for a period of time; (5) adequate facilities to be provided for drama, music, TV, radio, and film; (6) steps to be taken by the administration and faculty to improve the climate of academic freedom and professional security; (7) tenure provided for faculty; and (8) faculty to become more attentive in counseling students in regard to academic needs. Fifty-two recommendations were made in all.¹⁵³ Additionally, the committee expressed concern regarding the complete financial dependence of Liberty on the *Old Time Gospel Hour, Inc.*

Liberty updated policies, upgraded facilities, reorganized the administrative structure, particularly relating to the close oversight by TRBC and OTGH board members with the university, and addressed the concerns of the Commission on Colleges throughout the period of the 1970s. Based on the substantial work performed by administrators, the difficult task of securing full accreditation was obtained on December 17, 1980. Four ten-year reaccreditation cycles have passed since LU was first accredited, taking place in 1986, 1996, 2006, and 2016. The university has never had its accreditation revoked though it has been placed on probation twice and warning once.¹⁵⁴ The 2016

¹⁵³ Report of the Candidacy Visiting Committee, Southern Association of Colleges and Schools to Liberty Baptist College, Lynchburg, VA, April 16-19, 1979, 2-32.

¹⁵⁴ Liberty was placed on probation in June of 1990 pending a review of LUSLLL (external degree program). It was returned to fully accredited status in December 1991. It was placed on probation again in 1993 over concerns related to financial resources. When the concerns were not fully addressed, the institution was placed on warning status in 1994. Liberty took the appropriate actions to assuage the concerns expressed by SACS and was returned to fully accredited status in 1995. Special Report to the

accreditation review resulted in zero sanctions for the institution.¹⁵⁵

One primary concern expressed over multiple affirmation cycles was the authority of Falwell Sr. with respect to day-to-day operations. This concern was expressed in the initial report from the visiting committee in 1977 and reiterated through at least the late 1990s, being addressed again in the 1996 report of the visiting committee. They stated that “. . . it is clear . . . that the Chancellor is the dominant personality in all affairs of the University. . . . It could be argued that while a President is in place and is designated chief executive officer, the Chancellor may exercise considerable executive authority.”¹⁵⁶ This issue was addressed to a degree by the time of the 2006 reaffirmation as Falwell Sr. assumed the role of Chancellor and President upon John M. Borek’s resignation in 2004.

A second concern, as expressed in the 1996 report of the reaffirmation committee was the comparability between residential and external degree programs.¹⁵⁷ Documentation was not located regarding the manner in which LU addressed this concern. However, it may be reasonably assumed that the issue of comparability was resolved since all programs received reaffirmation in both 2006 and 2016.¹⁵⁸

Leadership Changes, 1971-2018

For much of its history, the academic leadership structure was quite stable though not necessarily functionally healthy. Falwell Sr. was both Chancellor and

Reaffirmation Committee, vol. 1 of 10, September 10, 1997, 2-3.

¹⁵⁵ Liberty University News Service, “Liberty University Accreditation Reaffirmed for Next Ten Years,” accessed June 16, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=216500>.

¹⁵⁶ Report of the SACS Reaffirmation Committee, February 4-7, 1996, 19.

¹⁵⁷ SACS Reaffirmation Committee, 1996, 43.

¹⁵⁸ Significant efforts were undertaken in the summer of 2016 to revise general education requirements so that degrees of the same name but disseminated both residentially and online were comparable. This was done in anticipation of the 2016 reaffirmation. Meeting of the Faculty Curriculum Council, July 13, 2016 attended by the author.

President of the university for the first four years of its existence, from 1971-1975. Though he stepped down from the office of president in early 1975 when A. Pierre Guillermin was promoted to that position, and though the defined role of Chancellor as set forth by the University's Board of Trustees¹⁵⁹ would not include the day-to-day operations of the institution, it was no secret who exercised primary administrative authority—Falwell Sr.¹⁶⁰

Falwell's authority notwithstanding, Guillermin guided the college through the process of securing regional accreditation through SACS with substantial help from J. Gordan Henry, Academic Dean and Vice President of Academic Affairs from 1972-1981. Guillermin also supervised two reaccreditation studies in 1986 and 1996 while navigating the financial crisis faced by Liberty between 1989 and 1997. In 1985, the distance learning program was birthed—Liberty University School of Lifelong Learning (LUSLLL)—now known as Liberty University Online (LUO). Guillermin resigned in 1997 when John M. Borek was hired to guide the school through the difficult financial issues it was facing at the time that resulted in the institution being placed on probation and then warning by SACS.¹⁶¹

Upon Borek's resignation in 2004, Falwell Sr. once again assumed the role of President in addition to his role as Chancellor. The mantle of leadership fell to his son, Jerry Falwell Jr. when the elder Falwell died on May 15, 2007. Falwell Jr., a businessman at heart, has guided LU to unprecedented enrollment and financial success. From 2007 to

¹⁵⁹ The initial SACS report (February 27-March 2, 1977) articulates discussion of LU's by-laws including the role of Chancellor and President. The Chancellor "provides vision and leadership to the Board and to the College." The President "shall be the chief executive officer and shall be vested with all the duties and responsibilities belonging to such office." The report recognized the confusion among faculty and staff as to the chain of command. Many bypassed the President and took concerns directly to the Chancellor. Report of the Candidacy Visiting Committee, 1977, 5-6.

¹⁶⁰ Towns, Oral History Project, Part 1.

¹⁶¹ Falwell Jr. worked closely with Borek to address the financial issues raised by SACS and return Liberty to fully accredited status. Ron Brown, "The Liberty Miracle," *Liberty Journal* no. 1 (2011): 11, https://issuu.com/libertyuniversity/docs/lj_issue1_2011/1?e=4413175/6086022.

2018 Falwell Jr. oversaw the elimination of debt, the growth of Liberty to over 100,000 students including more than 16,000 residential students and approaching or exceeding 100,000 online students depending on semester and term,¹⁶² recognition by Carnegie as a “doctoral University” with a research designation,¹⁶³ and almost a billion-dollar campus transformation project.¹⁶⁴

Other significant leaders throughout the college’s history that are relevant to this study include Elmer Towns, co-founder, academic dean, and dean of the School of Religion and the Liberty Baptist Theological Seminary, and Ron Hawkins, longtime professor, dean of the College of Arts and Sciences, Vice-Provost, and Provost.

Towns was largely responsible for establishing the academic policies and programs in 1971 along with hiring the majority of the faculty in the first two years of the college’s existence.¹⁶⁵ He left in 1973 to pursue his writing and editing, returning in 1977 to teach, write, and administrate—responsibilities he fulfilled through 2013. He continues writing books, over 170 in all, and is regularly seen on campus and at TRBC.¹⁶⁶

Hawkins provided the initial administrative vision and support for an undergraduate degree in worship studies upon returning to the institution in 2000. Additionally, he provided the necessary administrative protection as Vice Provost and Provost from those unsupportive of the worship program thus enabling the department to

¹⁶² Online enrollment numbers vary from year to year. Liberty University News Service articles report over 70,000 students in 2012, 90,000 in 2013 and nearly 95,000 in 2015, accessed June 15, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=54261>; <https://www.liberty.edu/news/index.cfm?PID=18495&MID=94203>; <https://www.liberty.edu/journal/article/keeping-online-education-in-line-with-students-needs/>.

¹⁶³ Emily Heady, “Ramping Up Research,” *Liberty Journal* (Online), May 31, 2016, (no pages numbers), accessed June 15, 2019, <https://www.liberty.edu/journal/article/ramping-up-research/>.

¹⁶⁴ Liberty University News Service, “Liberty Athletics benefits from billion-dollar campus transformation project,” accessed June 15, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=225739>.

¹⁶⁵ Towns, Oral History Project, Part 1.

¹⁶⁶ Liberty University News Service, “Chancellor Falwell announces Towns will step down for sabbatical,” accessed June 15, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=97080>.

flourish.

Institutional Growth, 1971-2018¹⁶⁷

Liberty University experienced tremendous growth throughout its history. One hundred and fifty-four students began classes on September 13, 1971. In the fall of 1973 Liberty enrolled over 1,000 for the first time. That number doubled to over 2,200 students by the fall of 1978. The number doubled again to over 4,500 in 1984. By 1986, combined enrollment of the residential and distance learning programs numbered over 7,100 making it the largest private university in the state of Virginia.¹⁶⁸

Overall growth continued throughout the 1990s and into the early 2000s. However, the growth is mostly attributed to the distance learning program. Residential enrollment hovered between approximately 5,900 in 1995 and 7,000 in 2003.

Falwell Sr. resumed his role as President in 2004 at which time enrollment in both the residential and distance learning programs increased dramatically. Residential enrollment in 2004 stood at 8,058. By the fall of 2007, the semester after the death of Falwell Sr., residential enrollment was just over 16,000.¹⁶⁹ In 2010, with almost 12,000 residential students and over 45,000 distance learning students, Liberty experienced the fulfillment of Falwell Sr.'s dream of building a university with an enrollment of 50,000.¹⁷⁰ On May 7, 2013 the institution reached 100,000 students for the first time.¹⁷¹

¹⁶⁷ Unless stipulated, all enrollment numbers taken from reports submitted to either SACS, TRACS, or both.

¹⁶⁸ This number includes 5930 residential students and 1200 distance learning students. Elaine Lucadano, "LU ranked largest school," *Liberty Champion*, February 2, 1986, 3.

¹⁶⁹ In 2008, for the first time LU capped residential enrollment at 11,300. In 2009, the cap was raised to 11,500. Liberty continued to raise the cap each year until reaching its goal of 16,000 residential students. Liberty University News Service, "LU closes out enrollment for first time in school history," accessed June 16, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=6143>. Liberty University News Service, "Leaders agree to cut off enrollment again this fall," accessed June 16, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=8811>.

¹⁷⁰ Liberty University News Service, "Dr. Falwell's enrollment vision fulfilled: 50,000 students," accessed June 16, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=15663>.

¹⁷¹ Liberty University News Service, "Liberty University hits 100,000 enrolled, ranks among

According to the University's website, combined enrollment continues to top 100,000.¹⁷²

Finances, 1971-2018

The financial health of Liberty University throughout its first two decades of existence depended considerably on the generous donations of ministry partners, primarily through giving to the *Old Time Gospel Hour, Inc.* However, financial difficulties plagued the fledgling college throughout much of this time. Lack of giving was not generally the problem but, rather, it was the borrowing of money through bond issues that led to many sleepless nights for Falwell and the administration. Two separate times the college's existence was threatened due to debt incurred to build facilities to accommodate the rapidly growing student body.

In 1973 the US Securities and Exchange Commission (SEC) brought charges against Falwell Sr. and TRBC, alleging "fraud and deceit" for not securing prior government approval to sell bonds. On August 9, 1973 the case went to trial—the SEC lost the case and both the church and the college were spared. However, the church was only given three years to pay off the bonds. Students matriculating during this time knew the real possibility that Liberty would have to close if the debt could not be paid. Students already living in somewhat austere conditions sold guitars, stereos, and held rallies to help pay off the bonds. The debt was paid off in three years.¹⁷³

In 1977, Liberty began building at its permanent location on Liberty Mountain. With the help of the OTGH—see details below—Liberty was able to pay for construction

nation's top 5 online educators," accessed June 16, 2019,
<https://www.liberty.edu/news/index.cfm?PID=18495&MID=94203>.

¹⁷² Liberty University, "About Liberty/Quick Facts," accessed June 16, 2019,
<https://www.liberty.edu/aboutliberty/index.cfm?PID=6925>.

¹⁷³ Faculty and students met for prayer on a bitter cold and snowy on January 21, 1977, to pray that God would provide \$2.5 million dollars to pay off all existing debt and to provide buildings on "Liberty Mountain" that fall. The move was necessitated due to the loss of the makeshift facilities they used for the first six years. Patricia Pingry, *Jerry Falwell: Man of Vision* (Milwaukee: Ideals Publishing Corporation, 1980), 51.

on a building-by-building basis without incurring additional debt. However, the financial rug was pulled out from under LU in 1990 when a taxable bond issue designed to help the institution purchase the campus from the OTGH fell through and all debt became immediately due and payable.¹⁷⁴

In 1990, Liberty's debt was approximately \$110 million dollars. The university held assets worth well above that amount, but they were not liquid. The following outlines how Liberty reduced its debt and kept the doors open. First, in late 1990, friendly creditors forgave about \$17 million dollars. Second, in 1992, with about \$83 million dollars of debt, attorneys, work-out specialists, financial counselors, and professional accountants developed a long-term restructuring plan which provided long-term financing for the existing debts. Third, by April 1994, LU reduced its debt to about \$70 million dollars through contributions, partial debt forgiveness, the sale of a large tract of land (\$4.1 million dollars), the sale of other properties not necessary for the operation of the institution (\$11 million dollars), and the assumption of certain obligations by TRBC and the Liberty Broadcasting Network. Fourth, Christian Heritage Foundation purchased \$30 million dollars of Liberty's debt and by January 1995 forgave \$25 million dollars of that debt. Fifth, scholarships were reduced.¹⁷⁵ By 1997, the total debt was about \$20 million dollars, a sum that Liberty administration believed they could comfortably service.¹⁷⁶

Many stressful days were spent by both Falwell Sr. and Falwell Jr. working through the financial difficulties of the 1990s. The lack of funds impacted all aspects of the institution. In 1992, numerous faculty were non-renewed,¹⁷⁷ particularly the PhD's

¹⁷⁴ See full explanation on the partnership with the OTGH in the subsequent section.

¹⁷⁵ SACS Response Report, 1997, "Historical Perspective," (no page numbers).

¹⁷⁶ Brown, "The Liberty Miracle," 12.

¹⁷⁷ There is no tenure at the institution. Faculty contracts are issued on an annual basis. Those who do not receive contracts for the upcoming academic year are considered non-renewed.

who tended to teach smaller classes.¹⁷⁸ Degree programs were evaluated based on enrollment to determine their future viability.¹⁷⁹ And, it was difficult to purchase much-needed educational supplies and fund academic programs.¹⁸⁰

The final piece of the financial puzzle was the elimination of all remaining debt with funds from Falwell Sr.'s life insurance policy upon his death. With no debt and dramatic growth in enrollment, particularly in the online program, Liberty now has assets totaling over \$3 billion dollars¹⁸¹ and an endowment worth \$2 billion dollars.¹⁸²

The Old Time Gospel Hour

Liberty University's relationship with the *Old Time Gospel Hour, Inc.*, a sister company to TRBC was both imperative and problematic. According to a self-study produced by LU in 1985, "It would be hard to imagine how Liberty could survive without the support provided by the *Old Time Gospel Hour.*"¹⁸³ The company underwrote the university with multiplied millions of dollars in the first two decades of the institution's existence. The university occupied land owned by OTGH under a 99-year lease/purchase agreement. All construction and capital programs were funded by the OTGH. They also administered the endowment fund and provided campus maintenance, security, custodial

¹⁷⁸ Towns refers to this as "Black Friday." In one day, the School of Religion faculty was reduced from 37 to 16. Those who taught smaller classes and, therefore did not bring in as much money for the institution were the first to be fired. Towns, Oral History Project, Part 3.

¹⁷⁹ During this period the BS in Sacred Music degree was discontinued.

¹⁸⁰ I was on staff as the Assistant Director of the Sounds of Liberty, a traveling ministry team, from 1992-1995. The group's dual nature in serving both LU and TRBC afforded it expense accounts with both entities. The account at TRBC was used exclusively during this time to purchase sound equipment, a bus, and Apple Macintosh computers for the Department of Fine Arts. This is due to the fact that funds in the Liberty account were generally unavailable though the financial ledger indicated otherwise.

¹⁸¹ Josh Moody, "Liberty University passes \$3B in gross assets, report says it generates more than \$1B annually in economic activity," *The News & Advance*, October 2, 2018.

¹⁸² In addition to a \$2 billion-dollar endowment, Falwell Jr. indicates that \$1.5 billion dollars have been spent in the past twelve years on buildings and infrastructure. Liberty University, "Financial success means more benefits for students," *Liberty Journal* (Online), June 12, 2019, accessed June 16, 2019, <https://www.liberty.edu/journal/article/financial-success-means-more-benefits-for-students/>.

¹⁸³ Special Activities Self-Study, October 10, 1985, 53.

services, and transportation.¹⁸⁴ The agreement allowed Liberty to function without debt through the latter part of the 1970s and the 1980s.¹⁸⁵

With the positive benefits associated with the financial agreement between the OTGH and Liberty came some negative aspects. First, from the outset, SACS expressed concerns about the university's ability to administer itself without outside interference from the board of the OTGH.¹⁸⁶ Part of the issue revolved around the contrasting leadership styles. According to the special activities self-study committee, the OTGH functioned under an authoritarian and bureaucratic system while the university functioned in a more collegial, egalitarian—bottom up system where new ideas originate with the faculty and “percolate upward where they are validated by the administration and faculty as a whole.”¹⁸⁷ The committee asserted that “OTGH intervention into the planning and decision-making process prevents Liberty from maintaining the level of collegiality necessary to attract and retain university-trained professors to man university programs.”¹⁸⁸ This was a valid concern.

Second, all television ministries similar to and including the OTGH experienced devastating financial setbacks in the late 1980s due to the PTL (Jim and Tammy Faye Bakker) and Jimmy Swaggart ministry scandals. The scandals resulted in a large decline in contributions to the OTGH which trickled down to millions of dollars of lost subsidies for Liberty. This began a domino effect that led to some of the darkest days financially for LU.

¹⁸⁴ SACS Response Report, Historical Perspective.

¹⁸⁵ Once the initial bonds were repaid in 1977, Liberty instituted a policy whereby all construction would be paid for at the time of the project. SACS Status Report, March 3, 1980, 12. By the end of the 1980s, the campus had been enlarged to include several thousand acres, 64 buildings, and over 1.2 million square feet of floor space. SACS Response Report, Historical Perspective.

¹⁸⁶ SACS initial Accreditation Report, 6.

¹⁸⁷ Special Activities Self-Study, 54.

¹⁸⁸ Special Activities Self-Study, 54.

In 1989 Liberty's Board of Trustees voted to purchase the property on Liberty Mountain from the OTGH. They borrowed approximately \$25 million dollars for the down payment and planned a tax-free bond issue to fund the debt, including refinancing short-term debts that were assumed by the university in the purchase of the campus. Liberty was ruled ineligible to issue tax free bonds because of its religious nature.¹⁸⁹ Following the ruling, Liberty decided to pursue a taxable long-term bond issue from Kemper Capital Markets. All indications were positive toward the sale of the bonds until Kemper backed out in November of 1990. At once all of Liberty's short-term debt became due and payable. This was a true financial catastrophe. While perhaps not the first domino in the chain of events, that being the televangelist scandals, it was an early catalyst in the events leading to faculty layoffs, academic program deletion, and being placed on probation and then warning by SACS in the mid-1990s.

Religious/Cultural Policy Changes

Lynchburg Baptist College reflected the changing views of Falwell over time related to separatist, fundamentalist doctrines by revising policies related to two traditional positions: church attendance by students and faculty and appropriate music for Christ-followers.¹⁹⁰ These changes speak to the campus culture in which the church

¹⁸⁹ In a related case regarding the ability of students to receive the Virginia Tuition Assistance Grant (VTAG), the university successfully argued in 1992 that it was not primarily a religious institution and that any religious training was incidental to its primary purpose of education.

¹⁹⁰ The fundamental, separatist teachings of the Baptist Bible Fellowship significantly impacted Falwell throughout his early years in ministry. However, over time, he came to accept evangelicals outside of the fundamentalist camp as long as they were of like faith. A meeting at the home of Carl F. H. Henry on February 1, 1982, addressed how and to what extent fundamentalists and evangelicals could come together for common causes. Of significance is the discussion on whether to associate with Pentecostals and, more specifically, charismatics. Five suggestions for fundamentalist-evangelical relations are as follows: (1) We are one in Christ and of one basic faith; (2) Let us defend our basic doctrines on which we agree; (3) Let us also defend our convictions and our preferences on where we disagree; (4) Let us show mutual understanding and respect for each other where we differ; and (5) Let us share these attitudes with our constituencies and foster among them these attitudes. Notable attendees were John Aker, Jerry Falwell, Carl F. H. Henry, Francis Schaeffer, and John Walvoord. Kenneth S. Kantzer, unpublished notes from "The Meeting of Fundamentalists and Evangelicals in Response to the Invitation Given by Jerry Falwell in His Volume, 'The Fundamentalist Phenomenon'" February 1, 1982.

music and worship programs were situated.

A review of student and faculty handbooks reveal the following policy changes. First, students who were not from the Lynchburg, Virginia area—defined as living within fifty miles of the college—were required to attend Sunday morning, Sunday night and Wednesday night services at Thomas Road Baptist Church beginning in 1971. Faculty were to attend TRBC, tithe to the church, be regular attenders, and be active in Christian service. In 1980, the designation of “watchcare” began to be used in place of church membership for students, allowing them to maintain membership in their home churches. Mandatory church attendance, either at TRBC or another area church was permanently removed as a requirement by 1993.¹⁹¹ The changing policy on church attendance is indicative of the willingness of the administration to revise regulations in order to continue receiving government funds.¹⁹²

Second, the student policy on music in the 1971-1972 LBC Way states,

In giving special emphasis to the fine arts, LBC desires that all students learn to appreciate good music. Students are expected to refrain from singing, playing, and, as far as possible, from “tuning in” on the radio or playing on the record player jazz or other questionable music.

By 1982, the music code included a prohibition on “listening to rock, disco, country and western, Christian rock, or any music closely associated with these types.”¹⁹³ By the early 1990s, the music code referred only to prohibitions on music that was

¹⁹¹ Liberty revised three policies in order to continue receiving VTAG funds. First, they no longer required church attendance on Sunday or Wednesday. Second, students and faculty were no longer required to sign forms agreeing to abide by doctrinal statements. Third, faculty were free to publish materials that may conflict with university doctrine. Falwell Sr. defended the changes by indicating that the regulations were never enforced and that there were still plenty of strict regulations such as prohibitions on alcohol and tobacco and policies regarding dress code and coed dormitories. John W. Kennedy, “Is Liberty Losing Freedom by Playing Virginia’s Tune?” *Christianity Today*, July 19, 1993, 46.

¹⁹² Three years prior to this revision, Liberty replaced “chapel” with “convocation” and “Christian service” with “Community service.” Kennedy, “Is Liberty Losing Freedom?” 46.

¹⁹³ This basic policy remained in place through 1991 though the wording was revised and expanded for clarity. The Liberty Way, 1982-1984, 28.

offensive to Liberty’s Christian stand—lewd lyrics, anti-Christian message, etc.¹⁹⁴ That is the same standard that applies today.¹⁹⁵

Other revisions indicative of the changing culture and campus climate include the relaxation of dress code standards and the manner in which offenses that previously would have led to immediate expulsion are addressed.¹⁹⁶

Summary

Liberty University has been in existence for less than fifty years. In this short time period, it has grown to one of the largest universities in the world. It has transformed from its Bible college roots, steeped in fundamentalist, separatist doctrine to a full-fledged Christian liberal arts university. It was built on the vision of the co-founder, Jerry Falwell Sr., to train men and women to serve in the local church . . . and then to train them to make an impact in all walks of life.

The institution secured regional accreditation within its first ten years of existence and is now considered a doctoral research university. It weathered substantial financial issues throughout its first three decades and has come through extremely well. Chapters 4 through 7 expand on information contained in this brief history of the institution. Chapter 8 draws conclusions based on Liberty’s history and its impact on the development of the worship degrees.

¹⁹⁴ The Liberty Way, 1992-1994, 12.

¹⁹⁵ The Liberty Way Student Honor Code, 2018-2019, 10.

¹⁹⁶ Disciplinary issues related to substance abuse and moral indiscretions no longer result in immediate academic suspension or expulsion. Current students are first counseled and given opportunity to alter their lifestyle before more serious consequences are imposed.

CHAPTER 3

LIBERTY UNIVERSITY AND THE WORSHIP WARS: THE CULTURAL AND HISTORICAL CONTEXT FOR THE LU MUSIC AND WORSHIP PROGRAMS

Introduction

The Liberty University sacred music and worship studies program was established in 1971 and built within the context of a fundamental separatist Bible College, one that was an educational arm of an Independent Baptist church in the revivalist mold. Chapter 2 provided the historical context for the establishment of Liberty University including a brief history of the institution and its founder. Chapter 3 contextualizes religious and cultural factors outside of LU that eventually influenced curricular decisions regarding the training of worship leaders. As a separatist institution, the cultural and ecclesial impact of movements taking place outside of the narrow scope of the Independent Baptist realm took longer to bear fruit in the day-to-day academic decisions of the music department than what might be found elsewhere. While the “worship wars” of the past thirty years will be addressed, the context of the term for this chapter primarily serves to delimit the timeframe in which the major changes to the LU worship program occurred.

Consideration is given to the impact of changes made to the liturgy at the Vatican II council in 1962, understanding that these changes had a broader impact outside of Roman Catholicism on the Protestant church. An overview of historical worship influences is provided in order to give context to twentieth-century developments. Particular attention is given to the influence of the Charismatic Renewal and Jesus Movements on the rise of Contemporary Christian Music (CCM) and Contemporary Worship Music (CWM). Finally, a review of changing expectations or competencies for

worship leaders is offered.

Historical Worship Influences Prior to the Jesus Movement

A study of historical worship practices reveals that the corporate worship pendulum swings between practices that promote congregational participation and those that are centered on the actions of the clergy—those on the platform.¹ Additionally, the church has held in tension the goal of making worship meaningful and appropriate in the life of believers while also reaching out to the surrounding non-Christian culture. Biblical studies scholar, Pedrito U. Maynard-Reid, argues that as early as the fourth century, after the Edict of Milan in 313, the church moved from a position of Christ against culture to the Christ of culture.² According to Maynard-Reid, the church began to “build bridges to surrounding non-Christian cultures” by adopting and incorporating “many of the practices and festivals of the popular mystery cults,” leading to a growing understanding of worship as mystery.³ Converts to Christianity brought their old feasts with them into the Church but gave them new meaning in the context of Christian worship.

At the same time, the primary centers of Christianity in Antioch, Alexandria,

¹ The Council of Laodicea, ca. 363-364, effectively prohibited congregational singing, decreeing, “If laymen are forbidden to preach and interpret the Scriptures, much more are they forbidden to sing publicly in church,” quoted in Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B & H Academic, 2012), 107. Liturgical reforms during the Protestant Reformation placed a renewed emphasis on congregational participation in worship. Over time participation dwindled. In response, musician educators in America developed Singing Schools, believing that an increased understanding of music would lead to increased congregational participation in worship. With increased musical aptitude and skills came an increased desire to sing more difficult repertoire, resulting in music being taken away from the average participant/musician. In the late twentieth century, worship leaders recognized the overemphasis in the evangelical church, particularly those modeled after nineteenth century revivalist practices, on performance music. They responded by eradicating choirs, orchestras, and ensembles—any music that did not directly involve the congregation. Eventually, artists associated with the Contemporary Worship Music movement began writing worship songs with ranges too wide or too high and melodies and/or rhythms too complex for the average congregant. In doing so, the song of the congregation was again subverted.

² Maynard-Read appeals to Richard Niebuhr’s taxonomy describing the church’s relationship with culture. Pedrito U. Maynard-Reid, *Diverse Worship: African-American, Caribbean & Hispanic Perspectives* (Downers Grove, IL: IVP Academic, 2000), 32.

³ Maynard-Reid, *Diverse Worship*, 32.

Constantinople, Jerusalem, Milan, and Rome, developed, under the leadership of the local bishop, their own liturgies that reflected the indigenous culture.⁴ Sociologist Joseph Fitzpatrick states that “the church in each area recognized the necessity of relating to the political, social and cultural circumstances in which it existed.”⁵

The Influence of Pentecostalism

The history of the first and second Great Awakenings and the role of singing in these movements, the impact of Charles Finney’s philosophy and his innovations on revivalism, and the rise of urbanized gospel hymnody and revivalism under D. L. Moody have been extensively traced and documented in the literature. The twentieth century experienced a dynamic shift in worldview between the beginning and the end of the century. The rationalistic, mechanistic worldview was replaced with one that allowed for the “rediscovery of mystery, the supernatural, and spirituality.”⁶ It was during the paradigm shift from modernism to postmodernism that the modern Pentecostal movement formed, ultimately impacting substantial swaths of the evangelical church into the twenty-first century. It grew out of the pragmatic optimism of the time—that one could accomplish anything if the right methods were used.⁷ Worship scholar, Robert Webber, asserts that, with its rediscovery of the supernatural, the movement is regarded by many as the first post-Enlightenment approach to worship.⁸

Most trace the origins of modern Pentecostalism to Los Angeles, California

⁴ Donald Hustad offers a brief discussion of the development of geographically specific liturgies in Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Co., 1993), 165-66. Maynard-Reid argues for varying styles of worship based on a particular culture in Maynard-Reid, *Diverse Worship*, 33.

⁵ Joseph Fitzpatrick, *One Church, Many Cultures: The Challenge of Diversity* (Kansas City, MO: Sheed and Ward, 1987), 49.

⁶ Robert E. Webber, *Worship Old and New* (Grand Rapids: Zondervan Publishing House, 1994), 121.

⁷ Maynard-Reid, *Diverse Worship*, 38.

⁸ Webber, *Worship Old and New*, 121.

and the Asuza Street revival of 1906. However, evidence is clear that the Pentecostal movement was heavily influenced by the convictions and experiences that emerged from the nineteenth-century Holiness movement. The music of early Pentecostalism reflected lyrics and forms that had developed in the previous century. According to historian Edith Blumhofer, they sang the gospels song of the day, better-known hymns of the church, new songs written by adherents, and choruses “given” by the Holy Spirit.⁹ The worship exemplified “freedom, spontaneity, individual expression, and joy.”¹⁰ One of the lasting influences of early Pentecostal gatherings is that it was less about the corporate expression of the body of Christ as it was “a corporate gathering for the purpose of simultaneous individual praise and worship.”¹¹

Corporate worship was characterized by singing as the movement adapted familiar worship music and created new songs.¹² Both vocal and instrumental ensembles were utilized from the beginning. Songs were sung throughout the service as people “expressed emotions, declared doctrines, glorified God, exhorted one another, entreated sinners, responded to testimonies, invoked miracles, and yearned for God’s tangible presence.”¹³ Pentecostals migrated from the use of pipe organ in corporate worship to instruments associated with popular culture such as guitars, drums, and synthesizers.¹⁴ Services prominently featured (and feature) singing and praying in tongues—unknown languages recognized as a personal prayer language and known tongues when a message

⁹ Edith Blumhofer, “The Holiness-Pentecostal Movement,” in *The Complete Library of Christian Worship*, vol. 2, *Twenty Centuries of Christian Worship*, ed. Robert E. Webber (Nashville: StarSong Publishing Group, 1994), 106.

¹⁰ Webber, *Worship Old and New*, 123.

¹¹ Webber, *Worship Old and New*, 123.

¹² Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002), 28.

¹³ Edith Blumhofer, “The Holiness-Pentecostal Movement,” 106.

¹⁴ Webber, *Worship Old and New*, 123.

is given by God to one congregant and interpreted by another. A significant feature of Pentecostal worship is the expression of prophetic utterances—short messages given for the purpose of strengthening, encouraging, or comforting the worshiper.¹⁵

Towns and Whaley offer ten worship practices that Pentecostals helped introduce to evangelicals:

1. Services focused on personal worship, knowing Jesus more deeply, and repentance from sin
2. Emphasis on holiness and sanctification in worship services
3. Singing newly composed worship songs in English and in tongues
4. Impromptu sermons from laymen and clergy
5. Fully improvised services without any planned agenda
6. Camp-meeting style worship sometimes lasting 10 to 12 hours—extended times for singing, confession of sin, foot washing and communion, prayer, and healing
7. Public practice of glossolalia (tongues) with appropriate interpretation
8. Prophesying in public, divine healing, anointing with oil, and praying over material objects
9. Increased expression of emotions during worship services by men and women
10. Racial integration in services¹⁶

In addition to the aforementioned influences, by the 1920s and 1930s, leaders such as Sister Aimee Semple McPherson led the march toward innovative worship techniques by utilizing “creative preaching and polished choir performance[s].”¹⁷ The focus of the service moved from congregation to platform. Blumhofer states that McPherson

represented a style that gained increasing favor among Pentecostals, a style which featured one or more performing stars. She altered the nature of individual

¹⁵ Webber, *Worship Old and New*, 123.

¹⁶ Towns and Whaley, *Worship through the Ages*, 231-32.

¹⁷ Redman, *The Great Worship Awakening*, 29.

participation, which she professed to value but at the same time insisted on controlling. In many ways her style was the trend of the future.¹⁸

Pentecostal personalities following in McPherson's steps include Oral Roberts, Kathryn Kuhlman, Jimmy Swaggart, T. D. Jakes, Benny Hinn, and Reinhard Bonnke.¹⁹ Many of these, including Roberts, Kuhlman, and Rex Humbard were quick to recognize and develop outreach through radio and television.

For good or ill, evangelicals of all stripes have the Pentecostals to thank for the shift in worship practices over the past century. Pentecostals were forward-thinking in the use of technology and, more importantly, seemed to understand the implications of the massive shift in worldview from modernism to postmodernism and how the shift impacted corporate worship. They recognized early on the new interest in spirituality, mystery, and the supernatural, particularly since it already aligned with the strongly held beliefs of the Holiness and Healing movements of the previous century. Modifying worship practices throughout the twentieth century was merely the outward manifestation of inward convictions.

The Youth for Christ Movement

The period after World War II saw considerable change in both culture and the church. Historian Thomas E. Bergler describes the changes as “a revolution in American Protestant church music comparable to the acceptance of hymns in the eighteenth century.”²⁰ The new Christian music tradition readily accepted popular music including its instrumentation and performance styles. As Baby Boomers matured into teenagers and adults, many parachurch organizations were established to meet their needs;

¹⁸ Blumhofer, “The Holiness-Pentecostal Movement,” 107.

¹⁹ Redman, *The Great Worship Awakening*, 30.

²⁰ Thomas E. 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 & Theology*, ed. Richard J. Mouw and Mark A. Noll (Grand Rapids: William B. Eerdmans Publishing Co., 2004), 123.

organizations such as InterVarsity Christian Fellowship, Campus Crusade for Christ, AWANA Clubs International, Child Evangelism Fellowship, the Navigators, and perhaps the most important for this study, Youth for Christ (YFC) with prominent evangelist, Billy Graham.²¹

Youth for Christ meetings were held on Saturday evenings, many times in large civic auditoriums, and included “a pleasant mix of entertainment, fellowship, and religious challenge.”²² The songs were reminiscent of nineteenth-century campmeeting songs in form—many times only refrains or choruses of gospel songs were sung with stanzas being omitted entirely.²³ According to Donald Hustad, they were the first twentieth century organization to focus worship and evangelism efforts on a particular age group. Efforts at targeting this audience in the 1940s and 1950s eventually reappeared in the late 1960s in the form of youth musicals such as *Tell It Like It Is* and *Good News*.²⁴ Redman points to two significant effects of the musicals on young Christians. First, “they validated the popular music styles kids were listening to on the radio.”²⁵ Second, they “established the commercial music recording and publishing companies as a vehicle of innovation in worship music.”²⁶

While most scholars hold that the praise and worship movement is an outgrowth of Charismatic renewal and the Jesus movement of the 1960s, Bergler argues that the “key decades of change were the 1940s and 1950s” with Youth for Christ being one of the primary agents of the change as it helped legitimize “a new pop culture

²¹ Towns and Whaley, *Worship through the Ages*, 280.

²² Hustad, *Jubilate II*, 252.

²³ Hustad, *Jubilate II*, 252.

²⁴ Hustad, *Jubilate II*, 253.

²⁵ Redman, *The Great Worship Awakening*, 52.

²⁶ Redman, *The Great Worship Awakening*, 52.

spirituality.”²⁷ Bergler states, “Christian teenagers at Youth for Christ rallies lobbied for a new musical language in which to express and experience the thrill of knowing Jesus.”²⁸ They seemed to find it in the new music and meetings focused on their needs. The organization repackaged Fundamentalist spirituality as fun and fulfilling—using spotlights, singing “snappy choruses,” dressing in the style of the times, making use of horns, woodwinds, and rhythm in addition to the voices, and seeking “fresh musical talent that could approximate popular styles.”²⁹ Young people growing up and experiencing these meetings eventually landed in evangelical churches longing for a similar worship experience.

One of the musicians most closely connected with the movement was Ralph Carmichael. Addressing a 1967 meeting of YFC leaders, Carmichael accurately predicted that “teenagers reached with the new folk-rock sound would eventually ‘want to worship to’ that sound.”³⁰ That is precisely what the attractional-evangelical-revivalistic churches of the twenty-first century are experiencing.

Vatican II: 1962-1965

Thomas G. Long, in his book *Beyond the Worship Wars*, refers to the reforms established by the Second Vatican Council on December 4, 1963, as “a worship earthquake of major seismic proportion [that] hit the Roman Catholic Church.”³¹ On that day the *Constitution on the Sacred Liturgy* was released. After four hundred years of static liturgical forms, the Catholic Church reformed the liturgy in what Hustad attributes

²⁷ Bergler, “I Found My Thrill,” 123-24.

²⁸ Bergler, “I Found My Thrill” 124.

²⁹ Bergler, “I Found My Thrill,” 125, 129.

³⁰ Bergler, “I Found My Thrill,” 146.

³¹ Thomas G. Long, *Beyond the Worship Wars: Building Vital and Faithful Worship* (Lanham, MD: Rowman & Littlefield, 2001), 3.

to a desire “for a more evangelical-cognitive-participatory-social worship,” resulting in the “development of a vernacular, congregational song mass.”³²

Within Protestantism, the Catholic reforms had the greatest impact on worship practices among mainline denominations who began incorporating insights from the Liturgical Renewal movement into new worship resources.³³ Practices and aspects of worship affected include the Eucharist, baptism, calendar and lectionary, daily prayer, ordination, marriage, funerals, church architecture, furniture, vestments, service music, the role of laity in worship, and the use of liturgical texts in worship.³⁴ David Newman acknowledged that churches identifying as “evangelical,” “fundamentalist,” or “charismatic,” were not participating to any significant degree in the “ecumenical convergence,” believing “their freedom for diversity to be truer to the Protestant ethos than is the movement of convergence.”³⁵ That is not to say that the reforms did not influence worship practices in the aforementioned traditions; only that it took longer than mainline and ecumenically-minded denominations. Long contends that the reforms handed down by the Second Vatican Council sought to “produce worship that was genuinely biblical, centered in Christ, and fully congregational, worship that truly freed the whole congregation to worship as God’s people.”³⁶ Hustad argued that many church leaders viewed the reforms as evangelical in nature. He offered five significant evidences for this position:

1. Worship is to be social and rational, not personal and mystical

³² Hustad, *Jubilate II*, 38.

³³ Redman, *The Great Worship Awakening*, 76-77.

³⁴ Redman quotes David R. Newman, “The Protestant Liturgical Renewal,” in Robert Webber, *The Complete Library of Christian Worship 2*: 117. Redman, *The Great Worship Awakening*, 77.

³⁵ David R. Newman, “The Protestant Liturgical Renewal,” in *The Complete Library of Christian Worship: Twenty Centuries of Christian Worship* vol. 2, ed. Robert E. Webber (Nashville: Star Song, 1994), 117.

³⁶ Long, *Beyond the Worship Wars*, 4.

2. A new spirit of joy, thanksgiving, and fellowship replaces the atmosphere of mystery, awe, and fear
3. Churches have returned to the use of vernacular languages, with full congregational participation in speaking and singing
4. Masses include a new emphasis on the Word of God
5. The altar has become a communion table, and the eucharist is “con-celebrated”—the congregation with the priests³⁷

The reforms of Vatican II had a far-reaching impact on worship practices both within and without the Catholic Church. Protestant churches were challenged to consider the role of the congregation in corporate worship along with the importance of contextualizing worship practices to individual congregations. Terry York warns that

given the revivalistic bent of many of America’s free-church denominations and congregations, an unofficial, ill-informed, and casual observation of Roman Catholicism’s move toward relevance could validate their own combining of worship and evangelism and energize their efforts to mirror the surrounding culture.³⁸

York’s warning is valid as long as only a cursory study of the liturgical reforms of Vatican II is undertaken. The influence of the reforms on the development of worship curricula at Liberty University was limited by the slow pace of acceptance within evangelical, fundamentalist circles. Only as the evangelical church at large began to incorporate worship philosophy and practices deriving from the reforms was development of curricula impacted. Eventually the curricula reflected some of the revised philosophical positions propagated by the Liturgical Reform movement without incorporating most of the practices. Though worship degrees developed at Liberty University in 2001-2002 emphasized an Old Testament model of worship planning, at no time did the reforms associated with the convergence movement as proposed by Robert Webber, including a renewed emphasis on the Lord’s Supper, significantly influence the practical training of worship leaders at the institution.

³⁷ Hustad, *Jubilate II*, 258-59.

³⁸ Terry W. York, *America’s Worship Wars* (Peabody, MA: Hendrickson Publishers, 2003), 6.

Charismatic Renewal and the Jesus Movement

Seeds of renewal and change within the evangelical church bore a rich harvest of fruit during the decade of the 1960s. The accepted birth of the Charismatic Renewal Movement is 1960 when the Reverend Dennis Bennett, an Episcopal minister in Van Nuys, California, announced that he had spoken in tongues.³⁹ By the end of the decade, the Jesus People Movement (Jesus Movement) was in full swing and the march toward Contemporary Christian Music (CCM) and its offspring, Contemporary Worship Music (CWM), had begun. And yet, while music educators frequently discussed the changing worship landscape and studies were produced addressing the necessary competencies of church musicians, substantial change within the academe was still decades away. In the meantime, the entire evangelical Christian music landscape was turned upside down.

As Baby Boomers came of age during the 1960s, they rejected tradition and authority in favor of an antiestablishment stance toward both education and the church. To describe the decade as one of turbulence hardly does it justice. In May of 1961, President John F. Kennedy challenged Americans to send a man to the moon by the end of the decade—which they did. He then stared down Nikita Khrushchev in 1962 during the Cuban missile crisis. America mourned Kennedy's loss when he was assassinated in November of 1963. His brother, Robert, was assassinated in June of 1968. Two months earlier, civil rights leader Martin Luther King Jr. was killed. President Lyndon Johnson sent troops to South Vietnam in March of 1965 in what became a source of great anger and disenchantment among American young people. To the disbelief of evangelicals, the Bible and prayer were effectively removed from public schools in a series of three Supreme Court decisions in 1962 and 1963. The rise of the culture of free sex, drugs, and rock and roll contributed to the undermining of any moral compass guiding the country. As the decade came to a close, over 400,000 people gathered on a farm in Bethel, New

³⁹ Hustad, *Jubilate II*, 273.

York to hear thirty-two popular music artists over three days in August (August 15-17, 1969) during the Woodstock music festival. It was billed as three days of peace and music. The generation of young people raised during the 1960s understood music as “the deepest means of communication and expression for an entire culture . . . music [was] not a pastime, but a necessity, on a par with food and water . . . (it) [was] a daily companion to share, interpret, and transfigure every experience and emotion.”⁴⁰

Against this cultural backdrop, a spiritual awakening among hippies in the Haight-Ashbury district of San Francisco initiated a worship revolution of which the church is still experiencing the impact. Though the Jesus Movement lasted only about a decade, it set in motion events and processes that have touched most twenty-first century evangelical churches. A byproduct of the seismic shift in worship practices was the necessity of academic institutions to address the changing needs of the church. The following sections provide a brief overview of characteristics of Charismatic Renewal, the Jesus Movement, and the subsequent rise of CCM and CWM.

Charismatic Renewal

The charismatic renewal of the twentieth century eventually impacted nearly every part of the established church—both Catholic and Protestant. Richard Riss contends that it was “one of several movements in the history of the church emphasizing the power of God and the manifestation of miraculous and revelatory gifts of the Spirit, especially tongues and prophecy.”⁴¹ It is in many ways similar to the historical Pietist movement, emphasizing a personal experience of God in worship and prayer. According to Webber, during the 1960s and 1970s the movement was primarily a prayer movement

⁴⁰ Charles Reich, *The Greening of America* (New York: Bantam Books, 1971) no page listed, quoted in Cusic, *The Sound of Light*, 238.

⁴¹ Richard Riss, “The Charismatic Renewal,” in *The Complete Library of Christian Worship*, vol. 2, *Twenty Centuries of Christian Worship*, ed. Robert E. Webber (Nashville: StarSong Publishing Group, 1994), 121.

with spirit directed worship as one of its central characteristics.⁴² Worship was and is marked by spontaneity, uplifting of hands, linking of arms, freedom of all congregants to participate, emphasis on meaning in worship through the careful reading of Scripture, joyful singing, instrumental accompaniment of singing, and a wide variety of musical styles.⁴³ The service centers on the actions of the congregation rather than those of the leaders. A result of this philosophy is the elimination of most solo and choral music in preference to congregational music. It includes twenty to thirty minutes of music—more in recent decades, simple praise choruses led by a worship team made up of a leader, several vocalists, and modern instruments such as guitars, drums, and synthesizers.⁴⁴

Professor of music, songwriter, and administrator at Lee University, D. L. Alford, offered seven characteristics of charismatic worship including an emphasis on the singing of psalms and scripture songs; reliance on music and/or praise and worship in all aspects of church life including the corporate gathering, conferences and festivals, in small groups, and in private; the use of musical instruments; emphasis placed on congregational singing with the use of praise leaders; use of dance and pageantry, both spontaneous and choreographed; use of drama and pantomime; and an emphasis on the prophetic role of, or anointing upon, the musicians.⁴⁵ Song writer and worship leader in the charismatic tradition, Gerrit Gustafson, articulated four theological principles undergirding charismatic worship. First, it is based on activation of the priesthood of believers. He states that “worship . . . can be understood as the grateful sacrifices offered by activated priests discovering their ministry unto God.”⁴⁶ Second, worship involves

⁴² Webber, *Worship Old and New*, 127.

⁴³ Riss, “The Charismatic Renewal,” 123.

⁴⁴ Hustad, *Jubilate II*, 273, 283.

⁴⁵ D. L. Alford, *Dictionary of Pentecostal and Charismatic Movements*, eds. S. M. Burgess and G. M. McGee (Grand Rapids: Regency Reference, 1988), 693-94, cited in Riss, “The Charismatic Renewal,” 123.

⁴⁶ Gerritt Gustafson, “A Charismatic Theology of Worship,” in *The Complete Library of*

one's whole being—body, spirit, soul, and body. It is “rooted in Jesus’ command to love God” with all one’s heart, soul, and strength.⁴⁷ Third, participants in charismatic worship expect to enter or experience God’s presence. For charismatics, music is fundamental to encountering God; “giving thanks and singing are gateways into God’s manifest presence.”⁴⁸ Fourth, there is a conviction that connects praise with God’s power; “praise creates a throne from which God exercises His power and might.”⁴⁹

The songs of the movement fall into one of C. Michael Hawn’s seven streams of song. Though some of the streams overlap to varying degrees, Hawn’s encouragement for Christian worshipers is that they expand the number of streams or sources of piety from which they drink. The seven streams follow: Roman Catholic liturgical renewal, reflective of the reforms of Vatican II; Classic Contemporary Protestant hymnody originating in the “hymnic explosion” of Great Britain in the 1960s and 1970s; African American as represented in almost all other streams; Gospel and Revival songs that Hawn perceives as being on the decline, having merged with other streams; Folk hymnody reflective of the antiwar era of the 1960s; Pentecostal song, often called “Praise and Worship” or “Contemporary Christian Music;” and the Ecumenical and Global stream, again resulting from the reforms of Vatican II but inclusive of Christian song throughout the world.⁵⁰

Hustad, while recognizing with thanksgiving the contribution of charismatics in drawing attention to the significance of worship and a return to singing Scripture,

Christian Worship, vol. 2, *Twenty Centuries of Christian Worship*, ed. Robert E. Webber (Nashville: StarSong Publishing Group, 1994), 310.

⁴⁷ Gustafson, “A Charismatic Theology of Worship,” 310-11.

⁴⁸ Gustafson, “A Charismatic Theology of Worship,” 311.

⁴⁹ Gustafson, “A Charismatic Theology of Worship,” 311-12.

⁵⁰ C. Michael Hawn, “Streams of Song: An Overview of Congregational Song in the Twenty-first Century,” *The Hymn* 61, no. 1 (Winter 2010): 20-21.

nonetheless offers a couple of critiques. First, worship with the mind is mostly relegated to the sermon, reflecting an “Eastern-intuitive-emotional” approach over a “Western-cognitive-rational” approach.⁵¹ Second, through their production of the new, popular congregational music, they have unduly influenced non-charismatic worship in that direction.⁵² Over time many Protestant churches, including those of the evangelical revivalist mold adopted the music, less charismatic gestures such as raising hands, and perhaps unwittingly, the theology of the movement. As Hustad states, “They . . . have communicated their worship rationale, both within their group and *to the whole Western church.*” [emphasis his]⁵³

Redman contends that controversies associated with the charismatic activity in the mainline Protestant church was at its peak in the 1970s and has since waned as pastors and leaders either accommodated the practice and theology or forced them to leave for other churches.⁵⁴

The Jesus Movement: San Francisco

Around the end of the “Summer of Love,” 1967, a group of mostly Baptist pastors established a ministry called Evangelical Concerns, Inc., tapping Ted Wise, the hippie missionary of San Francisco, to open a ministry for hippies in the Haight-Ashbury district of the city.⁵⁵ They located a storefront on Page Street and opened “The Living Room,” a place for hippies to come for food (donated by local groceries), coffee, day-old doughnuts, and to hear the message of Jesus Christ.⁵⁶ By all accounts the ministry was a

⁵¹ Hustad, *Jubilate II*, 283.

⁵² Hustad, *Jubilate II*, 283.

⁵³ Hustad, *Jubilate II*, 283.

⁵⁴ Redman, *The Great Worship Awakening*, 33.

⁵⁵ Larry Eskridge, *God’s Forever Family: The Jesus Movement in America* (New York: Oxford University Press, 2013), 28-29.

⁵⁶ Eskridge, *God’s Forever Family*, 29.

success, seeing a harvest of souls, even as early leaders smoked pot with members of the community in order to gain the right to share Christ.⁵⁷ Unfortunately, according to Larry Eskridge in his seminal book on the movement, *God's Forever Family: The Jesus Movement in America*, conservative church reaction to the ministry was mixed. Though some churches minimally supported the ministry, most pastors and congregations “were not buying what they were selling.”⁵⁸

For a myriad of reasons, the hippie ministry in San Francisco was short-lived—generally lasting between one and a half and two years. The Living Room closed in early 1969 and most other parts of the ministry closed by the middle of the year.⁵⁹ However, one of the early disciples, Lonnie Frisbee, would eventually leave the city and move home to Southern California where he played a key role in the growth of the Jesus Movement outside of the Bay area.⁶⁰

The Jesus Movement: Southern California

The recognized center of action for the Jesus movement as the decade of the 1960s came to a close was in southern California. Multiple ministries were established with the expressed purpose of reaching the down-and-outers and hippies of the region. Arthur Blessitt opened “His Place,” a ministry to junkies, bikers, runaways, and hippies that was located on Sunset Boulevard in Hollywood, California, and was open twenty-four hours a day, seven days a week. Blessitt and his team preached and witnessed to young people each night. By early 1969 they were claiming more than ten thousand

⁵⁷ According to one account, on at least one occasion, leaders took an LSD trip in celebration of someone accepting Christ. Eventually, they determined that doing drugs in order to minister was more harmful than helpful, particularly by causing “stumbling blocks” to others. Eskridge, *God's Forever Family*, 45-46.

⁵⁸ Eskridge, *God's Forever Family*, 39.

⁵⁹ Eskridge, *God's Forever Family*, 53.

⁶⁰ Eskridge, *God's Forever Family*, 33.

converts.⁶¹ Don Williams, college pastor of the First Presbyterian Church of Hollywood, started a ministry to youth called the Salt Company. Tony and Susan Alamo established the Alamo Foundation to reach hippies and runaways. David Berg formed Teens for Christ, began dressing as a hippie, and pitched a message that endorsed the hippie's "rejection of American society, their parents' middle-class aspirations, and the thoroughly rotten system."⁶² Perhaps more than others of the period, he recognized and rejected the "Churchianity" and hypocrisy of "do-nothing religion . . . [the] multi-billion dollar Gospel entertainment business, and [the] multi-billion dollar fancy church buildings."⁶³

The largest influence on the music of the Jesus Movement and its subsequent impact on the Praise and Worship Movement was the ministry of Chuck Smith and Calvary Chapel in Costa Mesa, California. Smith, at the prompting of his wife, Kay, and the Holy Spirit—in that order, began preaching to and baptizing hippies gathered on Huntington Beach. It is reported that more than two hundred hippies accepted Christ and were baptized on the first day. Hundreds more received Christ and were baptized the following day. During one period they were winning more than two hundred people each week to the Lord.⁶⁴ Those being led to the Lord were showing up at the church dressed in their hippie attire. On Monday nights they met to sing their newly composed folk-style songs for three to four hours, pray, and study the Bible.⁶⁵

With the help of co-laborers such as young Lonnie Frisbee and his wife, Connie, and John Higgins, Smith and the Calvary Chapel began making inroads into the

⁶¹ Eskridge, *God's Forever Family*, 58.

⁶² Eskridge, *God's Forever Family*, 65.

⁶³ Eskridge, *God's Forever Family*, 66.

⁶⁴ Towns and Whaley, *Worship through the Ages*, 299.

⁶⁵ Towns and Whaley, *Worship through the Ages*, 300.

hippie community. They started a string of communal living houses that came to be known as “Jesus Houses.”⁶⁶ Importantly for this study, Smith welcomed the new, simple but authentic folk songs being written by converts.

Chuck Fromm, nephew of “Papa Chuck” Smith and head of Maranatha! Music from 1975 to 1999, describes the music of Calvary Chapel as representing three distinct styles. First, they sang what may be called “traditional or classical” evangelical music. Sunday morning services included singing all the verses of three hymns out of a standard hymnal. The hymns were chosen based on their relationship to the theme of the day and their ability to support the text. They were accompanied by organ and piano.⁶⁷

Second, Sunday evening services included the singing of “choruses.” They were generally a cappella and were led by Smith. No hymnals or printed materials were used as the songs were sung from memory. Smith blended old with new Scripture songs and folk songs being written by the Jesus people such as “Alleluia,” “Seek Ye First,” “Father I Adore You,” and “Glorify Thy Name.”⁶⁸ The songs were simple enough that congregants learned them quickly once introduced. The groups, solo and bands, that developed during the period generally served during the weeknight services.⁶⁹

Contemporary music historians Swee Hong Lim and Lester Ruth describe the music of the movement as folk-like with “minimal sophistication in instrumental or vocal amplification.”⁷⁰ The harmonic structure was simple, normally consisting of primary chords I, IV, V with secondary chords ii and vi added at times. Accompaniment was

⁶⁶ Eskridge, *God’s Forever Family*, 70-72.

⁶⁷ Charles E. Fromm, “Textual Communities and New Song in the Multimedia Age: The Routinization of Charisma in the Jesus Movement” (PhD diss., Fuller Theological Seminary, 2006), 185.

⁶⁸ Fromm, “Textual Communities,” 185.

⁶⁹ Fromm, “Textual Communities,” 189.

⁷⁰ Swee Hong Lim and Lester Ruth, *Lovin’ on Jesus: A Concise History of Contemporary Worship* (Nashville: Abingdon Press, 2017), 61.

simple, normally featuring acoustic guitar, bass guitar, piano, and simple drumming. The lyrics were mostly taken directly from Scripture.⁷¹ Unlike the emergence of previous iterations of new song, this one was driven instrumentally by the guitar, the emblem of the hippy culture that naturally transferred over to the music of the Jesus Movement.⁷²

The third style of music at the Calvary Chapel involved the practices that were shaped by the technology of the recording studio. The arrival of the musical group “Love Song” in February 1970 added the third thread. They were authentic folk hippies who had a “poster-perfect look and a commercial pop sound.”⁷³ According to Fromm, “they looked like a commercial rock band; they sounded like a popular band and like many bands of the day communicated spiritual insight in their lyrics.”⁷⁴ Their pre-Calvary Chapel sound was similar to the softer rock and harmonies heard from the Beatles, Eagles, Crosby, Stills, Nash & Young, and others.⁷⁵ Chuck Girard, one of the founding members and a creative force in the group spoke of his first experiences at Calvary Chapel in a 2005 interview with Fromm, stating

My only preconception about Calvary Chapel was ‘that Hippies were getting saved.’ So when I walked in, the atmosphere was just . . . some of the kids getting up to do their songs . . . sitting on a stool just singing the tune God gave them, and Chuck’s attitude and then the simplicity of everything and then the power of God in the place. That was the first profound impression and then you noticed who was there. It was like hippies, straights of all stripes and descriptions. And the unity is another thing I really remember.⁷⁶

Chuck Smith Jr. who began teaching a Bible study in 1970 at age nineteen

⁷¹ Lim and Ruth, *Lovin’ on Jesus*, 61.

⁷² Greg Scheer asserts that the impact of the guitar on scripture song, the genre for which the era is most known, cannot be underestimated. Greg Scheer, “Shout to the Lord: Praise and Worship from Jesus People to Gen X,” 180, in *New Songs of Celebration* ed. C. Michael Hawn (Chicago: GIA Publications, Inc., 2013).

⁷³ Fromm, “Textual Communities,” 190-91.

⁷⁴ Fromm, “Textual Communities,” 191.

⁷⁵ Fromm, “Textual Communities,” 192-93.

⁷⁶ Interview quoted in Fromm, “Textual Communities,” 193.

relates the cultural and communicational impact of the group:

Love Song had more popular appeal than the folk-type music that was germane to most hippie Christian's who could play three or four chords on a guitar and could strum or pick, but not hammer out a screaming riff. . . . The reaction of thousands of thousands of young people . . . was, "Wow! This is my music and my faith."⁷⁷

The songs of Calvary Chapel and its musical leaders spoke to young people in ways that previous hymnody and gospel song did not. They not only accepted it but proudly claimed it as their preferred means of expressing worship.

Beyond the impact on the worship of young people, the arrival of Love Song challenged the other musicians to raise their level of performance. While the church was experiencing steady growth prior to Love Song's arrival, according to Fromm, "there was an explosion of growth and interest in attending the Chapel, especially during the week."⁷⁸ The "new song" developed and sung by Calvary Chapel's musicians impacted generations of future believers, not the least of which came through its recordings and the establishment of Maranatha! Music.⁷⁹ Lim and Ruth point to two streams of music rising out of the Jesus Movement: contemporary worship song aimed at congregational singing and contemporary Christian music aimed toward the marketplace including concerts, albums, and other non-worship expression.⁸⁰

Perhaps no single occasion represents the movement better than Explo '72, a six-day event in Dallas, Texas, that was organized by Bill Bright and Campus Crusade for Christ. Over 80,000 students met between June 17 and June 22 to hear God's Word preached by Billy Graham and to experience "perhaps the widest array of musicians ever

⁷⁷ Interview quoted in Fromm, "Textual Communities," 194-95.

⁷⁸ Fromm, "Textual Communities," 195-96.

⁷⁹ Rick Warren, in an email to Fromm in 2005, discusses the impact that Calvary Chapel's first two albums, *Everlastin' Living Jesus Concert* and the first Children of the Day album, had on his life and ministry as a teenager. As a worship leader in 1971, he and his team went to the church, purchased the albums, "soaked in the music, started using all the songs, and writing our own as well." Fromm, "Textual Communities," 204-5.

⁸⁰ Lim and Ruth, *Lovin' on Jesus*, 63.

to gather to worship the Lord at one time.”⁸¹ The event included preaching, Bible study, discipleship training, and contemporary Jesus music. Each day concluded with a concert in the Cotton Bowl, parks throughout the city, churches, and on the Woodall Rogers Parkway.⁸² The event kicked off with a day-long concert on Saturday, June 17, in which 180,000 Christians and non-Christians gathered to hear what historian Paul Baker argues may be the most diverse program of Christian music in America’s history (as of 1985). Performers and speakers included Billy Graham, Johnny Cash, Randy Matthews, Larry Norman, Danny Lee and the Children of Truth, Katie Hanley, Connie Smith, Andrae Crouch and the Disciples, Willa Dorsey, the Armageddon Experience, Reba Rambo, Barry McGuire, Vonda Kay Van Dyke, among others. In addition, Kris Kristofferson and Rita Coolidge made appearances.⁸³

Beyond the spiritual effect of the preaching, Bible study, and music on those attending, Explo ’72 impacted the spiritual attitudes of many in America by integrating the Jesus Movement into mainstream Christianity. Bill Bright played a large role in helping previously untrusting church leaders to understand that the Jesus Movement was not drawing young people away from the church as many suspected. They may not have trusted the movement, but they trusted Bright and Campus Crusade.⁸⁴

The music of the Jesus Movement, particularly the music of Calvary Chapel and its subsequent impact on CCM and CWM, was used by the Holy Spirit to draw many thousands of people to Christ. However, not all scholars approve of the ways the music of the Jesus Movement was used to evangelize. Terry York argues that when worship takes on an agenda, even that of evangelism, it ceases to be worship of God and instead

⁸¹ Paul Baker, *Contemporary Christian Music: Where it Came From, What It Is, Where It’s Going* (Westchester, IL: Crossway Books, 1985), 53.

⁸² Towns and Whaley, *Worship through the Ages*, 303.

⁸³ Baker, *Contemporary Christian Music*, 53.

⁸⁴ Towns and Whaley, *Worship through the Ages*, 303-4.

becomes a “campaign for God.”⁸⁵ York states,

In their desire to take the *gospel* of Jesus to the streets as a tool, the Jesus People also took the *worship* of Jesus to the streets as a tool. The confusion of worship . . . with social action and protest . . . leads to tensions that can easily escalate into “war.” . . . Agendas in worship are divisive.

If York is correct, then the ministry philosophy of those in the Jesus Movement unintentionally contributed to the “worship wars” experienced by churches in the latter part of the twentieth century.

The demise of the movement after a relatively brief period in the evangelical and even mainstream spotlight may be related to a couple of factors. First, Eskridge postulated that as the Baby Boomers matured, many turning thirty in the mid to late 1970s and having families, that the coffee houses, communal living, and countercultural thrust of participants matured as well. They assimilated into the mainstream of culture.⁸⁶ Second, author Mark Senter III argues that the movement was a “classic illustration of a spontaneous youth movement . . . The movement died when well-meaning Christian adults began organizing the movement on behalf of youth.”⁸⁷ Whatever the reason for the demise of the direct influence of the movement, its indirect influence continues to the present.

Eskridge contends for an ongoing influence of the Jesus People on American evangelicalism in three broad categories: music, youth and popular culture, and church life.⁸⁸ The most visible musical influence is the development of the Contemporary Christian Music industry beginning in the mid-1970s. A related area is its impact on the rise of Praise and Worship music, a subject covered below.

⁸⁵ York, *America's Worship Wars*, 14.

⁸⁶ Eskridge, *God's Forever Family*, 251.

⁸⁷ Mark Senter III, *The Coming Revolution in Youth Ministry* (Wheaton, IL: Victor, 1992), 51, quoted in York, *America's Worship Wars*, 16.

⁸⁸ Eskridge, *God's Forever Family*, 267.

Regarding youth and popular culture, Eskridge points to the attitudes of American evangelicals with respect to Christian young people's relationship to the larger youth culture. Prior to the movement, evangelicals looked with great suspicion on anything associated with popular youth culture including its styles, fads, and music. After the movement, the evangelical stance shifted from suspicion to a belief that "rock 'n' roll and the trappings of youth culture were essentially neutral," leading to an evangelical youth subculture that reflected the fads and trends of each period including electronic music, exotic hairdos, New Wave style fashions, heavy metal, gospel reggae, Christian Goths, Christian rap and hip-hop, and by the twenty-first century, Christian hipsters.⁸⁹

The evangelical perspective on popular culture changed with the movement as well. Evangelicals began rejecting previous religious taboos on "worldly entertainments and amusements," choosing instead to both imbibe on the formerly forbidden activities such as attending movies while creating their own sanctified entertainment. Eskridge acknowledges that multiple cultural and social forces combined to influence evangelicals. However, he notes that "the Jesus People were the first sizable group . . . to disregard traditional conservative Protestant strictures against popular culture."⁹⁰ It may be argued as to whether the impact of the Jesus People on the changing perspectives of evangelicals toward popular culture was positive or negative. What is difficult to argue is that they had no effect.

A final area of impact as discussed by Eskridge is the impact of the Calvary Chapel and its offshoot, the Vineyard Fellowship, on what he terms "new paradigm churches." Both Calvary Chapel and the Vineyard Fellowship, led by former Righteous Brothers pianist, singer, and manager, John Wimber, established networks of churches that espoused both their theology and practices. They emphasized—and continue to

⁸⁹ Eskridge, *God's Forever Family*, 270-71.

⁹⁰ Eskridge, *God's Forever Family*, 272-73.

emphasize—Bible-centered teaching, the gifts of the Spirit, contemporary music, and a relaxed atmosphere during the corporate gathering. According to its website, under the leadership of Chuck Smith, Calvary Chapel birthed “an international family of over 1700 churches.”⁹¹ Churches associated with the Vineyard Fellowship (Vineyard USA) today make up over twenty-four hundred churches worldwide.⁹² Summarizing the position of Sociologist Donald E. Miller in his 1997 book, *Reinventing Modern Protestantism*, Eskridge identified both churches as “the cutting edge of a movement of New Paradigm churches in the United States,” noting that “these . . . churches achieved a unique balance, incorporating aspects of the therapeutic, individualistic, and antiestablishment values of the counterculture while rejecting its inherent narcissistic tendencies.”⁹³ The churches embraced a conservative, almost fundamentalist theology,⁹⁴ within a culturally relevant, non-formal style of worship and organization.

Maranatha! Music

The early 1970s were pivotal in the shift from the older historic paradigm of worship ministry to the new “contemporary” format. In 1971, Calvary Chapel established Maranatha! Music, a company devoted to producing and promoting both the worship-related scripture songs of the Jesus Movement and the contemporary music of artists such as Love Song, Children of the Day, Country Faith, Selah, Blessed Hope, and Debbie

⁹¹ Calvary Chapel, “About/Calvary Chapel History,” accessed September 7, 2019, <https://calvarychapel.com/about/calvary-chapel-history>.

⁹² Vineyard USA, “About/History,” accessed September 7, 2019, <https://vineyardusa.org/about/history/>.

⁹³ Eskridge, *God’s Forever Family*, 274.

⁹⁴ The theology of the movement was very similar to a large segment of American evangelicals and Pentecostals during the 1960s and 1970s. They held to a literal interpretation of Scripture which led them to emphasize charismatic gifts such as tongues, prophecy, and words of knowledge. They recognized the supernatural move of God in their lives. And, their commitment to biblicism along with their understanding of the supernatural reinforced their conviction that they were living in the Last Days. Therefore, study of prophecy and the end times judgement greatly influenced their evangelistic message. Eskridge, *God’s Forever family*, 54-55.

Kerner, among others.⁹⁵

The first recording of the fledgling company was released in June 1971 as a sampler record of the *Everlastin' Living Jesus Music Concert* that had been performed in March and April of the year. It contained ten songs by the groups listed above plus The Way.⁹⁶ Maranatha was the primary catalyst of the Contemporary Worship Movement, releasing the first true CWM album in April of 1974 under the title *The Praise Album*.⁹⁷ Tommy Coomes of Love Song was tasked with producing the project by company executive, Mike MacIntosh. Coomes related his experience as follows:

Mike didn't really give me any other guidance or information—just a simple commission. I set out cataloging and collecting the songs that seemed to be working. [I] Started meeting with different musicians in our fellowships . . . and getting opinions and ideas for arrangements of the songs. . . . I kept searching until each song had as unique an arrangement as possible. I also remember thinking through how to make these simple songs worth listening to over and over again. I wanted to record them in such a way to accurately capture the words, melody and spirit of the songs as they were written and used in congregational form. The album started out as a collection of about 20 songs with a wide variety of tempos and energy. . . . I had finished mixing them and then presented them to Chuck Smith at his home. I remember Kay walking into the room in the evening and saying, "Finally, something for us!" They had been more than patient to facilitate the Jesus Movement and the music of the same, [which was] not their generation of music. Chuck felt that the song selection was too broad and picked out the more inspirational songs and gave me the order. I believe he said something like, "This doesn't sound like a Praise album to me!" Turned out he was a good judge of what people would respond to at that time. He . . . had a keen sense about what works.⁹⁸

The project was a collaboration between a pastor who understood worship, including flow, and a worshipping musician who understood submission to authority. Fromm points out that Smith was not evaluating the praise music based on currently available contemporary worship categories—there were none—but was “actively creating a new genre of worship music, or rather shaping a new genre from the collective

⁹⁵ Fromm, “Textual Communities,” 218-19.

⁹⁶ Fromm, “Textual Communities,” 220-21.

⁹⁷ Redman, *The Great Worship Awakening*, 55.

⁹⁸ Fromm, “Textual Communities,” 231-32.

expression of spontaneous flow of song generated by his community.”⁹⁹ Coomes went on to produce the company’s widely acclaimed and imitated *Praise* music series.

Throughout the 1970s, Maranatha’s music blurred the lines between CCM and CWM. The company began struggling with its identity—would it promote CCM, CWM, or both? By 1980 they had made their decision, choosing to release their entire stable of artists from their contracts in order to focus their efforts on CWM and providing worship resources for local congregations.¹⁰⁰ Worship leaders looked forward to the regular release of the Maranatha! Music Praise Chorus book anthologies over the next two decades. The collections included new songs written over the previous few years and updated arrangements of older songs and hymns. In addition to music publishing, Maranatha regularly produced praise albums and resources for praise bands.

Perhaps the final significant lasting legacy of Maranatha! Music was the production and dissemination of the music of Promise Keepers, a ministry to and for men that experienced its zenith from the mid-1990s through the early 2000s. Songs were written, arranged, and led by worship leaders such as Tommy Walker, Bill Batstone, and Morris Chapman and the Maranatha Praise Band. Conference attendees took the new modern arrangements of hymns—some with added refrains, the quasi-black gospel songs, and the contemporary worship songs back to their churches, thus impacting the worship of many evangelical congregations. Robb Redman points out that because of their commitment to congregational participation, many of the Promise Keepers songs were lowered from their original keys, some as much as an interval of a third.¹⁰¹ Led by a worship leader, praise band, and worship-leading choir, men were taught that “Real Men

⁹⁹ Fromm, “Textual Communities,” 233.

¹⁰⁰ Redman, *The Great Worship Awakening*, 56.

¹⁰¹ Redman, *The Great Worship Awakening*, 58.

Sing Real Loud.”¹⁰²

Praise and Worship: What’s the Difference?

Robert Webber asserts that the exact origins of the praise and worship movement are not clear, though many recognize the movement as emerging from the Jesus Movement and, in particular, the music of Calvary Chapel.¹⁰³ What is clear is that it resulted from several trends of the 1960s and early 1970s including the perception that “traditional worship forms were dead,” a “concern for the immediacy of the Spirit, a desire for intimacy in worship,” and a belief that “music and informality must connect with people of a post-Christian culture.”¹⁰⁴ Webber points to early testimonial songs by Bill Gaither as initial expressions of the trends; songs such as “He Touched Me,” “There’s Something About That Name,” “Let’s Just Praise the Lord,” and “Because He Lives.”¹⁰⁵ In these songs and others like them, we see signs of the trend toward taking performance music and bringing it into a congregational context.

According to Greg Scheer, three primary traits are characteristic of the genre: it is a product of American Evangelicalism, it draws its aesthetic from pop culture, and there is a personal and ecstatic spiritual orientation. Evidence for his position includes his contention that there is a symbiotic relationship between evangelicals and praise and worship music. He states that “without evangelicals, praise & worship would not have been possible.”¹⁰⁶ As a product of US pop culture, Greg Scheer argues that musical style is related more to the music’s ability to appeal to the masses and carry the message of the

¹⁰² All worship leaders wore t-shirts with the motto. T-shirts were also available to attendees.

¹⁰³ It is commonly accepted today that the praise and worship era began with the release of Maranatha! Music’s *Praise Album* in April 1974.

¹⁰⁴ Webber, *Worship Old and New*, 128.

¹⁰⁵ Webber, *Worship Old and New*, 128.

¹⁰⁶ Scheer, “Shout to the Lord,” 175-76.

gospel than to any intrinsic aesthetic value. And, the goal of personal intimacy with Jesus is evident in the many examples of lyrics written in the first person that address Jesus directly.¹⁰⁷

In order to properly understand the movement, it is first necessary to define the terms “praise and worship” in the context of charismatic theology. Additionally, it is important to understand the various models of worship progression espoused by those who initiated the genre. Finally, it is important to look at the various ways in which the genre has changed over the past four decades.

For conservative (non-charismatic) evangelicals the terms *praise* and *worship* may be understood as interchangeable.¹⁰⁸ For many charismatics, the difference is substantial; the definition of the terms is directly related to their theological understanding of Old Testament Tabernacle and Temple worship. Author and worship leader Judson Cornwall, in his book *Let Us Worship* (2006), differentiates between the terms.¹⁰⁹ Appealing to Psalm 95, Cornwall asserts that “praise prepares us for worship . . . [it] is a prelude to worship.”¹¹⁰ Cornwall further contends that we *worship* God for who He is—“we present something to God as a loving recognition and expression of our deep appreciation or what God is and for all that He has done.”¹¹¹ Bob Sorge, in his book *Exploring Worship*, articulates six differentiating characteristics between praise and worship. First, God does not need our praise but seeks worshipers. Second, praise may be distant but worship is normally intimate. Third, praise is visible, having an external

¹⁰⁷ Scheer, “Shout to the Lord,” 176-77.

¹⁰⁸ The *Praise and Worship Movement* originated in New Zealand in 1968 with the Scripture Songs of David and Gale Garratt that, according to Donald Hustad, “was a Charismatic Renewal development of the earlier ‘tiny hymns’ that has spread around the world.” It remained the preferred worship song of Baby Boomers into the 1990s. Hustad, *Jubilate II*, 463.

¹⁰⁹ Judson Cornwall, *Let Us Worship* (Alachua, FL: Bridge-Logos, 2006), chap. 16, “Praise and Worship,” para. 5, Kindle.

¹¹⁰ Cornwall, *Let Us Worship*, chap. 16, para. 1, Kindle.

¹¹¹ Cornwall, *Let Us Worship*, chap. 16, para. 10, Kindle.

quality to it, while worship is inward—it is not always obvious to observers. Fourth, praise is primarily horizontal while worship is primarily vertical. Praise involves singing songs about God while worship involves singing songs to God. Fifth, praise tends to be more exuberant while worship is more reflective. Sixth, it may be necessary to stir up one’s flesh to praise the Lord but worship does not seem to take as much effort.¹¹²

The “Temple Worship” Model of Pentecostal Worship

How does one get from a posture of praise to one of worship? Many Pentecostals understand the progression of praise to worship as following the Old Testament model of Temple Worship. In this model the worshipers see themselves as moving through the worship experience in a progression that metaphorically follows the movement of the Old Testament priests entering the Temple. The priests would move from the outer court to the inner court and then to the Holy of Holies. Today it is the worshipers that follow this progression. The Holy of Holies is representative of the most intimate time of worship where the worshipers encounter God. It is here that full attention is directed to the Father, Son, or Holy Spirit. The entire process involves five steps: (1) outside the camp or beyond the fence that surrounds the tabernacle; (2) through the gates with thanksgiving; (3) entering into His courts with praise; (4) moving into the Holy place; and (5) entering the Holy of Holies.¹¹³

For those influenced by the worship of the Vineyard churches, while the terminology is different, the goal remains experiencing intimacy with God through worship. In the Vineyard model, worship flows from invitation to engagement, exaltation, adoration, and intimacy. Songs begin upbeat and gradually shift to softer, mellower sounds that promote intimacy with God through adoration and

¹¹² Bob Sorge, *Exploring Worship*, 2nd ed. (St. Louis: Oasis House, 2001), 68-71.

¹¹³ Webber, *Worship Old and New*, 130.

acknowledgement of His presence. Worship educator and theologian Barry Liesch addresses both the Pentecostal and Vineyard models in his discussion of “free-flowing praise.”¹¹⁴

The service itself is often comprised of three to four sections within charismatic churches: congregational song lasting twenty to forty-five minutes or more, prayer and announcements that may be at the beginning of the service, in the middle, or near the end, the sermon, and perhaps “ministry time” dedicated to prayer and charismatic activity at the end of the service.¹¹⁵ The genre demands a musical leader who can guide the congregation through the worship progression by effectively leading congregational singing through a variety of musical, verbal, and visual clues. Of prime concern is the “flow” of the service. Therefore, he or she is responsible for navigating individual songs as well as the transitions between songs. And, the leader directs the praise team and instrumentalists through verbal cues and pre-arranged hand gestures. According to Redman, in this style of service, the worship leader’s role as leader is subservient to his or her role as worshiper. That notwithstanding, Redman states that “above all, the leader values the ability to understand and shape the spiritual mood and atmosphere of a service as it happens.”¹¹⁶

Two contributions to Protestant evangelical worship may be credited to Pentecostals and charismatics. First, they have provided a large number of new songs—hymns, scripture songs and choruses. Second, they led a movement emphasizing the priority of congregational participation with music as the primary means to facilitate such

¹¹⁴ Chapter three of Liesch’s book *The New Worship: Straight Talk on Music and the Church* addresses the Vineyard model of worship progression. Chapter four addresses Cornwall’s neo-Pentecostal approach. Barry Liesch, *The New Worship: Straight Talk on Music and the Church* (Grand Rapids, Baker Books, 2001).

¹¹⁵ Redman, *The Great Worship Awakening*, 34.

¹¹⁶ Redman, *The Great Worship Awakening*, 36-37.

participation.¹¹⁷ Redman argues that the priority of congregational song in corporate worship helps explain why they tend to favor popular music genres over classical European styles. He states, “Praise and worship advocates are not against hymns so much as they are for participation; thus they favor music that is more accessible to their worshipers.”¹¹⁸

In the early 1990s as the movement’s influence grew, Webber offered three observations with respect to responses by traditional churches. First, there are some who did not respond at all, probably not aware to any great degree of the tradition or its songs. Second, some churches were aware of the movement and its songs but were indifferent or actively dismissive, arguing that the songs of the movement were too superficial or charismatic. Third, some churches recognized the movement and sought to integrate the new approach to worship in their fellowship.¹¹⁹ Twenty-five years later, it is difficult to imagine any church in the first category. There are still churches making the arguments of those in the second category. The general response of non-charismatic evangelical-revivalist churches is likely similar to that of the mainline Protestants. Redman contends that since the late 1970s “pastors and lay leaders seem to have made their peace with the charismatics in their midst, either by accommodating their practice and theology in small groups or by forcing them to leave for another church.”¹²⁰

Introduction to CCM and CWM

The roots of both Contemporary Christian Music and Contemporary Worship Music are found in the music industry though they claim to target different audiences. The music of CCM is written and designed for the concert stage as a performance venue.

¹¹⁷ Redman, *The Great Worship Awakening*, 41.

¹¹⁸ Redman, *The Great Worship Awakening*, 41.

¹¹⁹ Webber, *Worship Old and New*, 132.

¹²⁰ Redman, *The Great Worship Awakening*, 33.

Songs are performed by musicians and vocalists who normally have superior vocal skills in relation to the average churchgoer. The songs of CWM are generally written to be sung congregationally in corporate worship. The lines between the two were already blurred before the terms came into existence in the mid-late 1970s. As stated earlier, by the 1960s the testimonial songs written by artists such as Bill Gaither and later Keith Green, Andrae Crouch, Rich Mullins, Twila Paris, and Michael W. Smith, among others, began making their way into the congregational song repertoires of American churches.¹²¹ Today, there is almost no discernible line between the two genres.¹²² Artists, primarily young, write, record, perform, and bring their songs into the sanctuary for use in congregational singing. The model reflects America's current emphasis on promoting all things young as truly relevant.

Contemporary Christian Music

Don Cusic places the origins of contemporary Christian music in the mid-1970s, recognizing that "by 1976 there was an infrastructure in place for contemporary Christian music to grow."¹²³ Christian bookstores were plentiful, and the Gospel Music Association was well-established. Maranatha! Music was supplying the church with both artist music and congregational song. By the end of the decade, the first true CCM artist-

¹²¹ As "artist songs," songs written by or for Christian artists for use in the concert venue, began making their way into the repertoire of American churches, they started to push the boundaries of acceptable congregational vocal range, primarily because they were written with a different audience in mind. Representative examples of songs follow with vocal range in parentheses: "Because He Lives" (10th, 8th if verse is omitted); "There's Something About That Name" (7th); "My Tribute" (10th); "The Blood Will Never Lose Its Power" (8th); "Oh Lord You're Beautiful" (7th); "He Is Exalted" (9th); "Great Is the Lord" (11th). Note, both acceptable and marginally acceptable songs are presented. It is not unusual for modern worship songs to push the vocal range up to almost two octaves, particularly when an octave leap is included. Representative songs include "Lord I Need You" (14th), "Cornerstone" (12th), "In Christ Alone" (11th, or more if a key change is observed as in some arrangements).

¹²² Lim and Ruth state, "Inevitably, the dawn of the twenty-first century witnessed the disconnect in contemporary worship: recordings of contemporary worship songs, which had served as a pedagogical and inspirational tool in promoting contemporary worship songs in the early years, eventually became much more of a showcase of talent." Lim and Ruth, *Lovin' on Jesus*, 73.

¹²³ Cusic, *The Sound of Light*, 282.

celebrities began to emerge including Evie Tornquist, B. J. Thomas, Dallas Holm, and a young Amy Grant who released her debut album in 1976. It has now grown into a multibillion-dollar a year industry.

CCM historian Mark Allen Powell writing in 2002 claimed that the moniker “contemporary Christian music” was coined as a euphemism for Christian rock, designed to free those who would have nothing to do with the “supposedly demonic sounds of rock and roll” to partake of the new genre.¹²⁴ He then outlined two criteria that have been applicable throughout the genre’s history in determining what makes a song, artist, or group “Christian.” The first is based on content—does the song or songs of the artist or group reflect Christian teachings? This approach works as long as God or Jesus or the Holy Spirit is mentioned in the lyrics. However, it fails if a song includes biblical doctrine such as loving one another but does not specifically connect the teaching to the Bible or God. The second criterion is more problematic: if a song is sung by an artist or group claiming to be Christian then the song is considered to be Christian. Rejecting these two standards as insufficient, Powell developed his own qualifying question to determine whether or not a song or artist may be labeled as “Christian” and specifically “contemporary Christian:” does the music appeal to self-identified fans of contemporary Christian music based on their perception of what they determine to be Christianity?¹²⁵ If it does then it is CCM.

It is a direct outgrowth of the music of the Jesus Movement and the repertory of recording label Maranatha! Music. Perhaps the most important thing to remember is that it represents the goals and values of a business—the Christian music industry—rather than a ministry. While many artists throughout the history of CCM have been primarily

¹²⁴ Mark Allan Powell, *Encyclopedia of Contemporary Christian Music* (Peabody, MA: Hendrickson Publishers, 2002), 12.

¹²⁵ Powell was compelled by the immense task of compiling information on all contemporary Christian artists through 2001 to determine who should be included and excluded from his work. Powell, *Encyclopedia of Contemporary Christian Music*, 12-13.

focused on ministry, the businesses are driven by market forces and pragmatism. In order to make money they must produce music that people want to buy. Hence, the historical paradox of an industry devoted to providing Christian music to its market while staying true to the timeless message of the gospel. Corporate buyouts in the early 1990s of major Christian labels Word and Sparrow fueled questions regarding the true motivation of the industry. Redman posits the question, “[Is] CCM about ministry or making money?”¹²⁶ The answer is likely both. Cusic contends that “for recording artists, the problem in the music business has always been how to sell without selling out.”¹²⁷

As the industry expanded throughout the 1980s and 1990s, reports of sexual scandal and financial misconduct dogged the industry, causing many in the church to question the spiritual integrity of artists. Reports surfaced of adultery and financial misconduct. While artists of the late 1990s and 2000s experienced huge commercial successes—including number one songs on the charts—many were not rooted in a local church and lacked spiritual accountability and oversight. Business and marketing executives seemed to control virtually every aspect of life except that of personal spiritual accountability.¹²⁸

The spectrum of styles represented within CCM eventually made its way from the concert forum to the church vocal platform. Executives and artists recognized the new venue for disseminating music in America’s churches. Artists began churning out “worship” albums in the mid-1990s, crossing the line between testimonial or presentational songs—songs meant to be sung by a single person or group, excluding the congregation—and congregational. Redman warned churches in 2002 of being indiscriminate in bringing songs written by and for artists into the church due to the

¹²⁶ Redman, *The Great Worship Awakening*, 60.

¹²⁷ Cusic, *The Sound of Light*, 393.

¹²⁸ A conversation in Lynchburg, VA in early 2017 between myself and a Christian artist detailed a very similar experience.

artist-centric nature of the music. Songs are written and recorded with the artist's vocal range and style in view, not the congregation. Keys and tempos are chosen that highlight the artist's voice, not the congregation.¹²⁹ A cursory review of a substantial swath of CWM reveals that churches did not heed Redman's warning. Much contemporary "congregational" worship exhibits the characteristics of what was formerly considered "performance" music.

Contemporary Worship Music

Contemporary worship music spans over forty years and includes distinct musical styles including folk, country, rock, African American, Hispanic, and modern hymns, among others. Though there are many musical styles represented by the overarching term, "contemporary worship," there are characteristic qualities and ministry philosophies that connect the movement over time. In the most authoritative history of the movement written so far, Lim and Ruth present nine defining qualities of contemporary worship—not specifically CWM—in four larger groupings. First, fundamental presumptions about the movement include the use of contemporary, nonarchaic English, a dedication to being culturally relevant, addressing concerns and issues in the lives of worshippers, and "a commitment to adapt worship to match contemporary people."¹³⁰ While many of the early songs were either direct quotes or paraphrases of Scripture passages reflecting "King James" English, over time both the King James Bible and archaic language were removed in favor of current, updated language. Seeker churches led the way in addressing the "felt needs" of congregants, often planning sermon series' on issues relevant to people in specific life stages. And, there is a presumption that it is important to "adapt worship to fit the people, not presume

¹²⁹ Redman, *The Great Worship Awakening*, 61.

¹³⁰ Lim and Ruth, *Lovin' on Jesus*, 2.

that people should change significantly to fit the worship.”¹³¹ The movement reflects principles associated with Donald McGavran and the Church Growth principles he articulated. Creating service environments that attenders, also known as seekers in some contexts, both enjoy and are comfortable in is a pragmatic approach to attracting and keeping members. However, the practice tends to result in a never-ending drive for numbers by catering to the desires of people who are not in attendance rather than ones who are. In this context, creativity and innovation rule. One worship pastor of two megachurches throughout the period promoted culturally relevant worship practices that moved beyond the “cutting edge” to the “bleeding edge.”¹³²

Second, musical characteristics include “using musical styles from current types of popular music, extended times of uninterrupted congregational singing, [and] a centrality of the musicians in the liturgical space and in the leadership of the service.”¹³³

Third, services reflect and expect a greater level of physical expressiveness and tend toward informality in both dress and demeanor.¹³⁴ Fourth, there is a key dependency on electronic technology. Lim and Ruth note that taking electricity away from contemporary worship hamstrings it.¹³⁵

According to Lim and Ruth, other names for worship fitting their nine characteristics include worship, praise and worship, seeker-driven or seeker-sensitive

¹³¹ Lim and Ruth, *Lovin' on Jesus*, 4.

¹³² Randy Elrod led the worship programs at First Baptist Church of Indian Rocks in Largo, Florida and the People's Church (now Church of the City) in Franklin, Tennessee. I served under Randy in Florida from 1996 through 1997 and heard this hyper cutting-edge philosophy articulated on many occasions. Doing church on the “bleeding edge” was deemed to be superior than merely worshiping in ways reflective of the less radical “cutting edge.” Randy was particularly impacted by the ideas expressed by William Easum in his book, *Dancing with Dinosaurs*.

¹³³ Lim and Ruth, *Lovin' on Jesus*, 2.

¹³⁴ Lim and Ruth, *Lovin' on Jesus*, 2.

¹³⁵ Lim and Ruth, *Lovin' on Jesus*, 7.

worship, and modern worship.¹³⁶ Multiple factors influenced the historical rise of this type of worship including the nineteenth century camp meetings and revivals, the Holiness and Healing movements, the rise of Pentecostalism, the Charismatic Renewal movement, the Jesus movement, and the music industry through the establishment of Maranatha! Music.

Greg Scheer articulates a history of the movement represented by four phases. The first phase from 1971-1977 was marked by a proliferation of Scripture songs such as “Seek Ye First” and “I Exalt Thee.”¹³⁷ Historically relevant information on this phase is found in previous sections on the history of the Jesus Movement and Maranatha! Music.

The second phase from 1978-1992 saw the rise of the traditional or classic praise chorus. This phase included the integration of songs arising out of the CCM world into congregational song; songs such as “How Majestic Is Your Name,” “Great Is the Lord,” “We Will Glorify,” “He Is Exalted,” and “Thy Word.” Integrity Music, founded in 1987, quickly made its mark during this period through their “slick and cheerful sound.”¹³⁸ Worship historian Monique Ingalls argues that the music of the period was both contemporary and conservative. Records became progressively more polished through enhanced recording techniques, synthesizers, and larger budgets. And, there was a marked increase in the number of evangelical churches using the new worship songs and styles.¹³⁹

During the period Integrity introduced several influential worship movements to the evangelical market including the music of Hillsong and the Brownsville Revival along with bringing an African American influence to the church through artists such as

¹³⁶ Lim and Ruth, *Lovin' on Jesus*, 12-15.

¹³⁷ Scheer, “Shout to the Lord,” 179-81.

¹³⁸ Scheer, “Shout to the Lord,” 184.

¹³⁹ Monique M. Ingalls, “Style Matters: Contemporary Worship Music and the Meaning of Popular Music Borrowings,” *Liturgy* 32, no. 1 (November 2016): 10.

Ron Kenoly, the Brooklyn Tabernacle Choir, and Israel Houghton.¹⁴⁰ The company produced several choral collections marketed as “a worship experience for all seasons” in which they introduced more conservative evangelical churches to the new(er) genre of worship music. They were affectionately known as the “preposition” collections due to their names: *God with Us*, *God for Us*, and *God in Us*. If a church had the resources, they could take full advantage of the programs as they expanded beyond the typical vocal team and praise band to include choir, orchestra, and a combination emcee and worship leader. This was a way for church leaders to present a soft introduction of the contemporary worship format to unconvinced congregations.¹⁴¹

The songs produced by Integrity were intentionally congregational-friendly. Don Moen, worship leader, songwriter, and executive with the company, was known for his philosophy of worship programming that emphasized choosing the right song and putting it in the right key.¹⁴² Generally speaking, the congregational songs were in singable keys with moderate vocal tessituras.

According to Scheer, this period also saw the music of Graham Kendrick, a British songwriter known for theological depth in his lyrics, rise to prominence. Two of his most well-known songs during that time are *Shine, Jesus, Shine* and *Amazing Love*.¹⁴³

A final group making a significant contribution during this period is the Vineyard fellowship. Led by John Wimber, they produced an outpouring of songs that were vertical in nature—singing songs directly to God. Wimber once compared the

¹⁴⁰ Scheer, “Shout to the Lord,” 182-84.

¹⁴¹ The information and insights regarding these programs are gleaned from personal experience as a worship pastor in three different congregations in which at least one, if not all of the programs were performed. I have not seen or heard of others making a similar argument.

¹⁴² Moen shared this philosophy at the Christian Supply Choral Festival in Spartanburg, South Carolina in August 2015.

¹⁴³ Scheer, “Shout to the Lord,” 185.

experience of intimacy with God during worship as “not unlike physical lovemaking.”¹⁴⁴ This approach to worship may have been surprising, even shocking at the time for non-charismatic evangelicals. However, according to Scheer, “this intimate, almost sexual, approach to worship . . . would become the dominant theology in years to come.”¹⁴⁵

The third phase of the genre is from 1993-1998 and is simply known as “Praise & Worship.” During this period sales of worship CD’s increased as did the production quality of the music. The style of the music moved from the light rock, smooth vocals of early Integrity leaders that focused on usability in congregational worship to “signature sounds” of performance-based artists. Another shift in this period was the move away from what Scheer calls the “wall of singer” approach to a rock band configuration of leader, one or two background vocalists, and small rhythm section.¹⁴⁶

Two styles of song emerged: the “radio-ready pop” sound of Hillsong and its primary worship leader and songwriter, Darlene Zschech, and the “heartfelt, guitar-driven rock” of Delirious, Martin Smith, Matt Redman, Paul Baloche, and newcomer, Chris Tomlin.¹⁴⁷ Songs began reflecting keys associated with the guitar rather than piano. The transition occurred between the release of two collections of praise music by Word Music: *Songs for Praise and Worship* (1992) and *More Songs for Praise and Worship* (2000). The original collection included songs such as “Thou Art Worthy” in A^b and “Majesty” in B^b. The later collection included songs such as “Lord I Lift Your Name on High” in G and “Ancient of Days” in D.¹⁴⁸

¹⁴⁴ Quoted in Scheer, “Shout to the Lord,” 185. The url address in Scheer’s endnote is no longer valid. The quote can be found at <http://www.thevineyardfw.org/wordpress/why-we-worship-the-phases-of-worship-by-john-wimber/>, accessed September 15, 2019.

¹⁴⁵ Scheer, “Shout to the Lord,” 186.

¹⁴⁶ Scheer, “Shout to the Lord,” 187.

¹⁴⁷ Scheer, “Shout to the Lord,” 187-89.

¹⁴⁸ The original has many songs in guitar-friendly keys but includes many in keys not normally associated with guitars. The later collection (and beyond—there are now eight additional collections) place most songs in guitar-friendly keys.

Music of the Vineyard movement continued to grow in popularity through songs such as “Draw Me Close,” “In the Secret,” and “Breathe.” Each of these songs has been soundly criticized for their overly romantic language and less-than-rich theology. That notwithstanding, the songs written by Vineyard artists and leaders deeply influenced the drive toward intimate language in worship music that continues to the present.

Scheer’s fourth phase covers the years 1999-present and is titled, “Emerging Worship.” He argues that by the end of the century what had been cutting edge youth worship had become the new “traditional” church music. So, a generation yearning to find its own voice of praise began writing songs that were up-to-date, edgy, and authentic to their own culture.¹⁴⁹ The impact of the worldview shift from modernism to postmodernism influenced how churches thought about ministry and worship. Gen Xers and millennials, rejecting the “passive consumer orientation” of the Baby Boomer generation, wanted to have greater participation in a community by living out their faith in tangible ways.¹⁵⁰

Throughout the third period in mainline denominations there was a growing interest in global worship music in local congregations. C. Michael Hahn, world music scholar and at that time professor at Southern Methodist University, identified as the most cutting-edge “stream” of song within today’s church as the ecumenical or global stream descending from the reforms of Vatican II.¹⁵¹ For some classically trained musicians who recognized the trend toward contemporary band music in the church, integrating global songs was their answer to the perceived problem—the better alternative. Worshipers looking for a drum kit received an olive branch in the form of congas.¹⁵² Recognizing

¹⁴⁹ Representative songs of the period include “Blessed Be Your Name,” “God of Wonders,” “God of This City,” and “Holy Is the Lord.”

¹⁵⁰ Scheer, “Shout to the Lord,” 191, 194.

¹⁵¹ Hahn, “Streams of Song,” 21.

¹⁵² Martin Tel, email conversation with Swee Hong Lim, March 12, 2018, quoted in Lim, Swee Hong, “‘Where is Our Song Going’ Vis a Vis ‘Where Should Our Song Be Going?’ The Trajectory of

there are benefits to involving worshipers in the indigenous song of cultures from around the world, worship scholar, John Witvliet, writing in 2005 warned of avoiding “ethno-tourism” and “unfortunate cultural appropriation” of global song if it is incorporated in worship without understanding its *Sitz im Leben*—its situation or setting in life.¹⁵³

Another significant influence on evangelical worship practices was the rise of multiple streams of music publishing and production. In 2002 Robb Redman identified “the Big Four” publishers of worship music as Maranatha! Music, Mercy Publishing founded by John Wimber while pastoring the Anaheim Vineyard Christian Fellowship in the early 1980s, Integrity Music and the Hosanna! Integrity label, and EMI Christian Music Group and its imprint, WorshipTogether. The last named is an industry platform for disseminating the music of younger worship leaders from the United Kingdom.¹⁵⁴ He then identified as “minor labels” PDI Records, Rockettown Records, and BMG’s Christian music labels Sparrow, Myrrh, and Birdwing.¹⁵⁵

Beginning ca. 2000, the locus of new worship music production began to shift away from Nashville to local-church bands, especially at multisite megachurches across the country. Some of the leading church-based publishers of worship song and resources include Bethel Music, Gateway Worship, Elevation Worship, Vertical Worship, Hillsong United, North Point Music, Sovereign Grace, and Passion Music, among many others. There has been an explosion of new music as a result of the shift toward church musicians and worship leaders writing songs for their own congregations and marketing them online. This has led to a proliferation of young celebrity worship leaders who are

‘Global Song’ in North America,” *The Hymn* 69, no. 2 (Spring 2018): 9.

¹⁵³ John D. Witvliet, “The Virtue of Liturgical Discernment,” *Music in Christian Worship*, ed. Charlotte Kroeker (Collegeville, MN: Liturgical Press, 2005), 95, quoted in Lim, “Where is Our Song Going,” 9.

¹⁵⁴ Redman, *The Great Worship Awakening*, 55-57.

¹⁵⁵ Redman, *The Great Worship Awakening*, 59.

impacting the evangelical church in substantial ways through their music and theology.

In addition to the production of new contemporary worship songs has been the rise of the “retuned hymns” movement. Scheer identifies three types of retuned hymns. First, worship leaders such as David Crowder kept the lyrics and music but rearranged them for a modern praise band. Second, leaders wrote new music for old texts. Third, some added newly composed choruses to hymn stanzas.¹⁵⁶ Finally, writers have rejected merely revising hymns in a new style and have chosen to write theologically dense “modern hymns,” the label coined by the most well-known of the modern hymn writers, Keith and Kristyn Getty, after the era-defining success of “In Christ Alone” in 2000.¹⁵⁷ The Gettys are the founders of the annual Sing! conferences throughout the United States where attendees experience modern hymn-based worship along with powerful speakers. Other modern hymn producers include the Indelible Grace and Cardiphonia collectives.¹⁵⁸

A final major contributor to the rise and continued growth of CWM was the establishment of Christian Copyright Licensing Incorporated in 1988. Though it is not a publisher, it facilitates the ability of individuals and publishers to receive appropriate compensation for their original works. The company monitors song usage, collects fees, and pays the royalties to the copyright holders.

The “Worship Wars”

In this study, the term “worship wars” is used primarily to delineate the period of the late twentieth century and early twenty-first century.¹⁵⁹ Scholars date the beginning

¹⁵⁶ Chris Tomlin represents this type well. He added “My Chains Are Gone” to Amazing Grace along with additional choruses to “When I Survey the Wondrous Cross” and “Crown Him with Many Crowns.”

¹⁵⁷ Scheer, “Shout to the Lord,” 197.

¹⁵⁸ Lim and Ruth, *Lovin’ on Jesus*, 87.

¹⁵⁹ “Worship Wars” have existed since before time as we know it. Satan vied for the worship due Jehovah God and lost. Satan convinced Adam and Eve that they could be like God and anthropocentric

of the modern worship wars to 1993 or as late as 1994 when Lutheran theologian Ted Peters connected worship conflict with the broader “culture wars” of the period. Fighting occurred over all aspects of worship, most notably the music. Battles raged over whether churches should use guitar or organ, sing hymns or choruses, dress formally or informally, the proper role of technology, preaching styles, and to what extent popular culture could be redeemed for the cause of Christ. Church members and families assumed an “us versus them” posture, creating false dichotomies in which hostilities were inevitable. Those promoting cultural relevance in worship as a means to evangelize—a worthy mission—verbally castigated those who preferred the status quo worship styles. “Civilian” casualties mounted as there was little civility extended from either side.

Pastor and worship scholar Marva Dawn’s *Reaching Out without Dumbing Down* in 1995 more than any other book helped define the lines of the conflict. Dawn lamented the bitter battles churches were fighting, desiring to find common ground for assessing worship so that the church’s greatest energies could go toward building unity rather than continuing the infighting. Instead of taking an either-or stance, she pled for the sides to consider a both-and perspective.¹⁶⁰ As early as 1997 Elmer Towns provided suggestions for ending the worship wars in his book, *Putting an End to Worship Wars*. In 1999, *Christianity Today* declared the “triumph of praise songs” in the worship wars. Thomas G. Long provided one pathway out of the worship wars, advocating that churches look to form “vital and faithful” congregations by implementing the best reforms of both liturgical and seeker-type churches.¹⁶¹ Southern Baptist church music professor Terry York discussed the wars and reminded leaders that there were no winners, as if the wars were over, only losers—our witness to the world, reputation, and

worship came into the world. And so “wars” surrounding worship permeate the Bible and history.

¹⁶⁰ Marva J. Dawn, *Reaching Out without Dumbing Down* (Grand Rapids: Eerdmans, 1995), 3-4.

¹⁶¹ Long, *Beyond the Worship Wars*, 11-13.

unity.¹⁶²

Most now agree that the fierceness of the war has waned, perhaps due to the fact that contemporary worship is no longer novel and that congregations have either come to a negotiated peace by providing services in multiple styles or appropriated and adapted practices of the contemporary model.¹⁶³ As of 2016, *Christianity Today* contended that though hostilities have died down, the war is not over.¹⁶⁴ Deborah Justice states that, in many cases,

sufficient casualties . . . occurred to diffuse tensions: music ministers and pastors have lost their jobs, congregations have been divided, and unretractable words have been spoken. Churches came to an uneasy détente as they figured out ways to reconcile the perceived desires of their congregational factions.¹⁶⁵

Justice concurs with *Christianity Today* in stating that though the wars have “simmered down, the traditional-contemporary paradigm seems unlikely to leave mainline Protestantism in the United States anytime soon.”¹⁶⁶ But, she also believes that the traditional-contemporary dichotomy will “fade into history” as new generations come to worship.¹⁶⁷

¹⁶² York, *America’s Worship Wars*, 91.

¹⁶³ Lester Ruth, “The Eruption of Worship Wars: The Coming of Conflict,” *Liturgy* 32, no. 1 (2017): 5.

¹⁶⁴ Sarah Eekhoff Zylstra, “The Waning of the ‘Worship Wars,’” *Christianity Today* (January 2016): 2.

¹⁶⁵ Deborah R. Justice, “The Curious Longevity of the Traditional-Contemporary Divide: Mainline Musical Choices in Post-Worship War America,” *Liturgy* 32, no. 1 (2017): 18.

¹⁶⁶ Justice, “The Curious Longevity,” 22.

¹⁶⁷ Justice, “The Curious Longevity,” 22.

CHAPTER 4

INSTITUTIONAL CHANGES AT LIBERTY UNIVERSITY AND THEIR IMPACT ON THE WORSHIP PROGRAM

Introduction

The training of worship leaders at Liberty University did not and could not take place apart from the overarching purposes and administration of the institution. Throughout its history the college has been in a constant state of flux. The changes occurring on the macro level at the institution impacted how worship leaders were trained at the micro (departmental) level. Changes in leadership and the financial standing of the University impacted the program immediately. Changes in the commitment to doctrines associated with conservative fundamentalist beliefs took longer to bear fruit. Chapter 4 addresses how changes outside of music and worship impacted decisions on faculty hiring, development of curricula, and the ability of the department to train leaders for the evangelical church—both positively and negatively.

Shift from Bible College to Christian Liberal Arts Philosophy

Liberty University was birthed out of the Bible Institute/College movement of the nineteenth and twentieth centuries.¹ Two of the six descriptors of the institution in the 1971-1972 catalog reveal the depth of the connection with traditional Bible college characteristics. First, it is described as “uniquely a college of evangelism,” a seminal quality of Bible colleges. Second, it is described as “distinctively a college of the Bible,

¹ See chapter 2 for a summary of the history of the institution including its fundamentalist Bible college roots.

offering a broad scope in Bible and related subjects.” The importance of this connection to the training of worship leaders is that historically, Bible colleges have functioned differently than Christian liberal arts colleges. The Bible college is primarily tasked with preparing ministers of the gospel with in-depth knowledge of the Bible and practical training in ministry. Christian liberal arts institutions focus on producing well-rounded graduates with knowledge in a broad range of subjects who will represent Christ well regardless of their chosen vocation.

As described in chapter 2, very early in LU’s history the college distanced itself from its Bible college roots and moved toward a liberal arts philosophy of education. In the process, administrators determined to pursue regional accreditation. Several global changes in institutional practice were impacted by this decision. First, the priority in hiring faculty shifted from an emphasis on local-church experience to academic qualifications.² Second, the close relationship of Thomas Road Baptist Church with LU was weakened when the requirement that faculty join, attend, and tithe at TRBC was rescinded in 1979.³ According to Elmer Towns, the visiting committee from SACS would not allow accreditation with that requirement in place.⁴ There had to be separation between the church and the school.⁵

² Qualifications for faculty as listed in the 1972-1973 faculty handbook in order of priority are one’s Christian experience, local church experience, and academic preparation and experience. Lynchburg Baptist College Faculty Handbook, 1972-1973. Towns reports that the college did not consistently apply this standard once he could no longer be directly involved in all faculty hires. Towns, interview by author, Lynchburg, VA, October 22, 2018.

³ Elmer L. Towns, interview by Lowell Walters and Cline Hall for the Liberty University Oral History Project, Lynchburg, VA, July 13, 2010, Part 1. The faculty handbook includes this requirement through the 1980s with the provision that faculty could petition the Office of the President for permission to attend and serve in other local congregations. A significant change was made for 1989-1990 when the option to attend other churches was removed and LU established a committee to confirm whether faculty were tithing to TRBC. The requirement was permanently removed the following year, 1990-1991. Liberty University Faculty Handbook(s), 1980ff.

⁴ Towns, Oral History Project, Part 1.

⁵ Educator Larry Davidhizar reports that, as Bible colleges began to pursue regional accreditation, they were at a distinct disadvantage. This is based on the questions SACS evaluation committees were instructed to ask about the institutions. They were (1) Is the stated purpose worthy of higher education? (2) Does the institution pursue indoctrination or education? (3) Is the student permitted to embrace a divergent theological view? (4) Is the theological conformity a requirement to faculty? For

The shift toward a liberal arts education and SACS accreditation impacted the BS in Sacred Music degree in at least two significant ways. First, LU could no longer hire faculty based primarily on their church ministry experience. The consequence of this change in hiring practices within the Department of Music was a shift toward a philosophy of education representing a classical approach to training musicians for the church. This philosophy among the music faculty was evident from the late 1970s through the early 2000s. The issue was rectified when the Department of Worship and Music Ministry was created and primary oversight for training worship leaders was removed from the Department of Fine Arts.

Second, the shift negatively impacted enrollment in the BS in Sacred Music program. Official statistics regarding the number or percentage of music students enrolled in the church music or sacred music degrees are not available for much of the 1980s and 1990s, either in archived documents or through the university registrar. However, in 1973, the year David Randlett was hired as the coordinator of music education, and in conjunction with the shift to a liberal arts education, 96.87 percent of music students were enrolled in the sacred music degree. The rest, 3.13 percent were music education majors. By 1974, 17.07 percent of music majors were enrolled in the BS in Sacred Music degree with 31.71 percent in applied music and 55.22 percent in music education.⁶ These percentages remained relatively static through the 1978-1979 academic year, the last year during this period that numbers are available.⁷

admission as a student? For graduation? (5) Has the institution exhibited integrity and candor relative to its purpose in all policies, publication, recruitment . . . ? (6) Has the institution endeavored to establish a creative, inquiring kind of environment? Or has the inbreeding of faculty and staff closed the door to anything “foreign”? This information was originally recorded in Kenneth O. Gangel, “A Study of the Evolution of College Accreditation Criteria in the North Central Association and Its Effect on Bible Colleges” (PhD diss., University of Missouri – Kansas City, 1969), quoted in Larry J. Davidhizar, “The American Bible College: An Eye to the Future” (PhD diss., Loyola University Chicago, 1996), 148.

⁶ Progress Report for SACS, March 29, 1979, 51.

⁷ E.g., reported music enrollment figures for 1976-1977 show 14/92 students (15.2 percent) in the BS in Sacred Music degree. Progress Report for SACS, 1979, 51.

By 1992, the university administration placed all low-enrollment degrees, including the BS in Sacred Music, on a list of programs to be evaluated regarding their continued viability. It is evident that enrollment did not increase in the following two years because the degree was discontinued in 1994.⁸

Research suggests that once the shift from Bible college to Christian liberal arts college was initiated, there was a subsequent lack of departmental priority toward training worship leaders. This de-prioritization led to the low student enrollment that plagued the program throughout the 1980s and early 1990s. The reprioritization in training worship leaders reminiscent of the first years of the institution occurred when Falwell Sr. recognized the changing needs of the evangelical church and envisioned LU as a frontrunner in preparing the next generation of worship leaders. While Falwell gave vision to the endeavor, it was primarily the work of Wes Tuttle, Ron Hawkins, and Ron Giese who coordinated the effort to establish the undergraduate training program.⁹

Relaxing the Doctrinal Position Regarding the Charismatic Movement

As early as 1979, the institution revised its requirement that faculty hold to traditional baptistic doctrine regarding the supernatural gifts of the Spirit, particularly that of speaking in tongues.¹⁰ In 1985, Falwell Sr. agreed to lead the Praise the Lord (PTL—also known as the People That Love) ministry in the wake of the Jim and Tammy Faye Bakker scandal. According to Towns, Falwell’s actions while leading the ministry signaled to the Pentecostal community that he (Falwell) identified with all Pentecostals—

⁸ Much of the issue with low-enrollment degrees focused on the cost to the university at a time when it was facing significant financial difficulties. The BS in Sacred Music program did not generate enough income to justify the funding.

⁹ See chapter 6 for a complete historical account of the development of the BS in Worship and Music Ministry degree.

¹⁰ Towns, Oral History Project, Part 3.

that he was one of them and they were “one of us.”¹¹ The college followed Falwell’s lead. However, not everyone supported the decision to eschew the fundamental separatist ideals on which the institution was founded in favor of a more inclusive spiritual environment.

A self-study produced in 1986 reflects the concerns of some faculty members regarding the spiritual development of students, particularly with respect to relaxing the University’s position regarding the charismatic movement. Faculty concerns include the proliferation of contrary charismatic doctrinal positions held by incoming students and the relaxing of doctrinal positions that were once held by the institution as “essential to proper spiritual knowledge and growth.”¹² According to Towns, by 2010 there were probably around 700 students and faculty of the Pentecostal persuasion.¹³

The change in policy was felt less on curriculum development than on how to instruct students with conflicting theological beliefs. Educators were presented with three challenges that they might not have otherwise faced. First, differing theological positions among the faculty can lead to confusion as students strive to interpret Scripture and build a cohesive and consistent theology of worship. Faculty, on the other hand, struggled to navigate the tension between accomplishing the goals of a liberal arts education—teaching students how to think for themselves and synthesize information well—and instilling a strong doctrinal foundation reflecting the stated theological positions of the institution.

¹¹ An example of Falwell’s attempts to identify with followers of the Bakkers was when he famously slid down the giant waterslide at Heritage, USA wearing a business suit. Towns, Oral History Project, Part 3.

¹² It was recommended that a committee be formed to address the charismatic issue and establish an official position for the institution. *Liberty University Self-Study*, 1986, vol. 1 Summaries, 101-103.

¹³ Towns, Oral History Project, Part 3. Personal observations of students within the Department of Music and Worship during this period suggest that the number of Pentecostal/charismatic students on campus was significantly higher than Towns’ estimate.

Second, there is a proliferation of music within the mainstream of contemporary worship that is written and produced by Pentecostal or charismatic churches that either overtly promote or soft sell the theology.¹⁴ Worship faculty have responded by encouraging students to know and understand the Bible through direct interaction with the scriptures and through the systematic study of theology. The desire is that students learn to recognize both strong and weak biblical theology when evaluating song lyrics.

Third, the egalitarian¹⁵ viewpoint with respect to church leadership and ordained clergy of many in the charismatic tradition conflicts with the historic complementarian view of church leadership.¹⁶ This difference in theological understanding impacts female students more than male students as they work through the implications of the two doctrinal positions. The struggle is made more difficult because even faculty teaching the core classes come from differing denominational backgrounds that represent both sides of the issue.¹⁷

Shift from Faculty to Student-led Worship in Chapel/Convocation

David Randlett's responsibilities included leading the congregational worship

¹⁴ Representative churches include Bethel Church in Redding, California, Gateway Church in Southlake, TX, and Hillsong Church in Sydney, Australia. Songs include those that welcome the Holy Spirit into corporate worship and appear to prioritize Spirit-centric worship over Christocentric.

¹⁵ See the definition of terms in chapter 1 for additional explanation regarding the egalitarian and complementarian views of male and female leadership in the church. For more detailed information, see Bruce Ware's summary of the positions including arguments for and against each position at Bruce Ware, "Summaries of the Egalitarian and Complementarian Positions," accessed May 28, 2019, <https://cbmw.org/uncategorized/summaries-of-the-egalitarian-and-complementarian-positions/>.

¹⁶ Administrators within the Department of Worship Studies hold to the complementarian view of church leadership. However, due to the open enrollment policy of the institution and the belief that there are appropriate opportunities for women to lead, faculty must address these competing theological positions regularly. Three courses within the worship core address the debate to various degrees: MUSC 202 Old and New Testament Music and Worship; MUSC 323 Leadership, Philosophy, Music & Organization; and MUSC 423 Congregational Contextualization and Leadership.

¹⁷ I teach a baptistic (complementarian) perspective as do Mindy Damon, John Kinchen III, and Gary Mathena. Gabriel Miller teaches from a Church of God (egalitarian) perspective.

during the institution's chapel services from early in its history through 1992. The standard practice throughout that period was singing hymns out of a hymnal.¹⁸ By the early 1990s Randlett states that “the school was going a little beyond my comfort zone” and he recognized the potential of “several students who were very fine early worship leaders.”¹⁹ Having identified the leadership potential in the students, Randlett transitioned out of his role as song leader and into the role of chapel—by then convocation—music coordinator. His first step was to secure the rhythm section from one of the ministry teams, the Sounds of Liberty, to provide instrumentation for convocation. The initial rhythm section consisted of keys, bass, drums, acoustic guitar, and electric guitar. The second step involved empowering student leaders with leading the song service.²⁰ From that point forward, other than a brief period in the early 2000s, convocation has been led primarily by student leaders.²¹

Three practical implications of the change from faculty-led to student-led convocation worship resulted. First, student leaders gravitated toward contemporary worship music. Each successive leader continued the musical trajectory that brought the institution to its present style and format. Perusing commonly available videos of recent LU convocations revealed a highly produced concert-style atmosphere of corporate worship led by students trained to look like contemporary worship bands while leading cutting-edge worship.²²

Second, Randlett asserted that stronger musicians and leaders are drawn to the

¹⁸ David P. Randlett, Liberty University Oral History Project, interview by Lowell Walters and Cline Hall, Lynchburg, Virginia, May 25, 2010.

¹⁹ Randlett, Oral History Project.

²⁰ Randlett, Oral History Project.

²¹ Charles Billingsley was hired in 2002 to lead worship at TRBC. In addition to his responsibilities at the church, he led the campus services. It was not unusual for him to plan and lead up to 13 services per week. Charles Billingsley, interview by author, October 15, 2018.

²² See the following link for examples, accessed May 29, 2019, https://www.youtube.com/results?search_query=liberty+university+convocation+worship.

institution when they hear and observe quality musicians leading from the platform.²³ Prospective worship majors seeking a modern worship experience and education in worship ministry would find the convocation worship to be a significant influence in their choice to attend LU; he advised.²⁴ There is a downside to this method of tacit recruiting by the Department of Worship Studies.²⁵ Students desiring to lead worship in a context similar to what is experienced in convocation tend to become disillusioned with the program when principles of worship leadership are emphasized in the worship studies curricula over style or principles of artist presentation. A second observable downside is the tendency of worship and music majors who are part of the Worship Collective to leave the program. Kinchen speculates that this is due to the academic rigor, conflict in schedule, or perception that they are capable leaders without need of continuing formal preparation for ministry.²⁶

Third and most importantly, the catalyst for Tuttle's call to friends at Integrity Music, Inc., in 1997 that initiated the paradigm shift in training worship leaders was a direct result of his observation and experience with student-led worship services.²⁷ His observations in the spring of 1997 were the first domino of many that led to Liberty's partnership with Integrity Music, Inc. and the eventual establishment of graduate and undergraduate degrees in music and worship studies.

²³ Randlett states that "musicians recruit musicians . . . like . . . good athletes recruit good athletes." Randlett, Oral History Project.

²⁴ Multiple conversations with students between 2007 and 2018 confirm this claim. John Kinchen concurs with this assessment of the impact of convocation worship on student recruiting. John Kinchen, conversation with author, April 29, 2019.

²⁵ The term "tacit" is used because the School of Music and the Department of Worship Studies has little, if any, voice in the planning and facilitating of worship for student gatherings such as convocations (Monday, Wednesday, Friday) and Campus Community (Wednesday evening). The Campus Pastor's office under the leadership of David Nassar and his team coordinates the Worship Collective—the highly auditioned student worship bands—and all details surrounding convocation.

²⁶ John Kinchen, conversation with author, May 31, 2019.

²⁷ A complete historical account is found in chapter 6.

From Rags to Riches

Chapter 2 includes information regarding the financial difficulties faced by LU throughout much of the first thirty-six of its existence. It was not until the death of founder Jerry Falwell Sr. in May of 2007 that the debt incurred by the institution over the previous two decades was paid off by life insurance settlements.²⁸ Around the same time, the online program saw a significant increase in enrollment and income which, when combined with the lower costs associated with online education, enabled LU to renovate the campus, hire additional faculty, and better provide resources for academic programs.²⁹

The financial health of the institution impacted the ability of faculty to train worship leaders both positively and negatively, depending on the era. As reported in chapter 5, the lack of financial resources led to less-than-adequate facilities between 1971 and 1979. The early issue with facilities in the 1970s was rectified with the completion of the Performing Arts Hall (PAH) in 1979. However, other issues arose including the lack of funds to maintain pianos and purchase necessary equipment for classrooms and studios. There simply was not enough funding to cover all of the needs of the department throughout the 1980s and 1990s.

The problem with the lack of adequate educational space reappeared in the early 2000s. In 2002, with the establishment of the Department of Worship and Music Ministry (DWMM), two departments were required to share space in the Performing Arts Hall: the DWMM and the Department of Music and Humanities (DMH). The educational

²⁸ Falwell had \$34 million dollars in life insurance that was paid out upon his death. Five million went to TRBC and the remaining \$29 million went to LU. Jennifer Schmidt, "Liberty is a debt-free institution for first time in history," *Liberty Champion*, August 28, 2007, 1, accessed June 3, 2019, <http://cdm17184.contentdm.oclc.org/cdm/compoundobject/collection/p17184coll10/id/10136/rec/4>.

²⁹ Liberty grew by 452 percent between 1992 and 2009 with much of the growth coming through Liberty University Online (LUO). The residential program grew to over 12,000 students in 2010 while LUO reported enrollment of over 52,000. Taylor Overhultz, "Liberty Ranks 8th in Enrollment," *Liberty Champion*, April 5, 2011, A1-A2, accessed June 3, 2019, <http://cdm17184.contentdm.oclc.org/cdm/compoundobject/collection/p17184coll10/id/2076/rec/5>.

space may have been sufficient to meet the academic needs of one of the departments, but not both. As articulated in chapter 6, the DWMM secured the use of David's Place in 2004. However, the renovation of the building left rooms without ceilings, sound proofing, or enough classroom, rehearsal, and teaching studio space for the growing program.

Faculty and students alike were required to adjust to the cacophony of sounds infiltrating each "room" during classes. Kinchen recounts giving up on the student-led worship in his own class and joining with the worship of another class in another room . . . and vice versa.³⁰ Faculty in lecture-based courses adjusted to the noise levels by speaking louder, using microphones, or pausing during the lecture to wait for the distractions to settle. Students attempting to assimilate lecture material or complete tests in any of the classrooms either developed the ability to block out the surrounding rehearsals, vocal lessons, and conversations, became frustrated with the amount of outside noise, or tuned out completely. Applied faculty also dealt with the distractions created by the inadequate soundproofing throughout the building. No research was conducted at the time with respect to how the lack of ceilings and sound proofing impacted student retention and testing. However, it is to be assumed that students struggled to perform their best work in that environment.

A second significant issue impacting the training of worship leaders was the lack of institutional scholarships. Throughout the history of the institution, non-talent-based scholarships were unavailable to the music department.³¹ Scholarships were available through the traveling ministry teams for highly talented vocalists. Scholarships

³⁰ Kinchen, interview by author, October 19, 2018.

³¹ David Randlett highlighted the need for scholarships throughout the Liberty community as a way of raising academic standards. Minutes of the Accreditation Self-Study Steering Committee, March 3, 1977. SACS recommended allocating funds for music scholarships outside of those available to students serving on ministry teams (talent based by audition). Southern Association of Colleges and Schools Initial Accreditation Report, October 26-29, 1980, 15. Ray Locy lamented the lack of funds to purchase music as well as the lack of scholarships for music students. Ray Locy, interview by author, October 19, 2018.

ranged from partial-to-full tuition to full-ride scholarships depending on the team.³² Ray Locy, longtime faculty member and chairman of the Department of Fine Arts related his frustration with the lack of instrumental scholarships throughout his time at the institution. He tells of one instance where a talented instrumentalist who was also a strong vocalist auditioned for and was offered a position on one of the ministry teams. The student needed the scholarship and accepted the position on the team, thereby making him unavailable as an instrumentalist.³³

An additional issue faced by faculty was the difficulty in recruiting scholarly and talented musicians who were offered financial assistance from other institutions. Faculty had no ability to attract students with anything but perhaps a small marching band scholarship and the spiritual atmosphere of the institution. The lack of scholarships impacted recruitment for all music majors, including sacred music (1970s-1990s) and worship (2002-2014).

The University has yet to offer institutional scholarships specifically for music and worship students.³⁴ However, Harold Mathena and his wife Patricia donated a sizeable amount of money to the LUSOM in 2014 which the school used for student scholarships. The scholarships range from \$1000 to \$5000, some of which are available to worship leadership majors. The first year since the establishment of the institution that non-academic scholarships were awarded to worship students was 2014.

Department of Worship and Music Ministry Created

University administrators determined that the best course of action for

³² YouthQuest received a full tuition scholarship throughout this period. The Sounds of Liberty received full tuition, room and board, and a stipend from Thomas Road Baptist Church since members could not accept part-time jobs due to the rehearsal, performance, and recording schedule.

³³ Locy, interview by author.

³⁴ Academic scholarships are available to worship students as well as funding for marching band and the worship collective.

launching the new BS in Worship and Music Ministry degree (2002) was to establish a new department to house the degree, the Department of Worship and Music Ministry. At the same time, administrators removed oversight for the degree from the Department of Music and Humanities.³⁵ While it is recognized that the DMH worked in good faith with Ron Giese to develop the degree, the ability of the DWMM to recruit, retain, and adequately train worship students would have been compromised if oversight for the degree had remained within the DMH.³⁶ An example of the quasi-antagonistic sentiment of John Hugo, interim chair of the DMH at the time, toward the worship program is found as follows:

I said to my faculty when they separated out . . . let's cut all the ties so that we can do what we have to do. They can do what they need to do without interference from us. We'll do what we do here. We just cut the lines and said, go develop it and fail, succeed, whatever.³⁷

Separating the two departments and installing Giese as the chair of the DWMM provided opportunity for those committed to training worship leaders in the newer context to craft the core essentials of the program as they deemed necessary.³⁸

Two negative outcomes of the administrative separation of the departments are observed. First, the departments competed for limited facilities on the campus as the enrollment in each increased. This led to tension between the department chairmen, Hugo and Whaley, as each aggressively vied for the necessary academic facilities for their

³⁵ A full discussion of the rationale for the decision may be found in chapter 6.

³⁶ John Hugo and Ron Giese both attest to the tension among the faculty of the DMH when developing the BS in Worship and Music Ministry. Hugo admits to seeing no purpose to provide formal education in music that can be learned on one's own in a garage band setting. John Hugo, interview by author, Lynchburg, VA, October 10, 2018. Ron Giese, interview by author, October 15, 2018.

³⁷ While this was Hugo's attitude at the time, he eventually came to recognize the value of the degree and was a key figure in assisting Giese in developing the degree. Hugo, interview.

³⁸ The DMH continued to provide curricular oversight for music theory and classical-based choral ensembles until the fall of 2006. A discussion of the final transition of all curricular oversight in worship to the DWMM may be found in chapter 7.

respective departments.³⁹ The stewardship of resources from a biblical perspective, both faculty and buildings, was negatively impacted as classroom space and curricular offerings were duplicated in each department.

Second, separating the classically trained music students from those preparing for modern worship ministry led to an “us versus them” mentality among both faculty and students. Informal observations over time reveal that an air of superiority developed on both sides that was detrimental to the overall mission and purpose of the institution. There was a sense that students within the DMH felt musically superior to those in the DWM. And there was a sense that students within the DWM recognized the tremendous growth of the program over a short period of time and felt vindicated or victorious by the success.⁴⁰

Change in Institutional Leadership

Leadership personnel at LU has remained fairly consistent throughout its 48 years in existence. Falwell Sr., Chancellor of the institution from its establishment in 1971 through his death in 2007, exercised great administrative and operational authority that eclipsed the role of the president. The authority afforded Falwell in carrying out his vision for the University allowed the DMW to flourish when it faced opposition from other administrators, particularly from 2002 through 2007. Though Falwell famously claimed that music and athletics were the two factors that most moved the hearts of young people, his attention was not focused on training worship leaders until the early 2000s.⁴¹

Table 5 traces the significant administrators throughout the institution’s

³⁹ Hugo, interview.

⁴⁰ As a 1993 graduate of the traditional sacred music program having returned to teach in the worship studies program, I was acutely aware of attitudes on both sides.

⁴¹ Falwell Sr. was well known for his perspective on music and athletics. Hawkins reiterated this concept when speaking of Falwell. Hawkins, interview.

history. Several significant leadership changes at Liberty impacted the worship program. The first major change did not occur until the promotion of Boyd C. Rist to the office of Provost in 2005.

Table 5. Sr. academic leadership structure: 1971-2018⁴²

<i>Administrator</i>	<i>Position</i>	<i>Years Served</i>
Jerry L. Falwell Sr.	President Chancellor	1971-1975 1971-2007
A. Pierre Guillermin	President	1975-1997
John M. Borek	President	1997-2004
Jerry L. Falwell Sr.	President	2004-2007
Jerry L. Falwell Jr.	President and Chancellor	2007-present
Elmer L. Towns	Academic Dean	1971-1973
J. Gordon Henry	Academic Dean	1973-1981
Russel G. Fitzgerald	Academic Dean Vice President of Academic Affairs	1981-1985 1985-1989
Earl S. Mills, Jr.	Provost (1 st) Provost Emeritus	1989-1994 1994-1996
Boyd C. Rist	Vice President of Academic Affairs Provost	1996-2005 2005-2010
Ronald S. Godwin	Provost	2010-2014
Ronald E. Hawkins	Provost	2014-2018

Boyd C. Rist, Vice President of Academic Affairs (1996-2005) and Provost (2005-2010), was the chief academic officer of LU when the major shift in worship leadership training took place at the institution. Though he acquiesced to Falwell Sr.'s vision for the new program, according to Kinchen, he was not supportive of either the program or the separation of the DWMM from the DMH.⁴³ Ultimately, it was difficult to argue with the success of the program in terms of enrollment figures. While the DMH experienced modest growth between 2005 and 2010, it was far outpaced by that found in the DMW.⁴⁴ For this reason and with the support of the Chancellor's office, the program

⁴² Data compiled through academic administration listings in academic catalogs.

⁴³ John Kinchen, conversation with author, May 31, 2019.

⁴⁴ Hugo asserts that the DWMM grew much faster than the DMH. Hugo, interview.

continued to flourish, though closer academic oversight and strictures were placed on the program through 2010.⁴⁵ At that time, Ronald S. Godwin assumed the position of Provost, an office he held until 2014.

Godwin's leadership style reflected a no-nonsense approach to decision-making. He was a strong leader who understood the vision of the institution and the importance of the bottom line. This style of leadership fit well with the aggressive market-driven approach to recruiting evidenced by Whaley. As Provost, Godwin recognized some of the limitations and academic red tape placed on Whaley by the former provost and Dean of the College of Arts and Sciences (CAS) and moved the academic oversight of the department to the School of Religion (SOR). Elmer Towns, Dean of the SOR at the time, relates that Whaley and the DMW were placed under the administrative oversight of the SOR so that Towns could protect him (Whaley). He was told to "let him [Whaley] do what he wants to, but protect his finances, his budget office. . . . He had a lot of programs turned down by the classical people."⁴⁶ Making the temporary move to the SOR enabled Whaley and the DMW to continue the aggressive push to grow the program and make curricular changes as deemed necessary. This direct cover was less important once the School of Music was established in 2012 with Whaley as its Dean.

The next change in leadership at the Provost level occurred in 2014 with the advancement of Ron Hawkins to the position. Hawkins' promotion ensured Whaley's ability to continue leading and growing the LUSOM through the period ending this study (2018) by providing him the freedom to lead as he saw fit. Hawkins explains how his advancement to Provost impacted Whaley and by extension the DMW.

I think that the fact that I went from Dean to the Provost Office for good or for ill

⁴⁵ Kinchen, conversation.

⁴⁶ Towns, interview.

allowed me to give him a level of . . . freedom and I made sure he was taken care of. I made sure that if there were battles or if somebody misunderstood that I was interpreting it correctly for them.⁴⁷

The level of freedom and academic protection provided by Hawkins throughout Whaley's time at the institution is not surprising. Whaley was Hawkins' choice in 2005 to replace Giese. It was Hawkins who prompted the academic revamping of the worship studies program.

A final leadership change that had a substantial impact on the DMW came after the death of Falwell Sr. on May 15, 2007. Falwell Sr.'s death removed the pastoral protection of Vernon Whaley from those opposed to the new paradigm for training worship leaders—see previous section. However, the department received additional administrative cover when Falwell Jr. became President and Chancellor. The favor received by Whaley and the department is likely due to two factors: (1) the substantial growth in enrollment at the DMW between 2005 and 2007 and (2) the resulting financial benefits to the institution. Falwell Jr. is not known to possess the pastoral heart of his father nor the compelling vision to train worship leaders. But, as an astute businessman, he quickly recognized the growth of the DMW and provided the resources to carry out the mission of the department and the LUSOM. This includes the Center for Music and the Worship Arts building, a state-of-the-art recording studio, purchasing Red Tie Music, a music publishing company, from TRBC, and the continued ability to hire faculty as needed. The department would have struggled greatly to continue attracting students without the financial support and physical resources provided by the administration—namely Falwell Jr.

Summary

Changes at LU impacting the worship program fall into two primary

⁴⁷ Hawkins' move to the Provost's office occurred in 2010 when he was appointed Vice Provost under Ron Godwin. Hawkins, interview.

categories: doctrinal and administrative. First, the University relaxed the faculty hiring and admission standards regarding traditional baptistic or fundamental separatist doctrinal positions as early as 1979. This eventually impacted the type of worship leadership student attending the institution. Second, there are substantial hurdles to remaining steadfastly committed to the Bible-centric, evangelistic characteristics of a Bible college while pursuing the broader educational goals associated with a liberal arts education. The academic qualifications of music faculty became the primary determinant in the hiring process rather than experience in a local church. This fundamentally impacted how students were trained. Less local church experience translated to less relevance in the classroom.

Administrative shifts reflected by changes in institutional leadership at the President, Chancellor, and Provost level both positively and negatively impacted the worship program, particularly from 2002-2014. There was a sense of administrative support for the worship program through Falwell Sr.'s death in 2007 due to Falwell's personal vision for and endorsement of the program. Without Falwell's protection, those in academic leadership not supportive of the program had more freedom to exercise their authority to work against the department's accomplishing the paradigm shift to worship-leader training. However, some close to the program expressed their belief that God moved at the right time to see the vision for training leaders fulfilled by placing Godwin and Hawkins in the Provost's office.⁴⁸

It is difficult to overstate the importance of Hawkins' decision to create the Department of Worship and Music Ministry when introducing the BS in Worship and Music Ministry degree. It would have been very difficult to instruct students in ways relevant to the modern evangelical church if program and course oversight had remained in the Department of Music and Humanities.

⁴⁸ Paul Rumrill, conversation with author, November 12, 2018.

Though neither doctrinal nor administrative, the move from faculty-led to student-led worship during campus services prepared the way for the changes to worship leader training on the undergraduate level. It was the Wednesday night student-led services that Wes Tuttle observed which motivated him to contact executives at Integrity Music, Inc.⁴⁹ It is these services that continue to attract musicians and worship leaders to Liberty.

Finally, the reversal of the University's financial situation from debt-ridden to debt-free upon Falwell Sr.'s death in 2007 led to a resolution to the lack of resources experienced by the music and worship program throughout the institution's history. The program now has the facilities to carry out the vision for training leaders given by Falwell Sr. and facilitated by Whaley. One caveat is that other than the Mathena scholarships that are funded by a private gift to the LUSOM, the University continues to withhold institutional aid in the form of scholarships for worship students.

⁴⁹ See chapter 6 for a complete historical account of Tuttle's observations and actions.

CHAPTER 5
HISTORY OF CURRICULA AND DEGREE PROGRAMS:
1971-1997

Introduction

Chapter 5 provides a historical overview of the Church Music/Sacred Music degree from 1971 through 1997. It addresses (1) the establishment of the Church Music/Sacred Music degree including specific changes to the curriculum within the degree from its inception through its discontinuation in 1994; (2) faculty changes within the Division/Department of Music along with attitudes regarding how church musicians should be effectively trained; (3) the challenges faced by faculty and students due to inadequate facilities and the lack of resources throughout the first decade and the impact these issues had on providing a high-quality education; and (4) significant administrative personalities during the time period. Information related to curriculum and faculty changes is taken primarily from college/university catalogs and status sheets made available for this research by the Office of the Registrar. Data related to facilities are discussed in departmental reports and documents submitted to accrediting agencies such as SACS (Southern Association of Colleges and Schools) and TRACS (Transnational Association of Christian Colleges and Schools). Research data related to the philosophical conflicts within the Department of Music regarding the degree and other related issues comes largely from interviews with former faculty and administration.

Historical Overview

Curricular development within the Church Music/Sacred Music degree during the first decade of Lynchburg Baptist College's (LBC) existence was anything but static.

During its initial decade degree options were added as the faculty endeavored to establish a rigorous program marked by excellence. Administratively, the degree was housed under the Christian Workers area (1971); the Department of Music under the oversight of the Division of Humanities (1972); and the Division of Music (1973). The initial degree, established in 1971, was a Bachelor of Science in Christian Education: Music. It contained 15-18 hours of music. In 1972, three degrees were offered by the Department of Music: Applied, Church Music and Music Education. All degrees underwent significant curricular change over the first several years as the administration and faculty struggled to build viable programs. Specializations and minors were added: the generic music minor and a minor in church music in 1971 and the BS in Sacred Music: Theory and Composition in 1983. The faculty grew quickly in order to meet the demands of the growing number of students at the institution. Inadequate facilities hampered student training until 1979 when the Fine Arts Building was erected on the main campus at Liberty Mountain.⁵⁰ Lack of funding eventually led to additional issues related to poor facilities.

Philosophy, Objectives and Entrance Requirements

In 1974, the philosophy and objectives for Division of Music were published for the first time. The philosophy states,

Music is one of the most universal expressions of living. Music faculty of Lynchburg Baptist College are aware of the contribution music can make in developing a resourceful citizenry. To be successful we feel we must know the students and their spiritual, social, emotional, physical, and intellectual characteristics. Students will have influence within the music realm, in both the secular and religious society of the future. Planning for leadership must include preparation of the student to lead others in determining taste and discrimination.⁵¹

⁵⁰ Classes were held throughout Thomas Road Baptist Church, within former World War II housing located across the street from the church (1971-1975), and in an old farmhouse on Liberty Mountain (1975-1979).

⁵¹ LBC Catalog, 1973-1974, 97.

The philosophy was reworded and expanded in 1975 to include discussion of providing instruction for the “serious-minded music student” in order to supply churches with “dedicated men and women trained to serve God as church music directors.” The full revised philosophy appearing in the 1975-1976 Catalog reads,

Music is one of the most universal expressions of living. The Division of Music seeks to provide college work for the serious-minded music student and music courses on an elective basis for any student; to supply churches with dedicated men and women trained to serve God as church music directors; to prepare music teachers for the public schools, Christian day schools, and the private studio; and to provide the necessary groundwork for graduate study in music. The objectives of the Division of Music are an outgrowth of the overall College objectives, among which are a disciplined approach to life reflected in habits of scholarship and of cultural values, a development of professional training and preparation for leadership in the church and the community.⁵²

Also included in 1975 is a statement describing the purpose of the BS in Sacred Music degree. The degree “prepares leaders for the ministry of music and for further study at seminaries or other graduate schools.”⁵³

Seven objectives were listed for the degree programs: (1) to give the student an opportunity to enjoy music through active participation; (2) to provide the foundation of study needed in a music career; (3) to supply or afford a means of pleasure, recreation, and worthwhile use of leisure time; (4) to develop skills and technical abilities which lead to an increased facility; (5) to acquaint the student with a wide, varied repertoire of good vocal, instrumental, solo and ensemble music; (6) to represent the College and its community in a creditable manner through public performances; and (7) to develop the personal character traits of leadership, poise and dependability in the student.⁵⁴

Entrance requirements were specified for the first time in the 1973-1974 Catalog. Prospective students were to submit a special music application form expressing

⁵² LBC Catalog, 1975-1976, 74.

⁵³ LBC Catalog, 75.

⁵⁴ LBC Catalog, 1973-1974, 98.

their desire to major in one of the three music degrees. The stated expectation of musical level for entering students was that they had “some previous study of music, including work in piano and/or other applied music skills.”⁵⁵ Students took placement auditions during the first week of classes for the purpose of determining their current performance or playing level. Students who did not pass the audition but desired to stay in the program were required to take a remedial music course for zero credit.⁵⁶ Finally, the catalog addressed the piano proficiency requirement for all students. The 1975-1976 catalog clarified that students majoring in Sacred Music were to perform a half-length Senior Recital.

The Period: 1978-1997

By 1978, the BS in Sacred Music degree was codified in such a way that very few major changes were made over the next fifteen years.⁵⁷ However, three significant revisions were made during this period. First, in 1984, the department established two specializations within the BS in Sacred Music degree: Church Music Director and Theory and Composition. The training was essentially identical with the exception that the specialization in theory and composition included MUSC 309 Orchestration and MUSC 409 Composition II which substituted for MUSC 403 Internship.⁵⁸ Second, in April 1987, the faculty voted to discontinue the specialization in theory and composition due to low demand, lack of qualified faculty and the acceptance of the new BA degree.⁵⁹ A third

⁵⁵ LBC Catalog, 1973-1974, 98.

⁵⁶ LBC Catalog, 1973-1974, 98.

⁵⁷ The mandate to settle on degree requirements was motivated by a recommendation from SACS consultants that “LBC would be wise to settle on a program and keep it stable for a while. Fluidity should not characterize the major offerings at this point.” Southern Association of Colleges and Schools Consultant’s Report #1, November 7-8, 1978, 8.

⁵⁸ Courses within the specialization in theory and composition were taught primarily by James Siddons.

⁵⁹ Liberty University Department of Music and Art Meeting Minutes, April 7, 1987.

change will be discussed in further detail in a subsequent section: the number of hours required for the BS degree in Sacred Music was decreased from 72 to 48 in 1992—a 33 percent decrease.⁶⁰ Two years later, the degree was discontinued altogether due to low enrollment.

Nothing in the sacred music curriculum during this time pointed to an understanding on the part of the faculty that the needs of the evangelical church might be changing with respect to music leadership. However, one curricular ensemble, the Sounds of Liberty under the direction of David Randlett, began leading the congregational songs of Maranatha! Music and Integrity Music in university convocations, at Thomas Road Baptist Church (TRBC) morning services, and other outside events.⁶¹ By the early 1990s, student-led worship replaced faculty-led worship in tri-weekly convocations. This practice continued until 2002 when Charles Billingsley, Contemporary Christian Music artist and new worship pastor at (TRBC), and Tim Jackson were asked to coordinate and lead worship for convocations.⁶²

⁶⁰ The reduction of credit hours in the degree was performed in order to meet guidelines put forth by President A. Pierre Guillermin. No degree was to have more than 42 hours in the major though they could include 0-9 hours of directed electives – electives outside of the major. The Department of Fine Arts included six hours of ministry-related courses as directed electives. Liberty University Department of Fine Arts Meeting minutes, October 8, 1992, October 12, 1992, and October 14, 1992.

⁶¹ Beginning in 1993, the Sounds of Liberty led worship during convocation on the Wednesdays that Falwell Sr. spoke. (There were three required weekly convocations of which Falwell Sr. spoke at one.) They also led 5-8 minutes of congregational worship at Thomas Road Baptist Church prior to the 11:00 a.m. television broadcast throughout the fall of 1993. Song selection was taken primarily from Word Music's *Songs for Praise and Worship* songbook. This was discontinued due to complaints from the congregation. Additionally, in the spring of 1994, they had the opportunity to participate in Integrity's choral worship experience, *God With Us*, at The Tabernacle in Danville, Virginia. (Chapter 3 details information regarding Integrity's "preposition" worship collections of the mid-late 1990s.) Don Moen, well-known music executive, songwriter, and worship leader, was the emcee/leader for the event. Finally, the group had opportunity in the fall of 1994 to lead the corporate worship at the Concerned Women for America national conference in Washington, D.C. All of these opportunities were indicative of the changes taking place in evangelical worship practices. Kevin Haglund, e-mail communication and conversation with author, October 30, 2018.

⁶² Rachel Coleman, "Tim Jackson, Billingsley picked as new campus worship leaders," *Liberty Champion*, September 3, 2002, 2.

Ten-Year Academic Plan: 1976-1986

A significant document submitted by the Division of Music to the upper administration prior to the Fall semester of 1976 was the “Ten-Year Academic Plan.” The goal of the plan was to optimize the learning program at LBC. In the document, the music faculty and administration outlined an expanded philosophy of education, student objectives, a forecast of future needs, both for the student and the department, and the manner in which the music curriculum intersected with the educational purposes of the institution.

The philosophy described in detail the department’s approach to education, emphasizing a systematic, behavioral method to teaching and learning. In this model, learning activities are implemented in order to facilitate the desired changes in the learner. It appears that a contributing factor which shaped the wording of the philosophy was a desire to articulate curricular goals that aligned well with the action-oriented thrust of the institution.⁶³ The following statements clearly reflect the expectations placed on the faculty with respect to the kind of student they should be seeking to attract and ultimately to graduate. Paragraph 2 states,

The focal point in our philosophy depends upon each member of the music faculty who must willingly assume an active role within the Division of Music structurally based on adherence to the practice, ideas, and beliefs of a local fundamental Bible believing Baptist Church. We believe a music faculty cannot expect to develop a successful learning experience without knowing what end result is expected both in and out of the classroom.⁶⁴

Specific to the Sacred Music degree, the document states,

Courses of study in the area of Sacred Music are subject to change based on applicable needs of churches. The outlook for the future appears to be common to the church music programs supportive of classical sacred and traditional sacred through our Division of Music.⁶⁵

⁶³ Ten Year Academic Plan, 1976-1986, Division of Music, 1.

⁶⁴ Ten-Year Academic Plan, 1.

⁶⁵ Ten-Year Academic Plan, 9.

While the faculty did not anticipate the paradigm shift in worship training that was still fifteen to twenty years in the future, they had the foresight to recognize that changes to the “applicable needs” of churches were likely and that the curriculum should be revised, as necessary, to meet the needs. This is echoed in two of the objectives outlined within the document. First, the Division of Music will “provide a major leading to a Bachelor of Science degree in Sacred Music...which will be of immediate value for marketable employment based on individual competency and professional standards required by the division.”⁶⁶ Though the term “action-oriented curriculum” was used widely throughout this period, this is the first instance recorded of a desire on the part of either faculty or administration to prepare graduates for “marketable employment” found in any documentation. Second, the Division indicated a commitment to “providing traditional instruction with new media and new methods” through a variety of educational methods, including “future opportunities not yet envisioned.”⁶⁷ The faculty were expected not to become stagnant in their teaching methods but to continuously pursue effective educational techniques to prepare students of differing abilities and objectives for future employment. These goals may have been met in the areas of applied performance and music education, but they do not appear to have been met in the area of sacred music.

James Siddons, early faculty member and Department Chair, reflected on his time teaching at the college throughout the decade discussed in the academic plan. He made the following admission in response to a question as to why the Sacred Music degree was discontinued in 1994 due to low enrollment:

I would just say the fact that the music faculty, including me, just really didn't understand what the mission of Liberty was, as cast and prescribed by Dr. Falwell. Even when they tried to, they had these blinders about classical arts, music and

⁶⁶ Ten-Year Academic Plan, 2.

⁶⁷ Ten-Year Academic Plan, 2.

academic standards . . . they were more concerned about looking good at where they'd studied than being of service to the churches. Dr. Randlett . . . understood precisely what Dr. Falwell was wanting, but when he tried to do that he just ran into these brick walls with the faculty that he himself had hired.⁶⁸

None of the faculty had experience in evangelical church music, particularly in churches of the revivalistic style as modeled at TRBC, except for the Chairman of the Division of Music, David Randlett. The stated objectives were clear but the understanding of how to facilitate the objectives was not. Faculty members without experience in churches following a revivalistic pattern of worship did not understand how to train students for these types of ministries.⁶⁹

Two additional goals related to the curriculum and accreditation are contained in the ten-year academic plan. Both goals were eventually accomplished, though not in the given timeframe. First, the faculty indicated a desire to offer a Bachelor of Music (BM) degree by August 1978.⁷⁰ This goal was accomplished sixteen years later in 1994 when a BM in either Choral or Instrumental music was offered for the first time. Second, the administration committed to applying for associate membership in the National Association of Schools of Music (NASM) prior to the 1976-1977 academic year.⁷¹ Initial exploratory efforts were implemented at times throughout the 1980s⁷² but were abandoned in 1990.⁷³ Application for NASM membership was eventually granted in

⁶⁸ James Siddons, interview by author, Forest, Virginia, October 17, 2018.

⁶⁹ Siddons left the university in 1987. Subsequent to his departure, he was ordained into ministry by the United Methodist Church. It was this experience in pastoral ministry that helped him understand and articulate the conflict amongst the faculty during the period in question regarding the proper method(s) of training ministers of music. Siddons, interview.

⁷⁰ Ten-Year Academic Plan, 11.

⁷¹ Ten-Year Academic Plan, 19.

⁷² Siddons attended the NASM meeting in Crystal City, MD in 1984. Upon returning to Liberty he initiated the process of preparing the necessary paperwork and making curricular adjustments but began "hitting a lot of brick walls and . . . got the feeling you don't want to do this." Additionally, it was discovered that the facilities were inadequate. There were too few practice rooms and teaching studios were too small. Siddons, interview.

⁷³ Robert Bays performed a pre-site visit on the campus in the spring of 1989 to give direction to the faculty regarding the process of applying for associate membership in NASM. He encouraged active building of the library and using selective recruiting in order to attract more "pace setting" students. It was also revealed that the BA program did not meet NASM standards. Music faculty members Paul DeBoer and

November 2015.

Curricular Revisions

When Lynchburg Baptist College opened its doors in September 1971, six tracks leading to a Bachelor of Science degree were offered, one of these being the Christian Workers track with a specialization in Christian Education: Music. All degrees consisted of 144 hours. Students were expected to register for 18 hours per semester for 8 semesters. Of the 144 hours required, 15 hours were in the area of music. The initial curriculum plan by credit hours is detailed in table 6 (pg. 168).

It is assumed that students were to enroll in applied instruction though the catalog does not stipulate either applied instruction or ensemble requirements. Neither does it indicate what ensembles were offered. However, at least one ensemble was offered the first year, the LBC Chorale, under the direction of Paul DeSaegher. See table 7 (pg. 169) for course requirements specific to the general music core and church music.

The courses required in the initial degree, though not indicative of a comprehensive program, were consistent with courses in church music offered at other institutions during the period. Common curricular requirements of religiously oriented liberal arts institutions are found in a 1970 study by David Dunbar. Dunbar analyzed thirteen such institutions offering degrees related to church music in the late 1960s and found that their curricula had in common eight courses specific to church music or liturgy: Church Music Administration, Church Music History, Church Music Internship, Hymnology, Introduction to Church Music, Liturgies, Music and Worship, and Service Playing.⁷⁴

Sandra Matthes began crafting a self-study in early 1990. It is apparent the study was never completed. Department of Music and Art Meeting minutes, April 13, 1989, November 7, 1989, and February 12, 1990.

⁷⁴ David George Dunbar, "A Study of the Church Music Curricula of Selected Religiously Oriented Liberal Arts Colleges" (DMA diss., University of Southern California, 1970), 91-92.

Table 6. The Christian workers course curriculum: 1971⁷⁵

<i>The Christian Workers Course: Christian Education: Music Major</i> ⁷⁶	<i>Hours</i>
Bible	30
Doctrine/Theology	18
Church Education	32
General Arts	30
Physical Education	4
Christian Education	15
Music	15 ⁷⁷
Total:	144

In 1972, academic units were separated into four divisions: the Division of Religion, the Division of Humanities, the Division of Education, and the Division of Social Sciences. The Department of Music was housed within the Division of Humanities and offered three degree-tracks including applied, church music, and music education. Additionally, all degrees were reduced from 144 to 128 hours required for graduation. Table 8 (pg. 170) outlines the curricular requirements for the 1972-1973 academic year.

The catalog specifies that all students participate in one of the musical organizations of the college each semester. Three options were available: LBC Choir, LBC Chorale and the Brass Ensemble. The courses were one credit each.⁷⁸ A remedial course (MU 51 Basics of Music) was required at no college credit for any student failing to pass the entrance music proficiency exams. Additionally, three conducting courses were added to the course offerings: MU 206 Choral Conducting (2 credits), MU 306

⁷⁵ LBC catalog, 1971-1972, 15.

⁷⁶ All information related to degree requirements and courses offered from 1971 to 1978 was located in college catalogs. The first status sheet available through either the Registrar's Office or University Archives is from 1979. Due to incomplete records within the Department of Music and Division of Fine Arts, status sheets are generally unavailable for study until the early 2000s.

⁷⁷ The catalog lists 15 hours related to music. However, in reviewing the suggested course sequence, there are 24 hours in music, not including ensembles and private lessons. It is possible that two of the courses, MU 101 Introduction to Church Music and MU 402 Music Appreciation (listed in the course sequence but course description is not included in the catalog), were not considered music courses within the degree. This leaves 18 hours of music courses. It is also noted that there are many discrepancies in the early catalogs that must be accounted for in the research.

⁷⁸ LBC Catalog, 1972-1973, 49 and 53.

Advanced Choral Conducting (2 credits), and MU 307 Instrumental Conducting (2 credits). Within the church music area, MU 403 Church Music Internship (2 credits) and MU 404 Seminar in Church Music (2 credits) were added to the elective options.⁷⁹

Table 7. Music course offerings: 1971⁸⁰

<i>Church Music Courses and Descriptions</i>	<i>Credit Hours</i>
MU 101 Introduction to Church Music A general survey of the ministry of music in a local church is taken. Required of all students, even those with minimum musical abilities so they will understand the purpose and contribution of church music.	3
MU 201, 202 Music Theory An examination of the structure and composition of music. The second semester advanced harmony is taken.	6
MU 201E Ensemble Practicum One hour credit is given for participation in the different ensembles of the college.	1
MU 201V Voice Instruction No description included in the catalog.	1
MU 201I Instrumental Instruction No description included in the catalog.	1
MU 201P Piano Instruction No description included in the catalog.	1
MU 203 Song Leading This course is designed to equip students to lead congregational singing as well as choir directing. Attention is given to evangelistic song leading.	3
MU 301, 302 Music Harmony The composition of music is studied with emphasis given to understanding of advanced harmony.	6
MU 401 Hymnology The student is given an introduction to the different styles and interpretation of music.	3
MU 402 Music Appreciation No description included in the catalog.	3

⁷⁹ LBC Catalog, 1972-1973, 52.

⁸⁰ LBC Catalog, 1971-1972, 29-30.

Table 8. Church music requirements: 1972⁸¹

<i>Department of Music – Basic Core</i>	<i>Hours</i>
MU 101, 102 Music Theory	6
MU 201, 202 Music Theory	8
MU 104, 105 Music History and Literature	6
Applied Music	8
<i>Church Music Major</i>	
MU 206 Choral Conducting	2
MU 306 Advanced Conducting	2
MU 303 Church Music Administration	2
Music Electives (Not stipulated)	14
Total	48

The requirements for the church music major are unclear in the 1973-1974 Catalog. No status sheet is available through either the Office of the Registrar or the archives for the degree and no course sequence is found in the catalog. However, multiple courses were established, several course numbers adjusted, and the prefix was changed from MU to MUS.

Evidence indicates that faculty and administrators worked diligently to build a quality sacred music degree throughout the early years of the program. Ten total courses were listed in the 1971-1972 Catalog. By 1973, 108 courses were listed including those related to applied instruments, all levels of choral and instrumental ensembles, and remedial classes in the basics of music and piano—see table 9 (pg. 171) for a complete list of curricular revisions effective during the 1973-1974 academic year.⁸² Curricular changes slowed once the degree requirements were codified in 1973. Table 10 (pg. 172) tracks the curricular changes to the degree through 1994 when the degree was discontinued.

⁸¹ LBC Catalog, 49.

⁸² LBC Catalog, 1973-1974, 99-101.

Table 9. Curricular revisions: 1973⁸³

<i>Courses Established - 1973</i>	<i>Credit Hours</i>
MUS 302 Church Music Literature A study of church music repertoire and pedagogy. Listening assignments, lectures, demonstrations and papers. Organ study strongly recommended.	3
MUS 310 Orchestration Advanced Writing in the larger forms and media. Public performance of works approved by instructor expected.	2
MUS 314 Composition Structural and harmonic analysis of musical form through simple and compound song form to rondo and sonata forms. Contrapuntal forms of the invention, chorale prelude, fugue and canon.	3
MUS 181/182/281/282/381/382/481/482 Performing Choir Three hours in rehearsal per week. An opportunity for the individual to develop his skills of articulation, breath, tone control, etc. with group participation. One tour per year. Choir performs for some worship services.	1
MUS 191/192/291/292/391/392/491/492 Performing Orchestra Repertoire selected from various periods involving secular and religious works. Orchestra performs for some worship services. Three hours in rehearsal per week. Required of all string majors.	1
MUS 483/484 Vocal Ensemble Select, auditioned group of singers who make up the Lynchburg Baptist College Chorale. Travel extensively. Prepare and perform on international television and radio. Appear in many evangelistic rallies. Rehearsals are unscheduled but are called as needed.	3
MUS 485/486 Church Music Practicum Actual work in church music library care (filing, ordering, sorting, folders, cross indexing). Work in robe and instrument upkeep. Work in lighting, scenery, and other physical aspects of church music.	2
<i>Course Numbers Changed - 1973</i>	
MU 106 to MUS 203 Introduction to Church Music	2
MU 104 to MUS 204 Music History and Literature I	3
MU 105 to MUS 205 Music History and Literature II	3
MU 341 to MUS 301 Hymnology	3
MU 303 to MUS 307 Church Music Administration to Music in the Church	3
MU 401 to MUS 309 Orchestration	3 to 2
MU 301 to MUS 313 Counterpoint	3
MU 206 and MU 306 to MUS 315 Conducting	2 to 3

⁸³ LBC Catalog, 1973-1974, 99-100.

Table 10. Curricular revisions: 1974-1994⁸⁴

<i>Curricular Adjustments: 1974</i>	<i>Credit Hours</i>
MUS 101, 102 Music Theory credit hour changed	3 to 4
MUS 207, 208 Sight Singing credit hour changed	3 to 2
MUS 302 Church Music Literature changed to Church Music Methods and Materials	3
MUS 307 Music in the Church changed to Church Music Administration	3
MUS 316 Intermediate Conducting added as a curricular option	2
MUS 318 Choral Arranging added as a curricular option	3
<i>Curricular Adjustments: 1975</i>	
Senior Recital articulated as half-recital for Sacred Music majors	0
<i>Curricular Adjustments: 1976</i>	
BS in Christian Ministries: Church Music listed in catalog. This was never developed and was removed from the catalog in 1977.	
<i>Curricular Adjustments: 1977 (None)</i>	
<i>Curricular Adjustments: 1978 (Designator changed from MUS to MUSC)</i>	
<i>Sacred Music Requirements revised up to 51 hours as follows:</i>	
MUSC 101 Music Theory I	4
MUSC 102 Music Theory I	4
MUSC 201 Music Theory II	3
MUSC 202 Music Theory II	3
MUSC 302 Church Music Methods and Materials	3
MUSC 307 Church Music Administration	3
MUSC 311 Music History to 1750	3
MUSC 312 Music History Since 1750	3
MUSC 315 Conducting	2
MUSC 316 Intermediate Conducting	2
MUSC 318 Choral Arranging	3
MUSC 400 Hymnology (number changed from MUSC 301)	3
MUSC 403 Church Music Internship	3
Applied Major	6
Applied Minor	2
Ensemble	4
Total	51
MUSC 183/184/283/284/383/384/483/484 EnPsalms A 16-voice choral ensemble. The repertoire consists of choral music, predominately sacred, from all periods of music. Special attention is given to "gospel music" of the last 40 years to the present. The EnPsalms travel most weekends during the school year to local churches. Numerous high school assemblies are performed	1
<i>Curricular Adjustments: 1979 (None)</i>	
<i>Curricular Adjustments: 1980</i>	
EnPsalms choral ensemble size reduced from 16 to 14 voices	

⁸⁴ All information related to curricular adjustments is deduced by comparing degree requirements from year to year within institutional catalogs and/or consulting degree status sheets (when available) between 1974 and 1994.

Table 10 continued

<i>Curricular Adjustments: 1981</i>	<i>Credit Hours</i>
<i>Sacred Music Requirements revised up to 57 hours as follows:</i>	
MUSC 499 Senior Recital added	1
Applied Major (lesson) – 1 semester added	1
Ensemble – 4 semesters added	4
Total credits added:	6
EnPsalms choral ensemble changed name to the Sounds of Liberty. The size was reduced from 14 to 10 vocalists.	
<i>Curricular Adjustments: 1982</i>	
<i>Sacred Music Requirements revised up to 59 hours as follows:</i>	
MUSC 101 split into two courses: MUSC 101 Music Theory and MUSC 101L Laboratory. Hours unchanged.	4
MUSC 102 split into two courses: MUSC 102 Music Theory and MUSC 102L Laboratory. Hours unchanged.	4
MUSC 201L Laboratory added	1
MUSC 202L Laboratory added	1
Total credits added:	2
<i>Curricular Adjustments: 1983</i>	
MUSC 316 Intermediate Conducting changed to Conducting II	2
<i>Sacred Music Requirements revised down to 58 hours as follows:</i>	
MUSC 318 Choral Arranging credit hour changed	3 to 2
Total credits removed:	1
<i>Curricular Adjustments: 1984</i>	
MUSC 316 Conducting II changed to Choral Conducting	2
<i>Sacred Music Requirements revised up to 64 hours as follows:</i>	
MUSC 301 Music Theory V added	3
Applied Major (lesson) – 1 semester added	1
Applied Minor (lesson) – 2 semesters added	2
Total credits added:	6
<i>Theory and Composition Specialization Requirements as follows:</i>	
Five semesters of Music Theory and Laboratory	19
MUSC 309 Orchestration	2
<i>Curricular Adjustments: 1984</i>	
MUSC 302 Church Music Methods and Materials OR MUSC 307 Church Music Administration	3
MUSC 409 Composition II in place of MUSC 403 Internship	3
<i>Minor in Church Music Offered as follows:</i>	
MUSC 101 Music Theory I	3
MUSC 101L Laboratory	1
MUSC 102 Music Theory I	3
MUSC 102L Laboratory	1
MUSC 302 Church Music Methods and Materials OR MUSC 307 Church Music Administration	3
MUSC 315 Conducting	2
MUSC 400 Hymnology	3
Voice, Piano or Organ	2
Total Hours:	18
<i>Curricular Adjustments: 1985 (None)</i>	
<i>Curricular Adjustments: 1986</i>	
Applied Major changed to Principal Performance	

Table 10 continued

<i>Curricular Adjustments: 1986</i>	
Applied Minor changed to Secondary Performance	
<i>Curricular Adjustments: 1987</i>	
Theory and Composition Specialization discontinued	
MUSC 101 Music Theory I changed to MUSC 105 Music Theory I	3
MUSC 101L Laboratory changed to MUSC 107 Music Theory I Laboratory	1
MUSC 102 Music Theory I changed to MUSC 106 Music Theory II	3
MUSC 102L Laboratory changed to MUSC 108 Music Theory II Laboratory	1
MUSC 201L Laboratory changed to MUSC 207 Music Theory III Laboratory	1
MUSC 202L Laboratory changed to MUSC 208 Music Theory IV Laboratory	1
<i>Curricular Adjustments: 1988 (None)</i>	
<i>Curricular Adjustments: 1989</i>	
<i>Sacred Music requirements revised up to 73 hours as follows:</i>	
MUSC 301 Music Theory V dropped from degree	3 to 0
MUSC 403 Church Music Internship changed to MUSC 499 Internship	2
BIBL 250 Inductive Bible Study added (The course designator changed to BIBL 350 the following year)	3
EDMN 330 Church Ministries for Women I OR PATH 450 Organization and Administration of the Local Church added	3
YOUT 201 History and Philosophy of Youth Ministry added	3
YOUT 301 Foundations of Youth Ministry OR YOUT 350 High School Ministries added	3
Total added:	12
Total removed:	3
Net credits added	9
<i>Curricular Adjustments: 1990 (None)</i>	
<i>Curricular Adjustments: 1991</i>	
<i>Sacred Music requirements revised down to 72 hours (from 73)</i>	
MUSC 403 (Catalog does not have a course title listed) dropped from degree	3 to 0
MUSC 498 Senior Recital added	1
MUSC 499 Internship credits changed	1 to 2
Total added:	2
Total removed:	3
Net credits removed:	1
<i>Curricular Adjustments: 1992 (None)</i>	
<i>Curricular Adjustments: 1993</i>	
<i>Sacred Music requirements revised down to 48 hours (from 72) as follows:</i>	
MUSC 307 Church Music Administration credits changed	3 to 2
MUSC 312 Music History Since 1600 changed to MUSC 299 and dropped from degree	3 to 0

Table 10 continued

<i>Sacred Music requirements revised down to 48 hours (from 72) as follows:</i>	<i>Credit Hours</i>
MUSC 317 Instrumental Conducting dropped from degree	2 to 0
MUSC 318 Choral Arranging dropped from degree	2 to 0
MUSC 400 Hymnology credits changed	3 to 2
MUSC 499 credits changed	2 to 1
Principal Performance credits changed (1/2 credit each semester for eight semesters)	8 to 4
Secondary Performance dropped from degree	4 to 0
Directed Electives – Choose Six Hours from the following: BIBL 350, EDMN 330, PATH 450, YOUT 201, 301 or 350	12 to 6
Total credits removed:	24
<i>Curricular Adjustments: 1994</i>	
BS in Sacred Music degree discontinued as a major. Courses within the major continued to be offered to Church Music minors.	

The revisions to the degree in 1989 are significant due to the addition of ministry-related courses outside of the division. No minutes of departmental or curriculum committee meetings exist in the archives or files within the School of Music in which the rationale for adding the courses is discussed. However, it is reasonable to conclude that the faculty recognized either a need in the evangelical church or a weakness in the program in the area of practical ministry training. Each course was included to introduce students to information and experiences necessary for successful ministry upon graduation. BIBL 250 Inductive Bible Study provided students with the skills necessary to perform in-depth studies of God’s Word.⁸⁵ EDMN 330 Church Ministries for Women I⁸⁶ or PATH 450 Organization and Administration of the Local Church⁸⁷ provided

⁸⁵ BIBL 250 Inductive BIBL Study—This course introduces the student to the five main theological resource tools and the ten methods necessary for an inductive study of the Bible. The student writes his own commentary on a prescribed book of the Bible using the tools and methods to which he is introduced in the course. LU Catalog, 1989-1990, 106.

⁸⁶ EDMN 330 Church Ministries for Women I—An exposure to the broad range of opportunities for ministry available to women. A study of fundamental principles for effective leadership in areas of women’s church ministries. LU Catalog, 124.

⁸⁷ PATH 450 Organization and Administration of the Local Church—This course is designed to teach the student the basic organization necessary for an effective local church ministry. Emphasis is placed on the concept of church planting and how to go about starting a church. LU Catalog, 161.

understanding of opportunities available in ministry along with concepts related to the basic organization of a church and how to plant a church. YOUT 201 History and Philosophy of Youth Ministry,⁸⁸ YOUT 301 Foundations of Youth Ministry,⁸⁹ or YOUT 350 High School Ministries⁹⁰ introduced students to principles necessary for successfully ministering to youth, developing biblical curriculum, budgeting for a youth ministry facilitating a youth music ministry, and how to disciple high schoolers. Only one of the three youth courses was required for the BS in Sacred Music degree ca. 1989-1990.

In the spring of 1992, President A. Pierre Guillermin mandated that the major core within all degrees limit courses to between thirty and forty-two hours. In response to this mandate, the faculty voted to remove twenty-four credits, or 33 percent of the curriculum from the degree. Of these, 18 hours were removed from the major core and 6 hours were removed from the ministry-related degree requirements. Three courses were dropped from the degree: MUSC 312 Music History Since 1600, MUSC 317 Instrumental Conducting, and MUSC 318 Choral Arranging. One semester of music history and one semester of choral conducting was retained in the degree. It is possible that MUSC 400 Hymnology was viewed as a de-facto second semester of music history due to the nature of the course.⁹¹ Three courses were reduced in credit hours: MUSC 307 Church Music Administration from three to two, MUSC 400 Hymnology from three to

⁸⁸ YOUT 201 History and Philosophy of Youth Ministry—A brief history of the growth of youth ministries, orientation to the youth pastoral position, principles necessary to successful youth programming, and a survey of methodology involved will be studied. LU Catalog, 178.

⁸⁹ YOUT 301 Foundations of Youth Ministry—An examination of the Sunday morning youth hour with a development of Biblical curriculum, promotion and financing of the total youth ministry, and the establishment and maintenance of a youth musical ministry. LU Catalog, 178.

⁹⁰ YOUT 350 High School Ministries—Importance and goals of discipleship will be discussed with special attention given to the problems of bringing youth from the point of salvation to the point of spiritual maturity through dynamic student education institutions. LU Catalog, 178.

⁹¹ MUSC 400 Hymnology—A survey of the nature and function of the hymn since ancient times. Attention is given to related forms such as psalmody, popular religious songs of the Renaissance, fuguing tunes, and the gospel song. MUSC 103 Music Appreciation or MUSC 311 Music History to 1600 were course prerequisites. LU Catalog, 1993-1994, 161.

two, and MUSC 499 Internship from two to one.

The faculty was creative in addressing the issue of the student's principal performance area. Students registered for applied lessons for either one-half or one credit hour. Sacred Music students continued to take eight semesters of applied lessons at one-half credit hour each. In this way, the number of credit hours was reduced from eight to four without reducing the number of semesters in lessons. Students were no longer required to demonstrate musical aptitude in a secondary performance area.

The final six hours were removed by reducing the number of ministry-related electives from four courses to two. Students were given the option of which two courses to take to fulfill this requirement.

The BS in Sacred Music degree was officially discontinued as a major in 1994. There continued to be a minor in church music until the Department of Music and Humanities merged with the Center for Worship to form the School of Music in 2012. The minor was discontinued at that time.

Music Faculty Credentials: 1971-1997⁹²

The following table illustrates the shift in the priority of hiring between the first five years of the institution (1971-1976) and the last twenty-one years discussed in this chapter (1976-1997). Administrators were less concerned with earned degrees in the early years. It must be assumed, based on Towns' stated philosophy of hiring faculty, that those hired with a bachelor's degree or less had a strong background in local church ministry. Table 11 (pg. 178) traces the academic credentials of all music faculty hired between 1971 and 1997.

⁹² All information taken from College and University catalogs between 1971-1972 and 1996-1998.

Table 11. Music faculty hire by year with academic credentials

<i>Year</i>	<i>Name</i>	<i>Academic Credentials</i>
1971	Paul DeSaegher	BA Westmont College MA Talbot Theological Seminary
	Francis Glass	BM Birmingham Conservatory of Music
1972	Lucille Kent	Diploma, Chicago Conservatory of Music
	Vernon T. Lewis (Chairman)	BS West Texas State University
	Philip M. Pantana	BA Bob Jones University
1973	David P. Randlett (Coordinator of Music Education)	BM Eastern Nazarene College MME George Peabody College for Teachers, Vanderbilt University
	James Soward	BA Tennessee Temple College
1974	Lorna Dobson	BS Bob Jones University
	Jo Anne Dudley	BA Lynchburg College
	George C. Hage	AB Marshall University BA Washington Bible College Graduate study at Cincinnati Conservatory of Music
	Sandra W. Rambo	BA Houston Baptist College
	Martha L. Teachey	BA University of North Carolina, Chapel Hill MMu University of North Carolina, Greensboro
	Cloyd G. Vermilion	BME Kansas University MMEd Vandercook College of Music
	Faculty No Longer Employed: Vernon Lewis, Paul DeSaegher, Philip Pantana	
1975	No Faculty Additions	
	Faculty No Longer Employed: Jo Anne Dudley, Martha Teachey	
1976	Fred Duncan	AB Catawba College MA East Carolina University
	Dave Ehrman	BM University of Cincinnati Conservatory MM University of Cincinnati Conservatory
	Sandra Matthes	BA Bryan College MM University of Tennessee
	Jane Renas	BME Madison College MA Eastern Michigan University
	Kim Renas	BA Eastern Michigan University MA Eastern Michigan University
	James Siddons	BMus North Texas State University MMus University of London, King's College PhD candidate, North Texas State University

Table 11 continued

<i>Year</i>	<i>Name</i>	<i>Academic Credentials</i>
	Faculty No Longer Employed: Lorna Dobson, Francis Glass, George Hage, James Soward	
1977	Joan Flewell	BA Concordia College MA Trenton State College
	Lawrence Lo	LD University of Toronto MM Indiana University DMEd Indiana University
	Raymond Locy	BS Bryan College MME Virginia Commonwealth University
1978	No Faculty Additions	
	Faculty No Longer Employed: Cloyd Vermilion	
1979	Esther M. Olin	BMus Wheaton College Conservatory DMA Indiana University
	Harvey Olin	BMus Wheaton College Conservatory MMus Eastman School of Music DMA Louisiana State University
	Fred Duncan moved out of Division	
1980	Steve Reitenour	BS Liberty Baptist College MS Radford University
1981	No Faculty Changes	
1982	Faculty No Longer Employed: Esther Olin, Harvey Olin	
1983	Roger Bice	BME Eastern Michigan University MME Eastern Michigan University
	Keith Currie	BMEd Grace College ME. Indiana University of Pennsylvania
1983	Dawn Pici	BM University of Delaware MM Virginia Commonwealth University
	*David Randlett	DMus (Honorary) California Graduate School of Theology
1984	*James Siddons	PhD North Texas State University
	Linda Granger	BA Hollins College MM James Madison University
1985	Lynn Seipp	BFA University of South Dakota MM West Virginia University DM Florida State University
	Faculty No Longer Employed: Dawn Pici	
1986	Wayne Kompelien	BME Oral Roberts University MM University of Kansas DMA University of Kansas
	Faculty No Longer Employed: Roger Bice	
1987	*Steve Reitenour	EdD Nova University

Table 11 continued

<i>Year</i>	<i>Name</i>	<i>Academic Credentials</i>
1988	Paul DeBoer	BA Manhattan School of Music MA Manhattan School of Music DMus Indiana University
	John Hugo	BMus Houghton College MM New England Conservatory (Choral) MM Arizona State University (Vocal Perf.) DMA Arizona State University
1989	Brian L. Walton	BMus Oberlin Conservatory MMus University of Illinois DMA University of Cincinnati Conservatory
	Faculty No Longer Employed: Jane Renas, Kim Renas	
1990	Stephen Kerr	BMus Liberty University MA Virginia Polytechnic Institute
1991	Faculty No Longer Employed: Lawrence Lo, Steve Reitenour	
1992	Ruth Foley	BA University of Winnipeg BEd University of Winnipeg MM University of North Dakota
	Samuel E. Wellman	BA Lenoir Rhyne College MM Florida State University DM Florida State University
	Faculty No Longer Employed: Brian Walton	
1993	No Faculty Changes	
1994	No Faculty Changes	
1995	Patricia Campbell	BA Lynchburg College MM University of Maryland
	*Sandra Matthes	PhD Florida State University
1996	No Faculty Changes	
1997	Michael Babcock	BA University of North Carolina MFA University of North Carolina PhD University of Minnesota

In the first five years of the college, 1971-1975, thirteen faculty members were hired to teach in the Division of Music. Of those, nine arrived with bachelor's degrees or less (69 percent); four held master's degrees (31 percent); and zero held terminal degrees in the field. Between 1976 and 1997, twenty-six faculty were hired. Of those, zero held bachelor's degrees or less; sixteen held master's degrees (61.5 percent)—of those sixteen, six (37.5 percent) went on to earn terminal degrees while at the institution; and ten held terminal degrees in the area (38.5 percent).

The data suggests that the priority of hiring faculty based primarily on their experience in the local church gave way to the priority of hiring faculty with proper academic credentials.⁹³ According to those interviewed for this study, that shift in priorities contributed to conflict within the faculty regarding how to best train music ministers.

Faculty Tension Regarding the Training of Music Ministers

David P. Randlett as Chair of the Division of Music was largely responsible for developing the curriculum for the Sacred Music degree beginning in 1973. Though his academic training was in music education, he already had more than a decade of experience as a minister of music prior to his arrival at LBC. Those inside and outside of the Division of Music viewed him as focused primarily on music in and for the evangelical church. This led to a basic conflict between Randlett, Division Chair, and those whom he hired with respect to how to train ministers of music.⁹⁴ The degree was designed by Randlett to provide practical ministry training while preparing students to be literate musicians. Numerous faculty members did not appropriate that vision.⁹⁵ The following narrative from James Siddons offers a glimpse into faculty perspectives at the time.

There was one interesting story that happened that I didn't know how to decide at

⁹³ No graduate degrees were offered until the late 1990s. Therefore, it was appropriate to hire faculty with master's degrees to teach on the undergraduate level.

⁹⁴ Elmer Towns and Ron Hawkins viewed Randlett as being an outstanding church musician who was attempting to fulfill Falwell Sr.'s vision for the program while getting push back from the more classically-trained members of the faculty. Towns, interview. Hawkins, interview.

⁹⁵ Siddons attributes the curriculum development to Randlett. Siddons, interview. Locy views the philosophy of education as training students "classically so they can function as literate musicians in the church." Raymond Locy, interview by author, October 19, 2018. Randlett, having observed musicians in Nashville, Tennessee for eight years while teaching at Free Will Baptist Bible College (now Welch College), stated, "It dawned on me . . . why can't you be a quality classical musician but still be excellent in doing comfortable church music in an evangelical setting? You know you can be both. You don't have to be either or." David P. Randlett, Liberty University Oral History Project, interview by Lowell Walters and Cline Hall, Lynchburg, Virginia, May 25, 2010.

the time. In fact, I'm not proud of the decision I made. It shows the difficulty we had in developing the curriculum then. One time, around 1982 or 1983, maybe. Some students who had grown up in African American churches came to Dr. Randlett and wanted to start a black gospel choir.

He came to me and asked if I wanted to direct it. My first response was yes, I thought, well, that's something we should do I guess. At the same time, I knew what the other music faculty who would go on to major conservatories and were entirely in the opera, pipe organ, classical tradition [would think]. I asked one of the voice teachers and he said, "I don't know. It's just a lot of yelling in that gospel music. It's not healthy for the human voice to be belting out like that." I thought, "Well, [I] don't want to go there." After a day or two, I went back to Dr. Randlett and told him that I didn't know if I wanted to get into this. I'm sad I said that.

That was the kind of strictures on things that you had to be very careful of because if you caused a commotion, drew in unfavorable attention, it might cause some animosity between your colleagues. You might be an embarrassment to the institution and we were just lacking direction in that regard.

Now here's me, I'm coming from the University of North Texas, we had jazz of all sorts down there. I loved to play all kinds of Black American music, jazz, Ragtime, gospel. Sit me down on a piano and I can do anything. I knew Hammond B3 organ music. I loved this. I played in R&B bands in Dallas at places like the historic Ford's Theater. I would love to have had a black gospel group. I knew what it would look like on this campus in 1982 or 1983 and how it [would] fit in. I now wish I had taken it and just weathered the storm.⁹⁶

Raymond Locy, former department chairman recalls the program and the conflict as follows:

It was really a formalized education because the people who comprised the faculty at that time had all been classically trained. Their mindset was that you need to take whatever lessons you need to learn how to sing in a *bel canto* style. If you could do that, then you could switch it to whatever style you need as a church worship leader. It was a more formal setting than you would find in today's contemporary worship service. There was a lot of push back from the faculty to change it. As the church worship started to change, there was more and more pressure . . . to start changing that degree to fit the needs of those churches that were starting to worship in a new style and to prepare students to do that.⁹⁷

Testimony supports the understanding that the faculty were aware of the changes taking place within evangelical worship and the implications of those changes for music leadership needs in the churches. Siddons speculates that faculty members were "more concerned about looking good at the places where they were trained than servicing

⁹⁶ Siddons, interview.

⁹⁷ Locy, interview.

the local church.” According to Siddons, “That [concern for academic recognition] just prevented them from making a sacred music degree that was in any way relevant to the churches that were sending students [to the school].”⁹⁸

What about the mandate to develop an “action-oriented curriculum” and what that meant to the faculty? Many understood it to mean giving students opportunity to put into practice the principles they were learning inside the classroom in practical ways outside of the classroom. The typical ways of fulfilling the university’s mandate were to send choral and instrumental groups into the community on a semi-regular basis and to take tours once or twice a year. The overriding purpose of an action-oriented curriculum was to prepare students well, so they could transition smoothly from academia into their chosen vocations. Several members of the administration and faculty from this period were interviewed for the study. Table 12 (pg. 184) clarifies their interpretation of “action-oriented.”

One curricular ensemble that exemplified the intention of an action-oriented curriculum was the EnPsalms/Sounds of Liberty.⁹⁹ The EnPsalms was established in 1975 as an auditioned ensemble out of one of the larger choral groups.¹⁰⁰ According to the course description, they were a 16-voice ensemble that traveled most weekends and sang mainly gospel music of the last forty years.¹⁰¹ In 1980-1981, the group changed its name to the Sounds of Liberty. Between 1980-1981 and 2000-2001, the number of vocalists was reduced from sixteen to its present complement of six. According to Siddons, “There

⁹⁸ Siddons, interview.

⁹⁹ The same ensemble went by two different names, depending on the era. The EnPsalms was the original ministry team founded by Randlett in 1975-1976 that became an official choral group within the Division of Music in 1978-1979. The group changed names in 1980-1981 when they began traveling with Falwell Sr. to speaking engagements around the country.

¹⁰⁰ Randlett, Oral History Project.

¹⁰¹ The EnPsalms is a 16-voice choral ensemble. The repertoire consists of choral music, predominately sacred, from all periods of music. Special attention is given to “gospel music” of the last 40 years to the present. The EnPsalms travel most weekends during the school year to local churches. Numerous high school assemblies are performed.

was no pretense at all with [the Sounds of Liberty] performing classical music [literature]. Nobody doubted they were the fulfillment of action-oriented in the music program.”¹⁰² More importantly, those students who participated in the ensemble were more prepared to transition into local church ministry positions.

Table 12. Action-oriented curriculum defined and/or described

<i>Interviewee</i>	<i>Defined/Described</i>
Elmer Towns	“Whatever you learn you ought to be able to put into action. You learn by action. Music, you must know the classical but you must hold the practical.” ¹⁰³
Ron Hawkins	“Liberty has always been about knowing, being and doing. We tie action to curriculum. We are going to be salt and light. What was unique about Jerry and his son is that they weigh in. We’re not a sit back, ‘Okay, Jesus is coming someday, hope it’s today because this world is getting really bad.’ No, we create, train world changers, culture changers who engage the culture.” ¹⁰⁴
James Siddons	<p>“There are several things that seem to me to be what was intended. The word that we have in the school now is practica. We expect our worship students to take on a church as an intern even during the semester and certainly in the summer. . . .</p> <p>If you’re going to be doing that, then that tells the professor I need to work into my course curriculum, my lesson plans, my textbook choice, something that’ll support the fact that I’m going to have students going out off campus doing this, that and the other. It both affects the curriculum and what the faculty do too. . . .</p> <p>Music is a practical art; a performing art and you learn from experience. You got to have your history and your theory and your other things but eventually, it’s got to be done.”¹⁰⁵</p>
Raymond Locy	“Action-oriented meant you’re putting into practice what you’re learning. We’re going into the community working to show people Christ through what you do.” ¹⁰⁶

¹⁰² Siddons, interview.

¹⁰³ Towns, interview.

¹⁰⁴ Hawkins, interview.

¹⁰⁵ Siddons, interview.

¹⁰⁶ Locy, interview.

The curriculum was not only theory, but action. Locy, recognizing that I [the researcher] had had opportunity to minister with two traveling groups while an undergraduate student at the university, states,

One of the reasons you may have felt prepared was because of your participation in these other groups like the Sounds of Liberty. . . . You would have knowledge of stage presence and that kind of worship, whereas a normal kid who has gone through the sacred music program wouldn't. The transition for you would be quite normal as opposed to a kid who had just been head in the books, learning it in a more traditional way.¹⁰⁷

The standard curriculum lacked instruction in skill areas related to contemporary worship and ministry. Locy associated modern ministry with an understanding of stage presence and "that kind of worship." However, students in traveling ensembles were also exposed to technology for performance, studio recording, as well as programming and flow for concerts and worship. According to Locy, students who did not have the opportunity to participate in a traveling ensemble would find the curriculum inadequate to prepare them for ministry in the types of churches who seek Liberty graduates.¹⁰⁸

The faculty struggled to view the traveling teams as viable curricular ensembles, regardless of their effectiveness in preparing students for ministry. Locy summarized the faculty response when music students in the EnPsalms were approved to receive ensemble credit toward graduation: "That's not the same type of singing we want to teach our students to go out and do if they're going to be a choir director."¹⁰⁹ Similar resistance from the faculty was common throughout the 1970s, 1980s and 1990s. Evidence suggests that Randlett eventually tired of pushing back against the rest of the faculty and allowed the curriculum to remain primarily classically-based through the

¹⁰⁷ Locy, interview.

¹⁰⁸ Towns discusses the acute awareness of Falwell Sr. regarding the climate in the churches sending students to Liberty. Falwell knew what music worked and what didn't. He knew his "crowd." Towns, interview.

¹⁰⁹ Locy, interview.

1990s.¹¹⁰

Facilities and Resources

The Division of Music faced many outside challenges throughout the first twenty-six years of the college's existence. One of the greatest challenges, particularly throughout the decade of the 1970s, was the lack of adequate resources to train the growing number of students attending the institution.

Students arriving in 1971 found themselves living in cramped conditions and attending classes in every available space within the facilities of Thomas Road Baptist Church, Lynchburg Christian Academy, and repurposed World War II housing facility located near the church. A report submitted by an evaluation committee for the State Council of Higher Education for Virginia subsequent to its visit on October 29-31, 1973, described the college's facilities as "overcrowded, poor and makeshift." Music classes were held in converted multi-story houses located on Thomas Road. The renovated houses provided space for faculty offices, studios for keyboard, wind and voice, classroom space, a library and instrument repair workroom, faculty lounge, and a modern piano laboratory.¹¹¹ By 1977, the Division of Music had moved onto Liberty Mountain into an old farmhouse across from a maintenance barn.¹¹² A permanent building was added in the ninth year of the institution when in August of 1979, the newly constructed Fine Arts building opened.¹¹³ The Division of Music was housed primarily in this

¹¹⁰ Hawkins recounts the following with respect to Randlett: "He had some good days and he had some not so good days because he really wanted to see the integration of church worship music and the sacred but he was having a hard time getting a faculty that could follow him. Our faculty . . . [was] more committed to the standard music program that they had experienced and that they believed was the way to teach music at the university and college level. I told him [Randlett] one day, 'I'm going to really try to blend things together.' He said, 'It can't be done. You won't be able to do it.'" Hawkins, interview.

¹¹¹ Report by Evaluation Committee on Lynchburg Baptist College Visitation, October 29-31, 1973, 20.

¹¹² Liberty Baptist College Yearbook, *Selah* '78, 118.

¹¹³ Southern Association of Colleges and Schools Status Report, March 3, 1980, 12.

location until it was torn down in 2013 in anticipation of a new state-of-the-art facility.

The Fine Arts building included a recital hall, theater, choral rehearsal room, instrumental rehearsal room, band rehearsal room, classroom space, teaching studios, practice rooms, and office space. The completion of this facility represented the first time in the college's relatively brief history that the Division of Music had adequate teaching facilities to serve its student body. Previous visiting accrediting committees referenced the general lack of facilities appropriate to promoting high academic standards. However, upon visiting the campus in October 1980, the SACS committee drew two conclusions regarding the Division of Music. First, the Division was receiving the necessary support to grow. Second, there was a need for scholarships for students with financial need; according to the committee, the scholarships should be differentiated from talent awards.¹¹⁴

In a self-study produced by the university for accreditation renewal in 1986, the Department of Music and Art offered the following observations:

1. It is difficult to attract highly talented students when scholarships are unavailable. Some students transferred to less expensive state schools [presumably due to the lack of financial aid].
2. Library [music] holdings are adequate for an undergraduate music program. The collection consists of approximately 1600 books, 2500 records, 800 scores, 13 computer programs, a full educational set (curriculum), 32 periodicals, a moderate-sized collection of cassettes, slides and film strips.
3. The departmental facilities are generally good. The exception is the recital hall which has no backstage area and its stage is entered from the audience's right, rather than the usual left. The entrance to the recital hall is off a busy hallway leading to disruptions. It [the recital hall] is not good acoustically and a proper ceiling needs to be installed. The recital hall needs to be more readily available to faculty at night since studios are too small for group lessons and meetings.
4. More practice rooms are needed with better sound insulation.
5. The band and choir rehearsal rooms are back-to-back. Only one group can rehearse at a time [without distraction].

¹¹⁴ Southern Association of Colleges and Schools Initial Accreditation Report, October 26-29, 1980, 15.

6. A pipe organ is needed in the recital hall. Students are discouraged from continuing in organ due to the lack of proper facilities and a proper instrument.
7. Faculty desire a computer in the music office. Information could be filed on computer to facilitate meeting the accreditation requirements of the National Association of Schools of Music.¹¹⁵

The Liberty Broadcasting Network (LBN) was established in 1987, within a year of the completion of the self-study. A short time later, LBN appropriated the recital hall for use as a television studio.¹¹⁶ The Department of Music never received an equitable amount of educational space in return for what was lost during the time period covered in this chapter. Locy lamented the loss of the stage and tiered seating: “[There was] a lot of disappointment in the staging area they got us. That was supposed to be the trade-off.”¹¹⁷

Two additional self-studies were produced by the Fine Arts Department¹¹⁸ during the 1990s. In November 1995, faculty and student surveys were conducted regarding perceived needs with respect to the facilities. A summary of the results broken down by room follows:

1. FA 101 [Recital Hall] The recital hall has horrible [to quote one faculty respondent] acoustics, the seats need repaired, sound reinforcement is needed for humanities classes, the hall layout is wrong, the AC blower is too loud, and the room has bad ventilation.
2. FA 108 [Classroom] The piano in the classroom is in poor condition, there are poor acoustics, the fan system is too loud and produces a loud pitch, and a permanent stereo system is needed.
3. FA 109 [Piano Lab] The majority of electric pianos in the piano lab are not functional and do not have headphones, all of the pianos are out of tune and need overhauling and there are too many pianos for the size of the room.

¹¹⁵ Self-Study 1986, vol. 3, School Reports, 1273-76.

¹¹⁶ Locy, interview.

¹¹⁷ Locy, interview.

¹¹⁸ The name of the “Music Department” changed many times throughout the years. Depending on the year, it was known as the Division of Music (1973-1982), Department of Music (1972), Department of Music and Art (1982-1993), Department of Fine Arts (1993-2007), and the Department of Music and Humanities (2007-2012).

4. FA 134 [Theater] The theater has poor acoustics, desks are needed for classes, the audio system needs to be improved, it needs better lighting for classes, it is inadequate as a theater (no orchestra pit or fly space, lighting needs to be permanent and stable, shop is not big enough), and it needs new curtains, floor and seating.
5. FA 145 [Rehearsal Room] The acoustics in the rehearsal room are poor for vocal groups, the AC produces a distracting pitch, the chairs are not designed for proper posture, additional storage is needed for the marching band and color guard, a percussion room is needed, there is poor ventilation, the piano is not functional, it should not have carpet, and it needs permanent recording and stereo equipment.
6. FA 147 [Rehearsal Room] This secondary rehearsal room is too small for brass choir, it needs additional music stands, it should not be used as a classroom unless the classes are small, it needs a permanent stereo and recording equipment, and permanent desks are needed.
7. Studios: The studios have good air circulation and ventilation, but the blowers are too loud, the temperature is inconsistent, there are noise problems due to lack of sound-proofing, the pianos need regular maintenance, and all studios should have computers and internet access.
8. Practice Rooms: The sound from the practice rooms bleeds into adjacent rooms, the lighting needs repaired, more practice rooms are needed, the pianos need tuning, the AC and ventilation is inadequate, the sound is poor, the pianos need attention and maintenance, the fans are loud.
9. Organ Studio: The organ is in need of repair, the department needs a good organ practice facility and a plurality of organs.¹¹⁹

Among the recommendations made by the faculty, four stand out. First, rehearsal rooms should be designed as rehearsal rooms. There was either a lack of foresight in the original design of the building, a lack of funds to properly prepare the rooms acoustically, or the rooms were designed for other functions and repurposed later. Second, classrooms and the lecture hall should be designed to meet the stated purposes of the respective rooms. This relates closely to the first recommendation. Third, piano repair and maintenance on all classroom, studio and practice pianos needed to be performed. This is a matter of stewardship of funds. Fourth, the long-term solution was to secure a new building or renovate the existing Fine Arts facility.¹²⁰

¹¹⁹ Fine Arts Department, Self-study, November 1995, 3-5.

¹²⁰ Self-study, 6.

A second self-study conducted two years later in response to issues raised by the SACS reaffirmation committee reinforced the same concerns as expressed in the 1995 study. The faculty summarize the facilities issues, stating that

the Fine Arts building has experienced appropriation of classroom space, [including] the original recital hall, practice rooms, choral library, and studios by the Liberty Broadcasting Network (a non-academic enterprise) and the Department of Communications. These acquisitions impede the ability of the Department of Fine Arts to offer an educational experience to students more effectively.¹²¹

Faculty and administration involved in the training of musicians during the first twenty-six years of the institution experienced much hardship but made significant strides forward in securing educational space to carry out their mission. Many of the institution's difficulties in continuing to provide adequate facilities throughout this time were related to the largescale financial problems experienced by the University.

One area in which little, if any, progress was made during the period is that of securing scholarships for music students. The faculty was tasked with attracting and training musicians without the benefit of scholarships specific to the department. From the beginning, the musicians who received financial support were those who auditioned and were accepted onto one of the traveling teams.¹²² Throughout the history of the institution, faculty regularly requested scholarship disbursements for qualified students who were not participating on a traveling team.¹²³ This request seemed to largely fall on deaf ears, leading to discontentment or disillusionment on the part members of the music

¹²¹ Special Report to the Reaffirmation Committee, vol. X of XI, September 10, 1997. Liberty University Department of Fine Arts Instructional Support Response, 2.

¹²² Many students received financial aid through groups such as the LBC Chorale, Youth Aflame, SMITE, the EnPsalms/Sounds of Liberty, LBC Singers, Light, and YouthQuest. None of these groups required students to major in music so the benefit to the Division of Music was minimal or negative. Locy recounts having a strong baritone player who was also a great singer. He made one of the singing groups making him unavailable as an instrumentalist. Locy, interview.

¹²³ Both SACS and the faculty recognized the need for scholarships. The Division of Music recommended student scholarships on each self-study report. The first documented instance of a request for academic scholarships by a member of the music faculty came on March 3, 1977, when David Randlett raised an awareness of the need for the purpose of reaching [recruiting], helping current students, and raising academic standards. Liberty Baptist College Minutes of the Accreditation Self-Study Steering Committee, March 3, 1977.

faculty.¹²⁴

Significant Personnel: 1971-1997

According to University catalogs, thirty-nine full-time faculty members in music were hired between 1971 and 1997. Five men led the Division of Music at some point during this time: Paul DeSaegher (1971-1972), Vernon Lewis (1972-1974), David Randlett (1975-1985),¹²⁵ James Siddons (1985-1987), and Raymond Locy (1987-2000). Of these five, the first three were most significant in crafting a strong, practical BS in Sacred Music degree.

Paul DeSaegher was both the Minister of Music at Thomas Road Baptist Church and head of the music area at Lynchburg Baptist College during the first year of the college's existence.¹²⁶ He was responsible for establishing the first courses in either music or church music at the institution. He also directed the LBC Chorale, an auditioned group of vocalists who traveled extensively with Falwell Sr. throughout the early-mid 1970s.¹²⁷

Vernon Lewis was the first officially designated Chairman of the Division of Music. He was primarily responsible for the instrumental courses within the three degree offerings. He was influential in expanding the number of course offerings from ten in 1971 to over one hundred in 1973. Additionally, he was responsible for codifying the initial BS in Sacred Music degree. Lewis resigned from his position at the college after the 1973-1974 academic year. A divisional chairman was not named until a year later.

¹²⁴ Locy recalls the difficulty of the faculty in understanding how the football team could receive a new stadium, new uniforms every year, etc., and the music department could not purchase music for the library. Locy, interview.

¹²⁵ Randlett was promoted to Chairman of the Division of Fine Arts in 1985. He served in that position until 1993 when he was asked to Chair the Department of Inter-ministry Music.

¹²⁶ There was no department of music until 1972 at the earliest. The Christian Workers/Music degree does not appear to be housed in a department in 1971.

¹²⁷ Information about the LBC Chorale can be found in LBC Yearbooks and Catalogs. MUS 483 in the 1973-1974 catalog offers more information on the expectations of the group.

David Randlett was the second Chairman of the Division of Music. At various times during his tenure his official title was “acting chairman” because he lacked a terminal degree in music.¹²⁸ He held the position until 1985 when he was promoted to Chairman of the Division of Fine Arts.¹²⁹

Randlett was initially hired by LBC to coordinate the music education program but was thrust into the role of teaching courses related to church music¹³⁰ when Paul DeSaegher resigned in January 1974.¹³¹ Randlett was asked to replace DeSaegher at TRBC in the summer of 1974. He served both the church and the college for the remainder of his time at Liberty.

Randlett’s influence in the broader academic community was minimal, if any. He never wrote a book, scholarly article, or presented at an academic conference. His influence in the church was much more extensive. He had a role in producing over fifty choral recording projects for companies such as Gaither Music, Singspiration, Brentwood-Benson, and Prism.¹³² He presented at numerous church music conferences, particularly in the 1980s.¹³³ Toward the end of his career, Randlett was on the advisory committee for *The Celebration Hymnal*, published jointly by Word Music and Integrity Music in 1997.

He was the chief proponent for training local church music leadership

¹²⁸ Randlett, Oral History Project.

¹²⁹ At that time, the Department of Music and Art and the Theater Department comprised the Division of Fine Arts.

¹³⁰ Randlett was the primary instructor for MUSC 302 Church Music Methods and Materials, MUSC 307 Church Music Administration, MUSC 400 Hymnology, and the EnPsalms/Sounds of Liberty until resigning from Liberty University to concentrate on ministry at TRBC in 2000.

¹³¹ Randlett, Oral History Project.

¹³² Randlett, Oral History Project and my personal experience as a member of the Sounds of Liberty.

¹³³ E.g., Singspiration’s National Music Conference in 1982 and 1986. His conference presentations were mostly on the topic of building and directing church choirs.

throughout his time at the institution and was the primary worship leader for Liberty's chapel services through the early 1990s.¹³⁴ The Sounds of Liberty, a ministry team that Randlett founded in the mid-1970s and directed through 1997, included the first "contemporary" band to lead student worship in what by then had been renamed "convocation."¹³⁵ In 1994, the group joined with other student worship leaders during the services to provide full rhythm section and backup vocal team support.¹³⁶

Randlett's personal philosophy of education drove curricular decisions within the music program throughout his time as chair. According to his brother, Doug Randlett, a minister, professor and former administrator at the institution, David's goal was "to lead music students to pursue excellence in their chosen field of academic training, instilling in them the desire to use that expertise to impact their world with the love and message of Jesus Christ."¹³⁷

James Siddons chaired the Department of Music and Art for two years prior to leaving LBC in 1987. He was the first music faculty member to earn a PhD while serving at the institution and was known for his administrative capabilities.¹³⁸ Upon leaving LBC, he earned a ThM and MDiv from Duke University and was ordained into ministry in the United Methodist Church. He returned to Liberty in 2011 to teach part time in the Department of Music and Humanities. He now serves in the School of Music. According to Siddons, it was only after spending years in church ministry that he came to better understand the issues with respect to the training of church musicians.¹³⁹

¹³⁴ Randlett, Oral History Project.

¹³⁵ Randlett, Oral History Project.

¹³⁶ Kevin Haglund, former member and assistant director of the Sounds of Liberty, email message to author, October 30, 2018.

¹³⁷ Doug Randlett, text message to author, October 25, 2018.

¹³⁸ Randlett, Oral History Project.

¹³⁹ Siddons, interview.

Raymond Locy was the longest-serving chairman of the Department of Music and Art during the period researched for this chapter. As with Siddons, he was known as an excellent administrator and educator.¹⁴⁰ He was hired in 1976 to oversee the marching band and concert band programs.¹⁴¹ As such, Locy's focus was primarily aimed toward issues related to instrumental music while at the institution.

Summary

The BS in Sacred Music degree was established, built into a church ministry degree representative of the standard curriculum of the era, and discontinued between 1971 and 1994. The faculty within the Division of Music were initially oriented toward local-church ministry but were academically unqualified. Eventually, a strong, academically qualified faculty was brought together, but their educational priorities did not reflect the changing needs of the evangelical church. This lack of local-church prioritization led to tension between the faculty and the department/division chair. During this time, the focus of the music program shifted from preparing ministers and music educators to raising artistic standards in order to prepare more technically skilled performers.¹⁴² A de-emphasis on church music led to low enrollment and the eventual demise of the program.

A lack of adequate academic facilities marked the first eight years of the music program. After the completion of the Fine Arts building, adequate, perhaps good facilities marked the next eight years. A lack of facilities due to the appropriation of vital space within the Fine Arts Hall and the lack of proper maintenance marked the next ten years.

¹⁴⁰ Randlett, Oral History Project.

¹⁴¹ Locy, interview.

¹⁴² The self-study conducted in 1986 states, "The department began in 1971 as a music division in a college closely related with a fundamentalist church. Church music and music education were the hallmarks of the curriculum. A change of direction in the curriculum has gradually evolved with an emphasis on artistic standards as found in major concert, recital, and operatic literature, as well as a thorough grounding for each student in theory, analysis and music history." Self-Study 1986, 1256.

One curricular ensemble, the Sounds of Liberty, represented the spirit of an action-oriented curriculum by recognizing and adapting to the changing worship practices in the evangelical church. The ensemble was directed by the one faculty member who was serving concurrently in academia and the local church at the time and who had both the vision and ministry abilities to serve effectively in the changing local church context of the time and to train students to serve effectively in that context as well.

CHAPTER 6
HISTORY OF CURRICUL AND DEGREE PROGRAMS:
1997-2005

Introduction

Chapter 6 continues the historical overview of the Sacred Music and Worship degrees for the period of 1997-2005. The original Bachelor of Science degree was discontinued in 1994. There was little movement in the area of curricula development for the purpose of training worship leaders until LU formed a partnership with Integrity Music, Inc. in 1997. The partnership initially resulted in the development and approval of a Graduate Certificate in Worship (1998) and a Master of Arts in Religion with a concentration in worship studies (1998). It set in motion the events that would lead to the creation and implementation of a BS in Worship and Music Ministry in 2002.

This chapter traces two streams of curricular development between 1997 and 2005 running on almost parallel tracks. The tracks converged in the curricular proposal to offer a BS in Worship and Music Ministry degree. They diverged when university administrators made the decision to establish the Center for Worship and Music Ministry and to create a Department of Music and Worship Ministry to house the new degree.

The first track involved discussions within the Department of Fine Arts regarding the training of church music leaders. It included departmental discussions with respect to the influence that the faculty would have in the process. These discussions took place throughout the mid-to-late 1990s and continued through the early 2000s. While the minutes do not adequately document the discussions in these faculty meetings, a review of curriculum proposals for requesting new courses, course revisions and new degree programs is revealing. The department chairs, Raymond Locy and John Hugo, related

how the faculty recognized shifts taking place in worship practices and their desire to continue to have a voice in how worship leaders would or should be trained.¹

A second track involved members of the institution's administration and faculty working with the leadership of Integrity Music, Inc. to establish a worship leader training program designed to meet the needs of the changing evangelical church. Significant personnel driving the program included Wes Tuttle, Jerry Falwell Sr., Ron Hawkins, Ron Giese, Michael Coleman, and Charles Billingsley.

The primary catalyst for the establishment of the initial worship leadership training program was Wes Tuttle, director of LIGHT ministries, the university's missions training and sending organization. Tuttle, who later described having sensed a movement of God while observing a shift in the student-led worship services he attended, arranged the initial conversations between Integrity Music, Inc., Falwell Sr., and the institutional leaders which eventually led to a partnership between the organizations.

Around the same time, Ron Hawkins, having served in various administrative roles at Liberty for many years, resigned his position and, in his own words, went on a "little journey" away from the institution that concluded at Calvary Church in Grand Rapids, Michigan.² While there, he had the opportunity to experience modern worship in a local church context. Hawkins returned to Liberty in 2000 to assume the role of Dean of the College of Arts and Sciences. He then championed his vision for training worship leaders who could fulfill the needs of evangelical churches as he recognized them.³

Ron Giese, a Hebrew studies scholar with strong administrative experience and a heart for worship—but not a musician—was asked by Hawkins to lead the effort to develop the undergraduate worship training curriculum. Giese was transferred from the

¹ Raymond Locy, interview by author, October 19, 2018. John Hugo, interview by author, October 10, 2018.

² Ron Hawkins, interview by author, October 19, 2018.

³ Hawkins, interview.

School of Religion to the Department of Fine Arts where he consulted with the faculty of the department on what they deemed necessary to include in the curriculum. According to official documentation, the proposal for the first BS in Worship and Music Ministry was presented by the Department of Fine Arts. However, according to Giese, by the time the degree was offered, it was housed in the newly established Center for Worship and Music Ministry.

Music Ministry Training: 1994 and Following

The BS in Sacred Music was terminated in 1994 due to low enrollment and the financial pressures faced by the institution at the time.⁴ What is difficult to ascertain is how and in what ways the Department of Fine Arts continued training ministers of music. According to university catalogs, the only training offered after the 1993-1994 academic year was through a minor in church music. However, there is minimal evidence supporting the conclusion that there may have been a BS degree in Church Ministries with a concentration in Music Ministry during this time. But, none of the faculty interviewed for the study can definitively recall the degree. There is no mention of the degree or requirements for the degree other than a statement in university catalogs that a degree in Church Ministries could prepare a graduate to be a minister of music and worship.⁵

The greatest evidence for the continuation of the sacred music curriculum is twofold: (1) departmental meeting minutes from the academic year 1997-1998 refer to a degree in Music Ministry; and (2) it is mentioned in the 1998-1999 academic catalog where program learning outcomes (PLO's) are listed for all degrees offered by the

⁴ I requested enrollment numbers for the four worship training degrees throughout the institution's history from the Office of the Registrar. Those numbers were unavailable. All enrollment numbers were found in outside sources. The official enrollment figure for 1993-1994 was not located in any published or unpublished document.

⁵ Liberty University Catalog, 1996-1998, 115.

institution. Three sacred music PLO's are included with the degrees housed within the Department of Fine Arts.⁶ The PLO's are not listed in prior catalogs nor future catalogs and there is no list of courses for the program in any catalog after 1993-1994.

Track 1: Curricular Discussions within the Department of Fine Arts

The first documented discussion regarding courses related to a more modern approach to worship took place on March 13, 1997. David Randlett, Assistant to the Dean for Inter-ministry Music at the time, and Stephen Kerr, Instructor of Music, spoke in support of four courses designed to meet the ministry training needs of both the non-music major and the ministry major student, including those pursuing a degree in Music Ministry. The courses were MUSC 187 Church Choir I, MUSC 189 Orchestra of Praise I, MUSC 487 Church Choir II, and MUSC 489 Orchestra of Praise II.

The course description for MUSC 187/487 states that students enrolled in the choir would sing at TRBC during the Sunday morning and evening services and for all special programs. Repertoire would be drawn from music appropriate to the "evangelistic church." The course was designed to give a choral experience to those interested in serving or working in the local church. One caveat was that the choir could not be used to fulfill ensemble requirements for music majors or minors but could apply to a student's Christian Service requirement.⁷ MUSC 189/489 Orchestra of Praise I and II were designed using the same rationale and course stipulations as MUSC 187/487 except they applied to instrumentalists.

The faculty of the Department of Fine Arts approved the courses as described

⁶ The PLO's for the sacred music degree are (1) Sacred Music students will demonstrate the skills and a familiarity with the materials necessary for a successful career as a minister of music; (2) Sacred Music students will demonstrate an understanding of the principles of management, administration, budget formulation, recruitment, staff relations, and church polity; and (3) Sacred Music students will demonstrate an understanding of important events, people, musical works, and musical styles encompassing the history of hymnody. LU Catalog, 1998-1999, 44-45.

⁷ Department of Fine Arts, Proposal for New Course: MUSC 187/487 Church Choir I and II.

above on March 13, 1997. Locy presented the courses at the College of Arts and Sciences departmental chairs meeting on April 10, 1997. However, all courses were rejected due to the lack of academic components. The primary concern cited related to sensitivity to the upcoming SACS curriculum review.⁸

A second batch of courses was proposed and approved on October 8, 1998. Four courses were included in this proposal: MUSC 3xx or 4xx Vocal Arranging for the Contemporary Church; MUSC 3xx or 4xx Instrumental Arranging for the Contemporary Church; DRAM 410 Drama in the Church: History and Practice; and MUSC 3xx or 4xx Analysis of Contemporary Christian Ensemble Music. There is no documentation explaining the rationale for the courses nor are there any course descriptions beyond the titles. During the same faculty meeting, the department unanimously approved the new Music Ministry major as presented by Randlett.⁹ Based on information available in departmental meeting minutes, it seems likely that the contemporary music and drama courses listed here were to be included in the proposed Music Ministry program and that that major was being developed to address the changing needs of the local church.¹⁰ It appears that degree development was never completed, however. Neither the degree nor the courses were ever approved or offered.

A final series of attempts was made by the Department of Fine Arts in 2001 to implement a degree that would meet the needs of contemporary church ministry. First, the faculty considered developing a specialization within the music degree in the area of Youth and Music. A major issue in the discussion centered around whether a market existed for such a degree. The faculty determined to pursue the matter seriously at a

⁸ College of Arts and Sciences Meeting of the Departmental Chairs, April 10, 1997.

⁹ Department of Fine Arts Faculty Meeting Minutes, October 8, 1998.

¹⁰ Locy indicates that the courses in vocal and instrumental arranging for the contemporary church were a compromise to appease faculty and/or leadership who wanted the degree to shift to a less formal type of training. Locy, interview.

future date.¹¹ There is no indication of further discussion or review of the subject.

Second, a Bachelor of Music in Church Music was submitted for approval by the Department of Fine Arts. The proposal identified a large job market that included churches worshipping in liturgical, contemporary and blended styles.¹² The degree was designed to meet the needs of mainline denominations as well as independent congregations.¹³ Table 13 outlines the core curricula of the BM in Church Music.

Table 13. Bachelor of Music: Church music proposed course offerings¹⁴

<i>Church Music Courses</i>	<i>Credit Hours</i>
MUSC 105, 106, 107, 108, 205, 206, 207, 208 Four semesters of Music Theory and Aural Skills	16
MUSC 201 Introduction to Music Ministry (New Course) An analysis of the relationship of the music ministry to the church functions of worship, education, evangelism and music are studied. The role of music in the church and the value of the vocational minister of music as worship leader, musician, theologian and minister will be examined.	2
MUSC 302 Church Music Methods and Materials I (Revised Course) A study in church music resources and pedagogy with special emphasis given to the development of the age-graded choir program exploring the use of music education tools, Orff and Kodaly within the church children's choir. Areas of senior adult music ministry, church accompanists, media and sound technology will be surveyed.	3
MUSC 303 Church Music Methods and Materials II (New Course) A study in church music resources and pedagogy with special emphasis given to the ministry of the adult choir; attention is given to the development, role, and repertoire of the church's primary ensemble. Areas of instrumental ministry, youth choirs, praise team, and pageants/concert series will be surveyed.	3

¹¹ Department of Fine Arts Meeting Minutes, February 20, 2001.

¹² Both "contemporary" and "blended" are ambiguous by nature, meaning different things to different people. The writers of the proposal did not define the meaning of either in their context. It is assumed that "contemporary" involved leading worship exclusively in the modern styles of the day. "Blended" is assumed to indicate the use of both modern musical idioms and hymns.

¹³ Proposal for New Major in the Department of Fine Arts, Bachelor of Music in Church Music, Statement of Need, 1.

¹⁴ Three courses were to be developed for the degree and three courses were revised as part of the proposal. BM in Church Music Proposal, 2.

Table 13 continued

<i>Church Music Courses</i>	<i>Credit Hours</i>
MUSC 307 Church Music Administration (Revised Course Description) Principles of leadership and organization will be fundamental. Issues of recruitment, staffing and development will be studied and a philosophy of ministry based on the Bible will be developed.	3
MUSC 311, 312 Music History I and II	6
MUSC 330 Computer Literacy for Musicians The study of computer applications in music, including competencies in the use of music notation software, sequencing, sorting and retrieving data from a file, printing music, using an “Encapsulated Postscript file,” placing the EPS graphics file in a word processing or desktop publishing file.	2
MUSC 316 Choral Conducting	2
MUSC 317 Instrumental Conducting	2
MUSC 318 Choral Arranging or MUSC 309 Orchestration	2
MUSC 380 Instrumental Overview or MUSC 390 Foundations of Vocal Technique	2
MUSC 400 Music of Worship (Revised Course – formerly Hymnology) A survey of congregational song that enhances a knowledge and repertoire of the hymn, gospel song and praise literature will be explored. Contemporary issues facing worship will be examined and skills for worship planning and leadership in the traditional, blended and contemporary venues will be developed.	3
MUSC 410 Biblical Foundations of Worship	3
MUSC 499 Senior Recital	1
Major Ensemble (8 Semesters)	8
Principal Performance (8 Semesters @ .5 credits each)	4
Secondary Performance (4 semesters @ .5 credits each)	2
Total Hours:	64

Students pursuing the BM in Church Music were to receive training based on a standard music curriculum plus instruction related to music ministry which would cover the responsibilities of a minister of music, contemporary issues facing worship, planning and leading in traditional, blended and contemporary styles, principles of leading an organization, developing a philosophy of ministry, developing an age-graded choir program, understanding media and sound technology, leading adult choir, youth choir, praise team, and producing pageants and concerts. Courses specific to music ministry were to be taught by an adjunct instructor who was a practicing minister of music within

the local community.¹⁵

The faculty expressed in the proposal their hope that the development of the degree would place the department in a favorable position to pursue NASM accreditation. By this time the faculty considered academic accreditation essential to the continued development of the music program at the institution.¹⁶ The proposal was passed by the undergraduate Faculty Senate in bill 1406 but was never signed by the Provost.¹⁷ Research indicates that the BM degree was rejected in favor of the BS in Worship and Music Ministry that was developed during the same period.¹⁸ A full discussion of the BS degree and its development follows.

Track 2: Curricular Discussions Tracing to the Integrity Worship Institute

The second track of curricular discussions with respect to the training of worship leaders was initiated by Wes Tuttle in the spring of 1997. By that time, Tuttle had experienced the shift to contemporary evangelical worship practices as he observed the student-led worship on Liberty's campus. One night after attending the Wednesday evening student-led worship at Liberty, he contacted Chris Thomason, a friend and executive at Integrity Music, to describe what he saw. The following is Tuttle's recollection of the changing worship paradigm and his conversation with Thomason.

In the late 70s, when I was an undergraduate student myself, we began to hear this new music out of Southern California as the Calvary Chapel Movement was happening. There was this new music coming out, Maranatha! Music and Kelly Willard and Harlan Rogers and Love Song . . . this music was impacting us as undergraduates and it was impacting the evangelical church at large. Then there was a movement, the Vineyard Movement [which was] also very influential. Then Integrity Music came along in the mid-1980s.

¹⁵ BM Proposal, 2.

¹⁶ BM Proposal, 2.

¹⁷ Sue Misjuns, Office of Institutional Effectiveness, email message to author, March 27, 2018.

¹⁸ Sue Mijuns, email message.

By the time . . . around the mid-1990s, as I'm describing what we were beginning to see happening on the campus, and I'm thinking specifically [about] the Wednesday night worship service that was predominately student led, it had become essentially what was contemporary worship for that time, in stark contrast . . . to what was continuing to be the *Old Time Gospel Hour* presentation. I was watching what was happening on campus and I'm thinking, "Nobody in the world would believe this is happening at Liberty University." Out of that thinking, I made a call to a friend at Integrity Music that I had known from old Truth days. His name was Chris Thomason. I said, "Chris, I think something's happening here, and I really doubt people are aware of it, but I just wondered if maybe Integrity would be interested in seeing this."¹⁹

On April 16, 1997, subsequent to Tuttle's call to Integrity, Thomason and Chris Long, two executives with Integrity, visited a Wednesday night service followed by a breakfast with Falwell Sr. on April 17, 1997. During the breakfast, Falwell suggested establishing a business relationship between Liberty and Integrity in which they would partner in training the next generation of worship leaders. A defining moment of the conversation took place when Falwell looked across the breakfast table and said, "Let's do this together. You guys provide the content . . . we'll work on it together."²⁰ Tuttle considers this "the seed of what's happening today [2018] at Liberty in terms of worship leadership training."²¹

Additional meetings took place between Mike Coleman, President of Integrity Music, and Liberty regarding a potential partnership. In response, Coleman and the leadership at Integrity compiled an advisory panel made up of pastors, theologians, worship pastors, and industry executives from various backgrounds to discuss what a program designed to train worship leaders should look like. They asked, "What does the church feel like we need to train the students to be able to do?"²² The answer to this question formed the foundation for the initial five graduate courses offered as part of both the Integrity Worship Certificate (1998) and a Worship Studies concentration within the

¹⁹ Wes Tuttle, interview by author, October 16, 2018.

²⁰ Tuttle, interview.

²¹ Tuttle, interview.

²² Tuttle, interview.

Master of Arts in Religion (1998). Several of these courses were included in the undergraduate BS in Worship and Music Ministry degree that was established in 2002.

A significant meeting was held at Prestonwood Baptist Church in Plano, Texas, on November 5, 1997, in which a majority of the advisory council came together to discuss the details of what the education of future worship leaders should include. The conversations touched on both practical and philosophical aspects of the paradigm shift in worship practices throughout the nation. They lamented that churches searching for worship leaders were wary of approaching academic institutions because the institutions were not producing the kind of leaders they desired.²³ It was unanimously agreed that worship leaders should receive the finest music education. None voiced opposition to the musical training offered in traditional music programs. However, it was recognized and emphasized that the training found in most music schools, including those offering sacred music degrees, did not address the changing needs of the church.²⁴

The conversations were organic in nature—one topic leading to others without a sense that a specific agenda was being served. It was recognized that the church was in the middle of a 500-year shift away from preaching as the ultimate climax of worship to a holistic model of worship planning in which all service elements were considered worship.²⁵ Whatever shape the degree would eventually take, it was determined that it should move beyond the charismatic community and appeal to non-charismatic (e.g., Baptist) evangelical churches as well. The curriculum should reflect mainline²⁶

²³ Integrity Advisory Council Meeting, Prestonwood Baptist Church, Plano, TX, November 5, 1997.

²⁴ Integrity Advisory Council Meeting.

²⁵ It is very difficult to determine individual contributions to the conversation by members of the advisory council due to the poor quality of the recording and the author's lack of familiarity with the voice texture of many of the individuals.

²⁶ Mainline in this context is not used to designate particular denominations but to reflect points of agreement rather than points of contention between various groups.

positions on controversial subjects such as the gift of tongues. Goals for both non-musicians and musicians were identified. Non-musicians needed to be taught what worship is, why we worship and what we want to get out of it. Musicians needed training in how to plan services and “flow,” specifically how to manage the ups and downs and “colors” of the flow.

Substantial discussion centered around how to determine entrance requirements for students to the program. Was a student’s musical skill the litmus test? Was it having the “anointing” or an obvious gifting in music and leadership? Was self-professed calling to be considered? While recognizing the importance of all the aforementioned items, the general consensus was that a student’s call to the ministry of worship leadership would be a primary determinant of acceptance into the program, not perceived musical skill or gifting.

Eleven issues related to worship leader training were identified as follows:

1. The relationship between the pastor and worship leader is of utmost importance.
2. Service Planning: Designing a cohesive progression of worship requires the pastor and worship leader both moving in the same direction and with the understanding that the whole service is worship, not only the preaching.
3. The program must be practical and include an internship.
4. A course in the biblical foundations of worship must be included. Topics should include the basis for worship and the purposes for the service. While practicality is desired and has its place, the program cannot teach “fads and fancy.”
5. Leadership skills, both on and off the platform, must be taught.
6. Each student was to be placed with a mentor.
7. The training should include a course in helping churches navigate transition in worship.
8. The program should include training in cross-cultural worship practices.
9. There should be a course covering worldview from both biblical and American cultural perspectives.
10. There should be training in pageantry, production and presence. However, the emphasis must be placed on experiencing God’s presence beyond the pageantry and production.

11. They identified the importance of flow and sensitivity to the Spirit during worship. A course on the Holy Spirit’s work in worship was suggested with the understanding that courses line up doctrinally with the beliefs of individual schools.

The issues discussed were ultimately included in the original graduate studies curriculum as either courses of study or topics covered within courses.

The initial program was conceived of, proposed, approved, and launched within approximately eighteen months. Table 14 presents a chronology of events leading to the establishment of the Integrity-Liberty Worship Institute through the Liberty Baptist Theological Seminary.

Table 14. Liberty University/Integrity Music, Inc. partnership chronology of events

<i>Date</i>	<i>Event</i>
Early Spring 1997	Wes Tuttle observes student-led worship on Wednesday evenings and calls Chris Thomason, a friend and executive at Integrity Music, Inc. to express what he sees as a movement of God.
April 16, 1997	Chris Thomason and Chris Long, executives at Integrity Music, Inc. make an unannounced visit to observe student-led worship at Liberty’s Wednesday evening service.
April 17, 1997	Chris Thomason, Chris Long, Tuttle, and Jerry Falwell Sr. meet over breakfast at the Hilton Hotel in Lynchburg, VA. Falwell suggests a partnership between Liberty University and Integrity Music, Inc. to train the next generation of worship leaders.
Spring 1997	Tuttle dreams of having a live worship event in the Vines Center on Liberty’s campus.
June 26, 1997	A five-year agreement between Integrity Music, Inc. and Liberty University facilitating the goals of training worship leaders and creating a heightened awareness of Liberty University as a “worshiping campus” is proposed.
August 8, 1997	Integrity Music, Inc. and Liberty University enter into an agreement to record two live worship events featuring Ron Kenoly, Don Moen, praise team, 500-voice choir, and 30-40-piece orchestra. The event is free to the public with proceeds of a love offering going toward the Liberty Praise and Worship Institute.
September 5, 1997	Integrity Music, Inc. records two live worship events in the Vines Center. The projects are arranged and produced by Tom Brooks and are released in 1998 under the titles “Majesty” led by Ron Kenoly and “God Is Good” led by Don Moen.

Table 14 continued

<i>Date</i>	<i>Event</i>
November 5, 1997	<p>The Integrity Worship Institute Advisory Board meets at Prestonwood Baptist Church in Dallas, Texas to discuss how to train the next generation of worship leaders.</p> <p>Other topics include how the program will be developed and implemented in partnership between Integrity and Liberty.</p> <p>Members of the board are: Michael Coleman, President of Integrity Music Todd Bell, Minister of Music and Worship at Prestonwood Baptist Church Jack Hayford (not present), Senior Pastor of Church on the Way and composer of many worship songs Robbie Hiner (not present), concert artist and Minister of Music at Thomas Road Baptist Church Ron Kenoly (not present), influential worship leader and recording artist with Integrity Music Don Moen, renowned worship leader and Executive Vice President of Creative at Integrity Incorporated Dow Robinson, theologian and member of Wycliffe Bible Translators J. Daniel Smith, Minister of Music at Bethesda Community Church in Fort Worth, Texas and producer/arranger for Day of Discovery Ministry Jim Whitmire, Minister of Music at Bellevue Baptist Church in Memphis, TN Steve Williamson, Minister of Worship at Nashville Church of the Nazarene in Nashville, TN and former executive at church music publisher, Alexandria House.</p>
December 15, 1997	<p>The proposal for a Master of Arts in Religion (MAR) with a concentration in worship studies is sent to President John M. Borek. The degree is 45 hours total. The concentration is 15 hours and includes the following five classes: Biblical Foundations in Worship; The Role of the Worship Leader; Principles of Leadership for the Worship Leader; Current Issues in Worship; Tools and Techniques for the Contemporary Worship Leader; and Worship Leader Internship.</p> <p>The proposal required students entering the degree to possess a knowledge of music theory though at least a minor in music was recommended. A resume and statement of purpose must be provided by the prospective student so that he or she could be placed with the appropriate mentor.</p>
Spring 1998	<p>Communication occurs between President Borek and Michael Coleman for the purpose of determining details of the partnership.</p>

Table 14 continued

<i>Date</i>	<i>Event</i>
July 1, 1998	<p>Borek sends a letter to Michael Coleman announcing approval of the MAR with a concentration in worship studies by the Graduate Council and Faculty Senate.</p> <p>The academic program will be known as the Liberty Worship Institute and will incorporate two tracks: the MAR in Worship Studies and a non-credit certificate program.</p> <p>In an adjustment from Falwell’s original vision as understood by Michael Coleman, while Integrity personnel would serve on the advisory board and provide lecturers/clinicians for particular courses, Liberty maintained complete academic control of the program.</p>
July 9, 1998	<p>A slight revision to the agreement grants Integrity the right to establish limited partnerships for worship training with other colleges/universities which have primary constituencies outside of the mainstream evangelical community. Liberty would offer the flagship program for the mainstream evangelical community.</p>
September 2, 1998	<p>Liberty University officially forms the Liberty Worship Institute with Wes Tuttle serving as the coordinator. It is housed in the Liberty Baptist Theological Seminary.</p> <p>Worship International is renamed Integrity Worship Ministries. It is Integrity Worship Ministries that forms the relationship with Liberty University.</p>
October 1998	<p>The first course, Biblical Foundations of Worship, is offered in modular format and taped for the distance learning program. Subsequent courses are to be taught and recorded in January 1999, Summer 1999 (2 courses) and October 1999.</p>
April 1999	<p>Correspondence is exchanged between Ron Giese and Michael Coleman discussing issues related to instructors for various courses. Integrity suggested instructors/clinicians within the field of worship but not directly tied to the company. Liberty expects Integrity to provide instructors/clinicians employed by the company. This creates conflict between the two entities.</p>
Spring/Summer 1999	<p>Integrity Music, Inc. decides not to renew their contract with Liberty University. They continue partnering with Regent University in Virginia Beach, Virginia. Details regarding the dissolution of the partnership are scarce and not pertinent to the study.</p>

A significant observation regarding the development of the MAR in Worship Studies is the fact that, according to multiple sources including Tuttle, Giese, and the degree proposal itself, there were no institutions in America at the time training worship pastors using the proposed model and courses. Tuttle reflected on the musical shift

occurring in evangelical churches during the time period and the need for training in the following way:

I just think that there was such a shift in what was happening musically in churches in the evangelical church in some sectors. I do think that as this phenomenon of what we call contemporary worship music was having an impact on local churches . . . there was just no place to go in an accredited academic institution to be equipped to do the kinds of things that people were experiencing in these worship music ministry events or recordings. As it was springing up in some local churches . . . others were observing it and wanting to know, “How do we do [it]?” There was just no place to go, to my knowledge, to get that type of training. So, at least to my knowledge, Liberty University was the first evangelical Christian university of any kind to offer accredited worship leadership training courses. It was revolutionary.²⁷

According to Tuttle, once the program was approved, it was implemented through the School of Religion rather than the Department of Fine Arts. Tuttle suggested that this occurred because the department was not ready to embrace the contemporary worship phenomenon.²⁸ He noted that the program was not a modification of a traditional sacred music or church music degree but was an entirely new idea. However, he also stressed his belief in and support of traditional music academic programs while indicating that the courses in the traditional degrees did not adequately prepare students to serve as worship leaders in the context of the new music being embraced by many in the evangelical church.²⁹

The MAR in Worship Studies continues to be offered through the seminary and utilizes the same core classes as outlined in the original proposal. It is this degree that eventually led to the establishment of the undergraduate BS in Worship and Music Ministry degree.

²⁷ Tuttle, interview.

²⁸ Tuttle, interview.

²⁹ Tuttle, interview.

Bachelor of Science in Worship and Music Ministry Historical Development

The Bachelor of Science in Worship and Music Ministry was developed between 2000 and 2002 in response to a rising desire on the part of people [students] in their late teens and 20s to study worship, practice it as it was being newly conceived, and live it out as part of their daily lives. Students matriculating at Liberty University during this time were impacted by outside influences such as the Passion Movement, the seeker movement and contemporary and emerging churches. They were rethinking the purpose of worship and how it could be a part of one's entire life.³⁰ A degree was created to help these students by providing answers to their questions and modeling biblical contemporary worship.³¹

Multiple persons contributed to the development of the degree from the inception of the idea to implementation. Wes Tuttle early on recognized the change in the worship culture at the institution through his observations of the student-led services. Falwell Sr. provided the initial vision for training the next generation of worship leaders. John M. Borek, President of Liberty University, pressed the Department of Fine Arts to choose between offering traditional music education or something more relevant as he saw it. Ron Hawkins was the primary administrator responsible for placing key figures in positions that enabled them to build the degree. Charles Billingsley coordinated and led up to thirteen worship services per week at the institution. He was also a bridge between the LU, TRBC and Falwell Sr. Finally, Ron Giese was charged with researching the need for the degree, writing the proposal and implementing the final product as chair of the Department of Worship and Music Ministry.

In order to coordinate and implement the BS in Worship and Music Ministry, Hawkins transferred Giese from the School of Religion to the Department of Fine Arts so

³⁰ Ron Giese, interview by author, October 15, 2018.

³¹ Giese, interview.

that he could more easily collaborate with the music faculty on the specifics of the program. According to Giese, the attitude of the faculty with respect to the necessity of developing the new degree was mixed. None were excited about the degree—some seeing little to no use for a college-level degree in a field in which they felt most students could learn on their own—though several were willing to expend substantial time and energy to see the degree proposal through to completion.³² Others, though not outright antagonistic, spoke little during the discussions and appeared to be less-than-thrilled at Giese's presence and the prospect of the new degree.³³

Giese, a strong administrator but not a musician himself, recognized the need for an emphasis on music theory. Therefore, he worked with Sandra Matthes, coordinator of music theory for the institution, to determine how much theory should be required. They settled on three semesters of music theory and aural skills.³⁴ Choral instruction continued to be facilitated through the Department of Fine Arts. The genuine attempt at collaboration somewhat reassured the faculty that the intent was not to create a degree that was weak in the foundational elements of music theory or traditional choral technique but to maintain rigorous musical training.³⁵ The tension experienced by Giese throughout the development of the degree was prompted more by the administration's decision to create a new department to house the degree than the ability of those involved to work together.³⁶

Multiple factors played a role in the development of the initial BS in Worship

³² Giese referenced Sandra Matthes, John Hugo and Dave Ehrman as faculty members who were generally supportive of the degree, collaborating with himself on various aspects of the program. Giese, interview.

³³ Giese, interview.

³⁴ Though the degree was offered through the Center for Worship and Music Ministry and the Department of Worship and Music Ministry, Matthes and the Department of Fine Arts continued to coordinate all theory instruction at the institution through the 2005-2006 academic year.

³⁵ Giese, interview.

³⁶ Giese, interview.

and Music Ministry degree. First, Falwell Sr. communicated his vision for training the next generation of worship leaders. Second, four of the courses that were implemented on the graduate level during the partnership with Integrity Music, Inc. were cross-listed as 400-level courses on the undergraduate level.³⁷ Third, though the partnership with Integrity Music was dissolved after one year, there continued to be both a desire to train worship leaders and a perceived market for such training. Fourth, Ron Hawkins returned to the institution in the fall of 2000 and assumed the role of Dean of the College of Arts and Sciences. Oral testimony suggests that Hawkins was the primary person responsible for the development of the program from an administrative perspective.³⁸ Fifth, John Borek took an active role in promoting the training of worship leaders.³⁹ Sixth, Ron Giese was appointed Director of the Center for Worship and Music Ministry, established in 2002. The primary purpose of the Center was overseeing worship leadership training at both the graduate and undergraduate levels.⁴⁰ Seventh, Giese collaborated with the Department of Fine Arts to pilot the initial BS in Worship and Music Ministry courses in the fall of 2001 in preparation for the official launch of the full degree in the fall of 2002.⁴¹ The Department of Worship and Music Ministry oversaw the implementation of the worship-specific courses while the Department of Fine Arts oversaw training in music

³⁷ There was no undergraduate degree in worship studies when WRSP 410 Biblical Foundations of Worship, WRSP 420 The Role of the Worship Leader, WRSP 430 Principles for Leadership for the Worship Leader, and WRSP 440 Current Issues in Worship were initially cross listed. WRSP 410 and WRSP 420 were included in the first BS in Worship and Music Ministry degree. By the second year of the degree (2003-2004), WRSP 420 was listed as one of four ministry electives.

³⁸ According to both Giese and Hawkins' personal testimony, Hawkins was the key figure in seeing the program implemented on the undergraduate level. Giese, interview. Hawkins, interview.

³⁹ Borek challenged Hugo, Interim Chair of the Department of Fine Arts, as to whether the institution was going to be Julliard or Nashville. The implication being that one was relevant to the training of worship leaders and one was not. This occurred early in the process of considering a degree in worship studies on the undergraduate level. Hugo, interview.

⁴⁰ LU Catalog, 2003-2004, 64.

⁴¹ Proposal for the Bachelor of Science in Worship and Music Ministry submitted by the Department of Fine Arts, 6.

theory and classically-based ensembles.⁴²

Table 15 articulates the curriculum for the undergraduate worship and music degree as implemented in the fall of 2002.

Table 15. Bachelor of Science: Worship and Music Ministry 2002-2003⁴³

<i>Worship and Music Ministry Courses</i>	<i>Credit Hours</i>
MUSC 105, 106, 107, 108, 205, 207 Three semesters of Music Theory and Aural Skills	12
MUSC 303 Church Music Methods and Materials II (New Course) A study in church music resources and pedagogy with special emphasis given to the ministry of the adult choir; attention is given to the development, role, and repertoire of the church's primary ensemble. Areas of instrumental ministry, youth choirs, praise team, and pageants/concert series will be surveyed.	3
MUSC 310 Arranging for the Contemporary Church Ensemble Prerequisites: MUSC 105, 106, 107, 108, 205 and 207 This course is designed to teach the basics of arranging for a small ensemble focusing on contemporary worship styles. Two areas are covered: (1) a study of the principles of arranging for, coordinating, and directing a contemporary vocal ensemble, and (2) proper instrumental arranging, both independent of, and in accompaniment of, vocal ensembles.	3
MUSC 315 Conducting for the Worship Leader Prerequisites: MUSC 105, 107. Rudimentary instruction in conducting techniques for worship leaders in non-traditional worship settings. Knowledge and skill areas stressed are basic conducting gestures and patterns, score interpretation, rehearsal management and technique, programming considerations, and special problems in vocal and instrumental situations.	2
MUSC 330 Computer Literacy for Musicians Prerequisites: MUSC 105, 106, 107, and 108 or permission of instructor The study of computer applications in music, including competencies in the use of music notation software, sequencing, sorting and retrieving data from a file, printing music, using an "Encapsulated Postscript file," placing the EPS graphics file in a word processing or desktop publishing file.	2

⁴² Giese, interview.

⁴³ Bachelor of Science in Worship and Music Ministry Proposal, 5.

Table 15 continued

<i>Worship and Music Ministry Courses</i>	<i>Credit Hours</i>
MUSC 380 Instrumental Overview ⁴⁴ Prerequisites: MUSC 105 and 106 A study of the instructional techniques of woodwind, brass, string and percussion instruments for vocal music teachers. This course is designed to prepare vocal music teachers for teaching musical instruments at the basic skills level. Teaching skills involved in holding the instrument, embouchure, various aspects of technique, and ensemble playing principles are stressed. Lab fee.	2
MUSC 390 Foundations of Vocal Technique Prerequisite: MUSC 106 This course provides preparation in the vocal area for students training to be instrumental teachers but who also need to be prepared to assume choral-vocal responsibilities K-12. Basic vocal skills and familiarity with vocal materials are stressed. No lab fee.	2
MUSC 400 Worship Music Literature (Revised Course – formerly Hymnology) A survey of congregational song that enhances a knowledge and repertoire of the hymn, gospel song and praise literature will be explored. Contemporary issues facing worship will be examined and skills for worship planning and leadership in the traditional, blended and contemporary venues will be developed.	3
MUSC 489 Supervised Praise and Worship Ensemble Practical experiences for the worship leader in training in small mixed instrumental/vocal ensembles common in contemporary worship settings. These experiences are supervised by qualified faculty.	1
MUSC 499 Internship Orientation to music teaching in the church, survey or current practices, and observation of live rehearsal situations. Opportunity to rehearse a choir for presentation to the public.	1 to 6 (3)
Major Ensemble (8 Semesters) Four semesters of MUSC 18x and four semesters of MUSC 489 (see below for course description)	8
Principal Performance 6 semesters: 2 semesters each of MUSC 1xx, 2xx, 3xx	6
Secondary Performance 4 semesters: 2 semesters each of MUSC 1xx, 2xx	4
COMS 365 Worship Leadership as an Art of Communication The contemporary worship leader occupies a unique role in the local church and faces several challenges requiring successful communication. This course prepares the leader to meet such challenges through training in the practical arts and theories of communication. Students learn how relevant areas within intra-personal, interpersonal, small group, organizational, and public communication theory ought to be combined into a comprehensive art of worship leadership as they serve and guide others who aspire to worship God in spirit and truth. A special emphasis is placed upon connecting issues of tradition and innovation to the communication practices of today's worship leader.	3

⁴⁴ Students are required to take either MUSC 380 or MUSC 390.

Table 15 continued

<i>Worship and Music Ministry Courses</i>	<i>Credit Hours</i>
PATH 450 Organization and Administration of the Local Church This course is designed to teach the student the basic organization necessary for an effective local church ministry. Emphasis is placed on the development of biblical management and leadership skills.	3
THEA 410 Drama in the Church: History and Practice The student learns of the conception of theater, its relationship to the church, and how to make theater applicable to today's church, specifically through craft and management skills. This chronological survey of theater covers drama from the Greeks to the present. The purpose of the class is: to examine the development of religious thought and philosophy within theater; to analyze the work of specific writers in depth; to suggest a Judeo-Christian approach to theater as a whole; and to apply theater craft and management to a present day church setting.	3
WRSP 410 Biblical Foundations of Worship A study of the principles of worship as found in the Old and New Testaments. Includes study of the Tabernacle as a model of worship; worship in the lives of Biblical characters; and the Biblical roots of worship practices developed by the early church.	3
WRSP 420 The Role of the Worship Leader A study of the many and varied roles and relationships of the worship leader. Special Emphasis is placed on the relationship between the worship leader and the pastor. Also considered are the relationships between the worship leader and other staff members, singers/instrumentalists, and the congregation.	3
Total Hours:	63 ⁴⁵

Per the degree requirements, twenty-eight hours were to be general music studies courses such as music theory, primary and secondary applied lessons and ensembles. The remaining thirty-five hours were to relate directly to training worship leadership for the contemporary church or for ministry in general. Emphasis was placed on rehearsal techniques for contemporary vocal and instrumental ensembles, arranging for the contemporary church, conducting principles for use in non-traditional music programs, computer literacy in areas such as sequencing and notation, and issues related to traditional, blended, and contemporary churches. Additional instruction was provided

⁴⁵ The degree was shortened by eight credits to 55 hours for the 2003-2004 academic year. Six hours were removed as students were given the choice between WRSP 420, PATH 450, or COMS 365. Previously, all three courses were required. Two credits were removed from the ensemble requirements.

in areas related to the biblical foundations of worship, including an emphasis on the temple model of worship, the varied role(s) of the worship leader, the place of drama in the church, communication skills necessary for successful worship ministry, and general organizational and administrative skills needed for local church ministry.

Due to the planned implementation of the BM in Church Music degree during the same period, the Department of Worship and Music Ministry was required to provide a defense for how the proposed BS degree differed from the BM degree. The defense rested on the differences in approach and content. First, the BS degree was designed specifically to meet the professional needs of the contemporary church worship leader. It was argued in the degree proposal that there were challenges faced by ministers in the contemporary church that those leading in traditional worship formats did not face. The curriculum was designed to address the unique needs.⁴⁶ Second, in order to facilitate aspects related to professional training, upper level music courses from the BM degree were largely replaced with courses that enhanced the ability of graduates to effectively minister in contemporary worship settings.⁴⁷

The originators of the proposal recognized the large number of students potentially interested in such a degree and that the student would be ministry oriented. However, those writing the proposal evidently considered the perspective of the potential student in their discussion of the difference between preparation for a career as a church musician and training to function as a worship leader. The official description of the student being sought to populate the degree is as follows:

The potential clientele for this major is numerous and ministry oriented. The model for the person who will be in this program is a person who has a heart for worship ministry in the local church. *The person is not interested in a career as a church*

⁴⁶ No specific differences were enumerated in the proposal. It is assumed that those writing the proposal were aware of differences and crafted the curriculum to address the issues. Bachelor of Science in Worship and Music Ministry Proposal, 6.

⁴⁷ Worship and Music Ministry Proposal, 6.

musician, but as a worship leader. [italics mine] The musical training of a worship leader *need not have the same rigor or depth as that of a full-time professional musician* (an organist/choir director in traditional worship formats, for whom the new Church Music Major is intended). This individual will have primary responsibility for organizing the worship forces of the local church, having some significant pastoral responsibilities as well as musical responsibilities. . . . Those potential students . . . are primarily male, ranging in age from the late teens to mid-twenties, many of whom express a desire to serve in some capacity in Christian Worship Music. Many of these have some musical skill (they are mainly self- or informally taught) and are presently involved in contemporary church music ministry.⁴⁸

Several observations are made regarding the description of potential clientele. First, the program was deemed to need less rigor than the BM degree. This speaks to the perception that the quality and depth of the training need not meet the same level of musical difficulty for students preparing for contemporary worship ministry. Second, in addition to the musical training, the degree required instruction in organizing and administrating a worship program within a local church as well as addressing pastoral responsibilities. Third, the potential student would be primarily male with self-taught musical skills who were already involved in contemporary church music ministry. Students entering with substantial formal musical training would likely be the exception.

For those desiring training in worship studies without a heavy emphasis on music, a 15-hour minor in Worship and Music Ministry was offered. Courses included WRSP 410, WRSP 420, MUSC 18x (contemporary worship ensemble – 4 semesters), MUSC xxx (applied performance lessons in voice, keyboard or guitar – 4 semesters @ .5 credits each), and either MUSC 303, MUSC 400, THEA 410 or COMS 365.⁴⁹

The degree remained essentially unchanged until Vernon M. Whaley was hired in the summer of 2005 to bring new vision and balance to the degree. According to Giese, it was always Hawkins' intent to bring in a credentialed musician with extensive

⁴⁸ Worship and Music Ministry Proposal, 14.

⁴⁹ The proposal indicates COMS 4xx but is a misprint based on the title of the course and what was developed and offered. Worship and Music Ministry Proposal, 9.

experience in the local church to lead the program.⁵⁰ Though Giese viewed the change in leadership and vision as a pulling back of the radical nature of the degree, Hawkins saw it as taking a step in a more progressive direction. The original program placed a stronger emphasis on worship practices gleaned from the Old Testament including use of visual elements such as banners and greater use of the Psalms.⁵¹ This was not the vision Hawkins had for the program moving forward.⁵²

Rationale/Purpose(s) for the Bachelor of Science in Worship and Music Ministry

The Department of Fine Arts submitted a proposal for a degree in worship and music ministry for approval between late 2001 and early 2002.⁵³ Seven pieces of evidence were used to support the need for such a degree:

1. The corporate world of worship music approached Liberty stating a need for formal, systematic training of worship leaders for churches. Institutions of higher learning should be responsible for the training.
2. The Integrity Advisory Board made up of pastors, educators, industry executives, and worship pastors, agreed that Christian higher education needed to begin programs directed toward preparing worship leaders for the contemporary church.
3. The placement desk in the Office of Spiritual Life indicated there was a strong desire for worship leaders within constituent churches. At the time, the office had approximately 150 requests on file for churches needing worship leaders.
4. Two additional sources, the Campus Pastor's office and the Office of Admissions, confirmed regular inquiries from prospective students, parents and pastors as to whether Liberty would offer a major in the area of "praise and worship."
5. Three undergraduate elective courses were offered beginning in 1999. The classes were WRSP 410 Biblical Foundations of Worship, WRSP 420 The Role of the

⁵⁰ Giese, interview.

⁵¹ According to Hawkins, emphasis was placed on banner ministry, a greater use of the Psalms, was beautiful but with a somewhat liturgical feel, and had a high level of spirituality from an Old Testament perspective. The statement is less of a criticism than an observation. Hawkins, interview.

⁵² Hawkins, interview.

⁵³ According to curriculum bill 1407, the degree was officially approved on February 22, 2002. This indicates that the original submission was most likely in late 2001. The documentation does not include the date of submission.

Worship Leader, and WRSP 430 Leadership Principles for the Worship Leader. Enrollment in each class exceeded fifty students though the courses could not be applied toward a major or minor in the area of worship.

6. A focus group conducted by John Hugo in June 2001 consisting of church music staff from the local community affirmed the need for this type of major. The group included male and female leaders from both traditional and contemporary churches.
7. Pastoral interviews conducted in conjunction with the MAR in Worship Studies indicated that over 95% support institutions of higher education being significantly more involved in teaching courses specific to training worship leaders for churches.⁵⁴

Those preparing the proposal argued that, while there was no guarantee that contemporary music ministry would continue to reflect its current (2001) trajectory, “a whole generation has grown up and continues to worship in non-traditional formats.”⁵⁵ The conclusion was that there was a market for training worship leaders to function in non-traditional ministries. Furthermore, after conducting an extensive survey of similarly minded college and university catalogs, no other program such as the one being proposed was found.⁵⁶

Giese offered four observations regarding the state of worship leadership in 2000-2001 that influenced the development of the degree. First, there was a deficiency of training in leadership, teamwork, and interpersonal skills in a traditional sacred music degree. This was attributed to the lack of curricular hours in the degree because of the number of required music courses. Second, worship leaders were entering ministry without significant courses in the Bible and theology. Senior pastors lamented not knowing what might be spoken by the worship leader during the corporate song service. Based on this weakness, a need was identified to relate the Bible and theology to music and worship. Third, there was a growing recognition among leaders that corporate

⁵⁴ Proposal for the Bachelor of Science in Worship and Music Ministry submitted by the Department of Fine Arts, 2-4.

⁵⁵ Proposal for BS in Worship and Music Ministry, 4.

⁵⁶ Those conducting the research studied the course and program requirements of Biola University, Houghton College, Messiah College, Valparaiso, Wheaton, Taylor University, Samford University, Cedarville College, Lee University, Calvin College, Belmont, and Regent University. Proposal for BS in Worship and Music Ministry, 4.

worship was about more than music. It was deemed necessary to train leaders to foster and encourage other forms of worship such as dance, spoken Word and video elements. Fourth, worship leaders in the contemporary church needed to be able to move beyond reading notes on the page to learning by rote and making use of improvisational and jazz idioms.⁵⁷

Based on the needs outlined by Giese, two of the four original undergraduate courses were included in the degree: WRSP 410 Biblical Foundations of Worship and WRSP 420 The Role of the Worship Leader. They were utilized specifically because they addressed many of the aforementioned issues. WRSP 430 Principles of Leadership for the Worship Leader and WRSP 440 Current Issues in Worship were available as electives to students throughout the institution but were not included in the initial degree. This is likely due to the number of credit hours already required for the degree.

Not-for-credit requirements included (1) Completion of 28 approved concerts and recitals and 28 approved worship ministry observations at different locations, (2) Junior Candidacy Academic and Worship and Music Ministry Candidate Assessment, and (3) Performance Proficiency Exam in either piano or guitar.⁵⁸

Curriculum proposals at the time helped identify the primary educational goals for degrees by requiring administrators to design separate PLO's relating to cognitive, affective and performance/psychomotor skills and identify which classes were to be used to assess the effectiveness of the training. See table 16 (pg. 222) for a list of PLO's and courses used for assessing the success of the institution in fulfilling its stated educational objectives.

Upon completion of the degree, students were expected to have a thorough understanding of how music works (music theory), be able to rehearse and conduct choirs

⁵⁷ Giese, interview.

⁵⁸ Proposal for BS in Worship and Music Ministry, 16.

and ensembles, work in the context of a team under the leadership of a senior pastor, synthesize biblical principles of worship, value new techniques in worship leadership, and create and execute worship services in the new paradigm. Each course contributed to a student’s ability to understand and apply the information and principles taught in the curriculum to ministry.

Table 16. Program Learning Outcomes: BS in Music and Worship Ministry⁵⁹

<i>Area of Impact</i>	<i>Program Learning Outcome</i>	<i>Means of Assessment</i>
Cognitive	Demonstrate comprehension and skills related to music theory.	MUSC 105 (Music Theory I), MUSC 107 (Music Theory II), MUSC 205 (Music Theory III)
	Demonstrate functional computer skills as they relate to the discipline of music.	MUSC 330 (Computer Literacy for Musicians), MUSC 315 (Arranging for the Contemporary Worship Ensemble)
	Comprehend the process by which teams form and achieve effectiveness.	WRSP 420 (The Role of the Worship Leader), PATH 450 (Organization and Administration of the Local Church), MUSC 499 (Church Music Internship), COMS 4XX (Communicating Worship Leadership), eight semesters of ensemble
	Evaluate, in context, biblical passages relating to worship, and to synthesize biblical teachings from different passages, both with each other and with forms of Christian worship in a corporate worship service.	WRSP 410 (Biblical Foundations of Worship), WRSP 420, MUSC 499, COMS 4XX
Affective	Comprehend biblical teachings on the life of all believers relative to worship (vertical and horizontal relationships and how each affects the others). The rationale here is that a worship leader must first and foremost be a worshipper him-or herself.	WRSP 420, PATH 450, MUSC 499, COMS 4XX, eight semesters of ensemble
	Evaluate the effectiveness of organization, and the impact on participants, of a worship service.	WRSP 420, MUSC 499, required attendance and summary reports of recitals (12 individual, 12 corporate)

⁵⁹ Proposal for BS in Worship and Music Ministry, 7-8.

Table 16 continued

<i>Area of Impact</i>	<i>Program Learning Outcome</i>	<i>Means of Assessment</i>
	Value the effectiveness of employing new techniques and resources in worship planning and facilitation.	THEA XXX (Drama in the Church), MUSC 330, MUSC 303 (Church Music Methods and Materials II), WRSP 420
	Value the process of taking inventory of individual giftedness and utilizing such results of inventory for team formation.	WRSP 420, PATH 450, MUSC 499
	Value the participation of the senior pastor, or the teaching and administrative pastoral staff, in the planning and execution of worship services, and more broadly in the overall philosophy of worship that the church adopts.	WRSP 420, PATH 450, MUSC 499
Performance (Psychomotor)	Demonstrate skills in ear training and sight singing.	MUSC 106 (Aural Skills I), MUSC 108 (Aural Skills II), MUSC 206 (Aural Skills III), coursework in private voice instruction.
	Demonstrate cognitive and psychomotor skills in conducting and rehearsing choral and instrumental ensembles.	MUSC 330, MUSC 2XX (Basic Conducting for the Church Musician), MUSC 315, Contemporary Worship Ensemble courses
	Create, in the context of a creative design team, and execute corporate worship services.	MUSC 499, four contemporary ensemble courses

Discussions within the Department of Worship and Music Ministry

Ongoing discussions within the faculty of the Department of Worship and Music Ministry and select faculty from the Department of Fine Arts regarding the BS in Worship and Music Ministry degree took place over the first several years of the degree.⁶⁰ Pertinent topics outlined in Center/Departmental meeting minutes are included here in chronological order:

⁶⁰ Collaboration between the two departments was ongoing until the fall of 2006. Sandra Matthes and David Ehrman met with the leadership of the Center for Worship and Music Ministry about curricular revisions, particularly relating to instruction in music theory and piano.

1. September 4, 2003: What should piano proficiency exams and piano lessons look like for worship majors with piano as their primary performance area? Current proficiency requirements: Sight-reading, two rehearsed classical pieces, transposition, harmonization of melody, key modulations on a chord progression, and the Star-Spangled Banner in two different keys. Ideas unique to worship students: Lead-sheet (chord symbol and melody) reading, playing in an ensemble, playing with chords primarily in the left hand, and learning quick contemporary modulations. Exit Criteria for a worship major could include the following: Bach: Two-Part Inventions, Mozart: Sonata K. 545, reading a contemporary lead sheet (chord chart) with good voice leading.⁶¹
2. November 13, 2003: Potential topics for an upcoming (December 6) extended faculty meeting outlined. Topics included: Eliminating Music Theory III in lieu of developing a contemporary/jazz theory course as a replacement; expansion of MUSC 315 [Conducting for the Worship Leader] to include conducting for children, youth, and adult choir programs; replace MUSC 390 Foundations of Vocal Technique with a worship leading class; open WRSP 430/530 modular to students for elective credit; adding another keyboard instructor with new keyboard/piano curriculum; eliminate the MUSC 380 Instrumental Overview and MUSC 390 courses (information to be included in the arranging course); expanding student exposure to sound engineering and equipment, reintroducing Church Music Administration as an elective course, and; reintroducing Church Music Materials I (children) back into requirements.⁶²
3. September 16, 2004: Proposed curriculum change to add two tracks to the existing degree: a performance track with a contemporary emphasis (audition only) and a missions track with emphasis on ethnomusicology. Additionally, the Center for Worship scheduled a guitar workshop with Phil Keaggy on October 18, 2004.⁶³
4. January 20, 2005: Proposal by Jordan Leino to require students to choose one of five specializations: Creative Arts, Church Music Leadership, Biblical Studies, Cross-Cultural Studies, or Voice/Piano/Guitar. Each degree would include 24 hours of core classes and 31 hours per specialization with six hours of electives. Applied lessons and ensemble credits vary with each specialization.⁶⁴
5. January 27, 2005: Further discussion on requiring students to declare a specialization. Specifics regarding specializations are as follows: Church Leadership Track to

⁶¹ Center for Worship Faculty Meeting, September 4, 2003. Attendees included faculty and staff from the Department of Fine Arts and the Department of Worship and Music Ministry as follows: Ron Giese, Carol Hill, Vince Lewis, Patricia Campbell, Cindy Wilcox, Reece Mashaw, David McKinney, Emily Gerber, Sandra Matthes, David Ehrman, Sam Wellman, David Hill, and Linwood Campbell.

⁶² Center for Worship Faculty Meeting, November 13, 2003. No follow up information is available with respect to decisions made at the December 6 meeting. However, the potential topics for discussion shed light on the mindset of the faculty of the Department of Worship and Music Ministry. Faculty and staff in attendance were Ron Giese, Carol Hill, Patricia Campbell, Cindy Wilcox, Reece Mashaw, David McKinney, and Emily Gerber.

⁶³ Center for Worship Leadership Meeting, September 16, 2004. Faculty and staff attendees included Ron Giese, Carol Hill, Vince Lewis, Cindy Wilcox, Patience Roddy, and Jordan Leino.

⁶⁴ Center for Worship Leadership Meeting, January 20, 2005. Based on subsequent meeting minutes, it is likely that prospective course requirements for each specialization were discussed. No documentation of the prospective courses was found. Faculty and staff in attendance were Ron Giese, Carol Hill, Vince Lewis, Patricia Campbell, Cindy Wilcox, Patience Roddy, Jordan Leino, and Randi Baldwin.

support students going into traditional church ministry to include MUSC 302, MUSC 303, MUSC 307, PATH 450, WRSP 430 (See previous tables for course titles and descriptions); Biblical Studies track to replace MUSC 324 (probably BIBL 324) with WRSP 430; Cross-Cultural Studies track to replace CCST 383/483 with WRSP 440; Creative Arts track to replace MUSC 303 with WRSP 480; and Performance track to remove third area of performance and expand principle performance area to 12 credits.⁶⁵

Per the discussions above, faculty were aware of the unique requirements of contemporary worship leaders and were willing to consider alternate coursework and forms of evaluation in order to prepare students for ministry in the contemporary church. Examples include (1) adjusting the piano proficiency requirements and exit criteria for worship majors whose primary performance area was piano; (2) emphasizing contemporary and jazz idioms in third semester music theory; (3) replacing the foundations of vocal technique class with a worship class; (4) offering multiple tracks or specializations based on student interest; and (5) replacing various ministry courses with worship-specific courses such as WRSP 430 Principles of Leadership for the Worship Leader, WRSP 440 Current Issues in Worship and WRSP 480 Tools and Techniques for the Contemporary Worship Leader.

Facilities and Resources

Physical resources for the worship program were scant from its inception in 2001-2002 until the completion of the Center for Music and Worship Arts—the state-of-the-art performing arts hall and educational space—in 2016. The period of 1997-2005 was no exception.

No official documentation exists in the archives regarding the state of the facilities between 1997 and 2005. Per information recorded in the previous chapter, the facilities were less-than-adequate for the DFA even before sharing space with the DWMM. The lack of facilities for the DWMM necessitated the two departments sharing

⁶⁵ Center for Worship Leadership Meeting, January 27, 2005. Faculty and staff in attendance were Carol Hill, Patricia Campbell, Cindy Wilcox, Patience Roddy, Jordan Leino, and Randi Baldwin.

classrooms, practice rooms and rehearsal space in the Performing Arts Hall until a move prompted by requests from Charles Billingsley and Giese was realized in the fall of 2004.⁶⁶ An official request to move into a renovated facility was made to the President, Vice President of Academic Affairs, and the Dean of the College of Arts and Sciences by Giese on November 11, 2002 in order to address needs within the DWMM for faculty and staff office space, storage and ensemble classrooms,. Giese proposed the repurposing of a former maintenance building turned student center named “David’s Place” for departmental use.⁶⁷ Evidence taken from the *Liberty Champion*, the school’s student-run newspaper, indicates that in addition to educational space, the building continued to be used as a smaller concert venue through the spring of 2004.

As an academic facility, David’s Place was used primarily for teaching the worship-specific courses, worship ensembles, and applied lessons. However, according to Billingsley, “David’s Place . . . was the hardest place on the planet to teach classes.”⁶⁸ This was due primarily to the lack of soundproofing or individual classroom space in the retrofitted building. Students in classes were easily distracted by educational activities taking place throughout the building. Additional “noise” was generated by outreach teams from the Department of Ministry Teams rehearsing in the building.⁶⁹ By necessity, music theory and traditional choral ensembles continued to be taught by DFA faculty in the Performing Arts Hall.

Beyond the physical resources, the DWMM was limited by the faculty. Giese,

⁶⁶ According to Billingsley, Liberty was discussing using David’s Place as a storage facility for yard equipment. In the fall of 2003, he asked Falwell Sr. to give the building to the Center for Worship to use as classroom space. Charles Billingsley, interview by author, October 15, 2018.

⁶⁷ Annual Operational Report for TRACS, Fall 2004, 15.

⁶⁸ Billingsley, interview.

⁶⁹ All of the ministry teams functioned independent of the DFA at the time of the establishment of the DWMM. In response, there was a concerted effort by Giese and Tuttle to gather some of the traveling teams such as Light Singers, Exodus and the Sounds of Liberty into the worship studies program. Housing the administrative offices and opening the building for rehearsals was a way of accomplishing this goal. Giese, interview.

the chair of the department, was not a musician but was a Hebraic Studies scholar. The only other faculty assigned to the department in the first year was Patricia Campbell, voice instructor, and Vince Lewis, guitar instructor. By 2003, a fourth faculty member, SBC former music missionary to Brazil, Carol Hill, was added as voice instructor with expertise in church music. No other fulltime faculty were hired until after Whaley's arrival in the fall of 2005.

Significant Personnel: 1997-2005

Due to the multiple tracks of degree development throughout the period, many individuals contributed to the final iteration of the worship studies major. Several of these individuals stand above the rest. They are Wes Tuttle, Jerry Falwell Sr., Ron Hawkins, Ron Giese, and Charles Billingsley. A brief discussion of their contributions follows.

Wes Tuttle, though not involved significantly in the details of the development of the undergraduate degree in worship and music ministry, was the primary person responsible for calling attention to the changing worship landscape and the need for accredited academic training in the new paradigm. Since there were few, if any, programs of this kind in the nation at the time, Tuttle was the catalyzing figure for the shift in the training of the new generation of worship leaders for theological education nationwide at the academic level.

Jerry Falwell Sr. wielded great influence over the decisions of Liberty University from its inception in 1971 through his death in May 2007. As a visionary leader, he recognized the need for a change in how worship leaders were prepared for ministry. And, as an entrepreneur, he recognized how a partnership with Integrity Music, Inc. would be beneficial with respect to training future worship leaders. The combination of vision, business acumen, and administrative authority enabled Falwell to see and understand the trajectory of worship practices in the evangelical church and recognize how to address the changes. He granted permission to those in academia to develop a

program to meet the needs.

Ron Hawkins was the chief academic administrator responsible for the development of the undergraduate degree. He had a vision for training worship leaders in the techniques necessary for leading modern worship and the fortitude to see the development of a new undergraduate program to completion. He was responsible for moving Giese into the DFA; for ultimately establishing the Center for Worship and Music Ministry and its corresponding department; and launching the degree from the new department.

Ron Giese was charged with researching the necessary components of a new degree in worship and music ministry and with working alongside the faculty of the DFA to develop the degree. As a skilled administrator, he understood how to navigate the world of academia in compiling the proposal and seeing it through to implementation. He worked diligently and amicably with faculty within the DFA to develop the program learning outcomes and curricular requirements for the degree. Additionally, he oversaw the first three years of the program and its move into David's Place.

Charles Billingsley, primarily a Contemporary Christian Music (CCM) artist, arrived in 2002 to assume the worship leading responsibilities at TRBC and LU. His dual roles allowed him to act as a bridge between both entities. He exerted considerable influence over the direction of the corporate worship at both. He had an awareness of what skills were missing in worship leadership throughout the nation and a platform to address the problem. Leading as many as thirteen worship services each week allowed Billingsley to shape the direction of the campus-wide worship practices in significant ways.

Summary

The period of 1997-2005 reflected a substantial move on the part of Liberty University to address the lack of proper training of worship leaders for the contemporary

evangelical church at both the graduate and undergraduate levels. The period began with no undergraduate programs in place in either sacred music or worship leadership and concluded eight years later with 89 students in a well-designed program in worship and music ministry.

The historical hinge in the development of the program can be traced to Wes Tuttle and his observations of student-led worship that led to the partnership with Integrity Music, Inc. The importance of the partnership with the Integrity Worship Institute at the graduate level is difficult to overstate. While Liberty provided the academic oversight, it was the leadership of Integrity who provided the initial content for four graduate courses that were eventually cross-listed and offered on the undergraduate level as well. The content of those courses was largely determined by an advisory council made up of pastors, music industry executives, educators, and worship pastors of various denominations throughout the United States rather than academicians. The information contained in the courses became the foundation for how worship leaders were to be taught at LU and how they have been taught ever since. As reported in the rationale for the undergraduate degree, it was the corporate world that approached Liberty with the need for systematic training of worship leaders. Liberty responded by providing such training.

CHAPTER 7

HISTORY OF CURRICULA AND DEGREE PROGRAMS: 2005-2018

Historical Overview

A major transition in how worship leaders received training at Liberty University occurred when Vernon M. Whaley was hired during the summer of 2005 to replace Ron Giese, the architect, implementer and director of the initial degree in worship and music ministry. Whaley spent his first two years, fall 2005-spring 2007, crafting a practical degree aimed at fulfilling the needs of the modern evangelical church with a primary focus toward large Southern Baptist churches. During this two-year period, enrollment in the BS in Worship Studies increased from 89 students to 518.¹

The fall of 2006 was particularly significant as the Center for Worship and the Department of Music and Worship (DMW) were officially separated from the Department of Music and Humanities (DMH). As reported in chapter 6, until that time, instruction in music theory and choral ensembles was facilitated through the DMH while instruction in worship-specific courses was taught by the DMW. All curricular decisions and instruction after the separation were made by the DMW. Major revisions to the curricula included establishing the six core worship classes that became the foundation for the degree and overhauling the music theory curriculum according to principles of application-based education.² These changes proved essential to the unique curricula

¹ Whaley presented a 7-year strategy to LU in 2005 with the goal of enrolling 300 worship majors by the spring of 2011. Actual enrollment far exceeded his expectations and that goal was met within three semesters. Worship major enrollment numbers by semester are as follows: Fall, 2005 (89); Spring, 2006 (210); Fall, 2006 (318); Spring, 2007 (368); Fall, 2007 (515). Vernon M. Whaley, interview by author, March 2, 2018.

² The six core classes are WRSP 101 Introduction to Worship Studies, WRSP 102 Introduction to Creative Worship, WRSP 201 Old and New Testament Principles of Worship, WRSP 320 History and

offered by the department. During this initial stage of degree redesign, nine interdisciplinary specializations were established relating to specific jobs currently available within the church.

On January 7, 2010 the DMW was moved from the College of Arts and Sciences and placed under the administrative oversight of the School of Divinity to help spur other ministry-related degrees toward practical outcomes.³ On September 1, 2012 the DMH and the DMW merged into one School of Music under two Centers: the Center for Music and the Performing Arts (CMPA) and the Center for Music and Worship (CMW).⁴ The centers fulfilled two distinct missions within the one School of Music. The CMPA “trains and equips musicians as skilled performers and music education specialists.”⁵ The CMW “trains and equips highly skilled musicians to serve as worship practitioners and commercial musicians in the evangelical community.”⁶

The next hurdle for the institution was that of obtaining accreditation through the National Association of Schools of Music (NASM).⁷ The administration began the process of applying for accreditation soon after the formation of the School of Music. The next three years involved an intense period of evaluation of all aspects of the degree programs for the required self-study leading to curricular revisions based on the internal

Philosophy of Worship, WRSP 321 Leadership Principles for the Worship Leader, and WRSP 421 Congregational Ministry. These courses are addressed in more detail later in this chapter.

³ Abigail Sattler, Summary of documents contained in the School of Religion archives, 2.

⁴ Form 6 Request for Administrative Approval by the Provost. Signed by Sean Beavers, representative of the School of Music, Elmer Towns, Dean of the School of Religion, Ron Hawkins, Vice Provost, and Ron Godwin, Provost. The form was signed on August 30, 2012 with an effective date of September 1, 2012.

⁵ The Center for Music and the Performing Arts officially changed its name to the Center for Music Education and Performance in the fall of 2018 to better reflect the function of the programs within its purview. Proposal to Rename the Center for Music and the Performing Arts. October 3, 2018.

⁶ Liberty University/Academics/School of Music, accessed May 24, 2019, www.liberty.edu/academics/music/index.cfm?PID=26416.

⁷ NASM is responsible for establishing and maintaining standards for undergraduate and graduate degrees associated with music education.

findings. A significant outgrowth of the self-study was the articulation of the mission, core values of the School, and the personal goals and commitment of the faculty to the students. Each statement follows:

1. The mission of the Liberty University School of Music is to train and equip musicians to be Champions for Christ.⁸
2. The School of Music is a community of God-honoring musicians committed to a culture of manifest core values that include: Worship Lifestyle, Servant Leadership, Stylistic Diversity, Academic Inquiry, Skilled Musicianship, Artistic and Creative Expression, Sharing Christ through Music.⁹
3. Personal Goals of Faculty: Embrace, develop, grow and exemplify a spirit of Christian grace, character, integrity and mercy in all areas of professional and private life [Spiritual Disciplines]; Intellectual discovery, educational enrichment and rigorous pursuit of knowledge for the advancement of their own individual disciplines [Educational Enrichment]; Develop and grow as professional practitioners [Professional Development]; Make honest contribution to local and global communities for the purpose of spreading the gospel and proclaiming the name of Jesus Christ [Community and Mission], and; Grow in their understanding of institutional mission, love for one another, vision for the future, and support of the Liberty University School of Music [University Mission].¹⁰
4. Commitment to Students: A quality, world-class education experience [Quality Education]; Opportunity to grow in their aptitude and ability and performance skill in their instrument of choice [Personal Growth]; Opportunity for Spiritual, Educational, and Social Transformation and growth sufficient to make meaningful contribution to their culture, discipline and the Kingdom of God [Contribution to Culture]; Opportunity to discover potential through mentoring and discipleship experiences [Opportunity to Discovery and Creativity], and; Assistance in finding career placement in their chosen area of music performance, skillset and/or ministry [Career Placement].¹¹

Application of the Core Values to classroom processes occurs through a five-step model as follows in table 17 (pg. 233).

The stated goals of the Liberty University School of Music (LUSOM) reflect the overarching goals of the university as it attempts to balance the tension between academic rigor, practical training, and service to the church and community.

⁸ NASM Self-Study, January 15, 2015, 9.

⁹ NASM Self-Study, 9.

¹⁰ NASM Self-Study, 13.

¹¹ NASM Self-Study, 13.

Table 17. Application of core values to classroom processes

<i>Core Value</i>	<i>Teaching Process</i>	<i>Application to Music</i>
Worship Lifestyle	Formational	Music is used as a facilitator for shaping students, developing character, integrity, values and a general understanding about God and the world in which they live.
Servant Leadership	Transformational	The teaching should bring healthy change into the lives of students so that they see music as a means for serving God and people.
Stylistic Diversity Artistic and Creative Expression	Relational	The goal is to use music to expedite the building of relationships with God and others.
Sharing Christ through Music	Missional	Music and the teaching of music is used as a method for equipping students and showing them how to use their gifts to facilitate the gospel message at home and around the world.
Skilled Musicianship Academic Inquiry	Reproducible	The goal is to teach students how to do what we [faculty] do – better than we do it. ¹²

The objective is to produce well-rounded students who are employable upon graduation and useful in building the kingdom of God. Faculty and students are regularly reminded of the mission and goals of the LUSOM through faculty meetings and schoolwide special convocations.¹³

School of Music administrators were officially notified at the annual NASM meeting in November 2015 of the approval of the university’s application for accreditation by the organization. Accreditation was based on the information contained in the self-study and the recommendation of the NASM committee subsequent to its site

¹² NASM Self-Study, 387.

¹³ I observed that most, if not all, faculty meetings included the recitation of the mission and goals of the School of Music. Students are reminded of the mission and goals at beginning-of-semester convocations. Additionally, one may observe students wearing t-shirts presented to them by the LUSOM with the goals printed on the back. The personal goals and commitment of the faculty to the students is reviewed on at least an annual basis.

visit in March 2015.¹⁴

As of 2016, the LUSOM was the seventh largest School of Music in the United States with over 700 undergraduate students in its degrees. Of those, approximately 600 students were pursuing degrees housed in the Center for Music and Worship.¹⁵

Change in Leadership

In the summer of 2005 Ron Hawkins implemented his plan to replace Giese as director of the Center for Worship and Music Ministry and department chair of the Department of Worship and Music Ministry. From the beginning, Hawkins was clear that an educational program in an area relating to music needed a musician at the helm. And, a program designed to train ministers for the evangelical church needed a leader with extensive experience in the church. Hawkins found a person who met both criteria in Vernon M. Whaley.

Whaley's academic credentials include a Master of Church Music and Doctor of Ministry from Luther Rice Seminary, a Master of Arts from Middle Tennessee State University, and a Doctor of Philosophy from the University of Oklahoma. He taught at several institutions prior to his arrival at Liberty including Freewill Baptist Bible College (now Welch College) in Nashville, Tennessee, and Cedarville University in Cedarville, Ohio. Beyond his academic qualifications, Whaley's experiences in ministry are extensive. He served multiple churches throughout his lifetime, most recently at one of the largest Southern Baptist Churches in Florida, Olive Baptist Church in Pensacola. This experience, coupled with a plan for training worship leaders, made Whaley a logical choice to replace Giese.

¹⁴ Liberty University News and Events, "School of Music Receives NASM Accreditation," November 24, 2015, accessed May 24, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=178185>.

¹⁵ This includes the BS in Music and Worship, the BM in Worship Studies, the BM in Commercial Music, and the BM in Music in World Cultures.

While Hawkins was the academic administrator who spearheaded the change in leadership, Charles Billingsley was the individual tasked with following through on Falwell Sr.'s desire to find and hire a qualified person who could run the program aggressively. Billingsley relates the following:

[Dr. Falwell] asked me if I knew somebody who had the proper degrees to do that [run the program aggressively]. I said, "Well, I only know of one guy and I'd like to talk to him." That's when I told him about Vernon Whaley. He said, "Well, do you know him well enough to talk to him?" I said, "Oh, yes." He sent me down there to Pensacola to meet with Vernon. I sat down there . . . and I asked him about what he knew about creating a program like this. Vernon was like sitting on go already. He had created a five-step curriculum for this kind of an idea that he had developed at Cedarville, but never . . . really got to implement. When I came down there and asked him about it, it was all in his head. We went around the corner of the street, sat in this little room, and he wrote on a chalkboard his entire idea for a curriculum. I called Dr. Falwell that night and I said, "I think we've found our guy." He said, "all right. Let's offer him a position."¹⁶

One of the primary directives given to Whaley by Falwell was to design a curriculum to meet the specific needs of large Southern Baptists churches such as Thomas Road Baptist Church and Olive Baptist Church. Whaley surveyed approximately twenty worship pastors from churches meeting Falwell's criteria prior to developing the curriculum. One crucial question was asked of each worship pastor: "How do we train students to do what you do?"¹⁷ Whaley compiled the information and began the redevelopment of worship degrees with the Southern Baptist megachurch market in mind.¹⁸

As a result of the informal survey, ten jobs either directly or indirectly related to the field of worship were designated and market-driven degrees were designed to meet the needs.¹⁹ Rather than creating all new curriculum, specializations were established that

¹⁶ Charles Billingsley, interview by author, October 15, 2018.

¹⁷ It is not clear that a market-driven philosophy was intentionally followed when devising the question. However, the answers provided to Whaley by the worship pastors directly led to the market-driven approach espoused by LUSOM administration to educating future worship leaders.

¹⁸ Vernon M. Whaley, interview by author, Lynchburg, VA, February 16, 2018.

¹⁹ The jobs identified that influenced degree design follow: Worship Leader, Associate Worship Leader, Director of Programming, Worship Technician (Lighting/Graphics), Band and Orchestra

relied on courses already available within other departments.²⁰ Whaley’s plan included repurposing the Center for Worship Studies to give oversight to the Department of Music and Worship and for market-branding of the program.²¹ Consequently, a new philosophy of training worship students emerged at LU—one that was founded on principles of praxis education and attention to the current needs of the evangelical church.

A Problem Awaiting a Solution

The worship wars experienced by many churches in the evangelical tradition throughout the latter part of the twentieth century not only impacted how worship leaders facilitated corporate worship but, more fundamentally, how worship leaders were equipped to facilitate corporate worship.²² During this time, Liberty University experienced what other schools experienced—the realization that they had been training church musicians for a market that was not compatible to the evangelical community.²³ The problem was that the traditional training of worship leaders in colleges and seminaries was aimed at the wrong market. According to Whaley, preparing leaders for the evangelical market is significantly different than training and equipping them to become sacred musicians or musicians of sacred song.²⁴ By the mid-1990s, “that misdirection of equipping worship leaders caught up with the institutions and students no

Director, Audio and Television Director, Theatre (Dramatic) Arts Coordinator, Missions Director, Youth Leader, and Business Manager. Over several years, specializations (now cognates or concentrations) were developed to address each of these needs. Whaley, interview, February 16, 2018.

²⁰ Whaley approached the leadership of various academic departments outside of worship to help determine which current courses should be used in each of the specializations. Whaley, interview.

²¹ The Center for Worship Studies (CFW) was established in 2005. As the public face of the program, the CFW was tasked with the responsibility of “branding” the program and setting policy for the Department of Music and Worship. The Department of Music and Worship only serves academic issues. Whaley was appointed the Director of the Center for Worship Studies and the Chairman of the Department of Music and Worship. Whaley, interview.

²² See chapter 3 for a detailed discussion on the worship wars.

²³ Whaley, interview, October 12, 2018.

²⁴ Whaley, interview.

longer were enrolling in the traditional church music program as they had in the 1960s or early 1970s and 1980s.”²⁵

Whether or not educators at LU recognized this problem earlier than other institutions may be debated.²⁶ What may be asserted is that by early 1997 at the latest, administrators including Falwell Sr., Wes Tuttle, and Ron Hawkins realized the frustration faced by senior pastors in securing worship leaders who could function well in the new paradigm.

The initial BS in Worship and Music Ministry (2002-2003) was the foundation upon which the revised degrees rested. Primary differences between the initial and revised degrees were not the courses themselves but the way they were taught, the professors and guests tasked with teaching the courses and the market-driven emphasis of the program.

Toward a Market-Driven Approach

As an institution, Liberty University’s stance regarding education has always leaned heavily toward a practical, job-focused curriculum. Early documents and interview testimonials express the commitment to an action-oriented curriculum. For much of its existence the administration prioritized teaching over research. This educational priority was carried out by individual departments within the institution, including the DMW.

When considering the department’s approach to education, it is difficult to avoid using the term “market-driven.” Throughout the interviews, multiple administrators

²⁵ Whaley, interview.

²⁶ Whaley coordinated a worship summit at Cedarville University to discuss the current (1997) state of worship in the church. This occurred on March 3-5, 1997 – a full eight years before he arrived at LU and almost simultaneously with discussions beginning at LU between the institution and Integrity Music, Inc. Thirteen presentations were made by worship pastors, theologians, artists, and music industry executives. Topics ranged from the importance of theological training to current worship practices and cross-cultural worship to teaching children. Whaley forwarded transcripts of the papers presented at the summit. Vernon M. Whaley, email message to author, November 13, 2018.

and faculty appealed to the term—always positively with one exception.²⁷ Due to the divisive nature of the term within academe, it is important to avoid misunderstanding its use by clearly defining the term and Liberty’s “market” in their context. For Liberty’s worship program, market-driven does not imply providing for students what they want, perhaps to the detriment of what they need. Nor does it imply appealing to culture to determine the course of study. It implies an educational philosophy that views the employer as the market instead of the student. Rather than designing the degree to meet the perceived needs of students, the mission is to prepare graduates for a specific job market, the evangelical church. It is assumed that designating a specific market, researching the needs of the market, building curriculum to support the needs, and implementing the plan in the classroom will prepare students with the knowledge and skills to secure gainful employment upon graduation. By concentrating on the needs of the evangelical church, the degree is more focused than a traditional sacred music degree that might aim to meet the needs of any church.²⁸

According to John Kinchen, Whaley knew that jobs within the field of worship leadership were available and so he [Whaley] “put in place a program that would meet that market need.”²⁹ Whaley’s vision, even throughout his time at Cedarville University, focused on the end goal of training people to lead successful worshipping groups.³⁰ He understood that students with the musical, ministerial, administrative, and technical skills to function at a high level within the evangelical church were likely to find employment

²⁷ Administration and faculty serving from 2005-2018 include Vernon Whaley, John Kinchen, John Hugo, Gabriel Miller, and Paul Rumrill. Four of the five use the term “market-driven” specifically during the interview. One, Paul Rumrill, addresses qualities associated with a practitioner-based, market-driven philosophy without mentioning the term. Hugo speaks of education in general as becoming “...intensely market-driven. The business model is pushed here, it’s not so idealistic as it was.” Hugo, interview.

²⁸ Whaley, interview, October 12, 2018.

²⁹ John D. Kinchen III, interview by author, October 19, 2018.

³⁰ Kinchen, interview.

upon graduating. That understanding led Whaley toward a market-driven philosophy of education³¹ that influenced all curricular decisions including the establishment of new degrees, new courses and the revision of already established degrees and courses.³²

One key to effectively establishing a market-driven program is to understand the needs of the market. In order to understand the market and meet the needs of the evangelical church, Whaley established a Center for Worship advisory council upon his arrival in 2005. The rationale for the council was two-fold. First, Whaley was wary of assuming that educators knew what students needed to be able to do when entering ministry. Curricular decisions needed to be based on more than the opinions of educators who were only minimally connected to the market, as was a common paradigm. Second, his desire was to develop practical degrees. The result was a council comprised of nine to fourteen “highly-equipped worship practitioners”³³ who were tasked with helping to “shape and develop, fashion and deploy” the degrees.³⁴ In addition to worship practitioners, members of the council include Christian artists and music industry executives.³⁵

Educational Philosophy: Overarching Values

Personal observations of the university and the LUSOM suggest that the

³¹ Kinchen, interview.

³² Gabriel Miller, Coordinator of Music Theory, evidences understanding of the practical nature of the market-driven philosophy by stating, “. . . we need to empower the students to do what it is that they’re called to do . . . the target is the evangelical church [by] equipping the worship leaders to be proficient in that setting.” Gabriel Miller, interview by author, October 11, 2018.

³³ Liberty’s program was shaped in significant ways by Falwell Sr.’s mandate to meet the leadership needs of churches such as Thomas Road Baptist Church and Olive Baptist Church. According to Whaley, the council was made up primarily of worship pastors from larger mega churches throughout the country. Whaley, interview, October 12, 2018.

³⁴ Whaley, interview.

³⁵ Council members include Babbie Mason, Charles Billingsley, Ricky Skaggs, Al Denson, Jim Van Hook (founder of Brentwood Music and former President of Word Music), and Derric Johnson (arranger and founder/longtime director of the Voices of Liberty at Disney’s Epcot Center).

administrative and organizational philosophy models a top-down approach to leadership. Within the School of Music, the Dean and Associate Deans wield considerable authority in determining the overarching educational philosophy, curricular offerings, and curricular adjustments down to the departmental level. Regarding curricular decisions only, the faculty appear to be valued primarily for their ability to implement changes suggested or made at the administrative level rather than for their input throughout the curriculum development process. Therefore, while this section may reflect the attitudes of the faculty in general, it specifically reflects the educational philosophy of the upper administration of the LUSOM.

The LUSOM administration adheres to three main tenants in their educational philosophy. First, the worship program exists to equip worship leaders as both musicians and pastors.³⁶ They recognize the multi-faceted role(s) of the worship leader as musician, minister, theologian, counselor, administrator, etc.

Second, the goal is to train worship practitioners, not necessarily worship scholars. Paul Rumrill, formerly chair of the Department of Music Education and current Associate Dean of the Center for Music and Worship states:

Teaching for us means that it has to be very close to the actual application and practice. We don't get into really deep levels of theory and history and musicology and socio-cultural elements even though we cover those elements. I'd say the vast majority of all those initiatives goes back to actually playing the music, performing it, understanding it in its culture . . . even if it's not understanding the content of which it comes from.³⁷

Whaley describes what Liberty offers as action-oriented but practitioner-based. The intent of the distinction is twofold. First, it is affirmed that practitioners are being

³⁶ There is no specific reference to the position of Minister of Music or Worship Pastor in the New Testament. However, it is possible to find Old Testament support for the administration's philosophical perspective that worship leaders are to be trained as both pastors and musicians. Chenaniah, chief of the Levites, was placed in charge of the singing because he skillful. He was qualified to minister because he was a Levite but he was given the responsibility of instructing the singing because of his musical skill. 1 Chronicles 15:22.

³⁷ Paul Rumrill, interview by author, October 12, 2018.

trained. Students are given immediate opportunities to apply what they are learning both inside and outside the classroom setting. Second, it is practitioner-based in the sense that active leaders are brought in to equip the students. This impacts decisions regarding faculty hires as well as the regular scheduling of outside professionals for guest lectures.³⁸

Kinchen uses the term “application-based degree” when describing the program, adding that the philosophy demands a practical degree designed to meet the marketplace. Regardless of terminology, the philosophy leans heavily towards skill-acquisition and practical application of content.

Third, training is not based on any one genre or style of music. In that sense, Whaley contends that the training is more comprehensive than traditional music programs. This philosophical point is best described by Whaley: “Music principles are music principles and great musicianship is great musicianship. The choice of literature doesn’t necessarily mean that the person could be any less of a musician.”³⁹ In Liberty’s context, the principle is often applied using modern worship, pop and commercial music styles to train musicians. However, in addition to these sources for instruction, a review of the proprietary music theory curriculum and senior-level worship courses reveals the use of classical, jazz, gospel, and hymn-based idioms in instruction.⁴⁰ Whaley refutes the notion that the program is only about teaching contemporary praise and worship music and that the training changes as stylistic moments change stating:

It cannot be further from the truth. We set out at the very beginning to establish a program that would build biblical principles of worship and biblical principles of serving and the way we do that is we emphasize the importance of the call. By

³⁸ Whaley, interview, October 12, 2018.

³⁹ Whaley, interview.

⁴⁰ *Music Theory for the Christian Musician* by John D. Kinchen, III and Gabriel Miller includes examples from all of the idioms mentioned. Additionally, MUSC 400 Resources for the Worship Leader and MUSC 423 Congregational Contextualization and Leadership include application of hymn-based forms of congregational worship planning.

teaching the student as a freshman what the calling is about then everything else makes sense.⁴¹

Educational Philosophy: The Priority of Vocational Calling

A central philosophical perspective espoused by the school's leadership is the importance of the student's sense of call to the ministry. Rather than evaluating a student's current level of performance or prior formal training when interviewing prospective students, the primary question concerns what the student believes the Lord has called them to do. Once a student identifies their calling, he or she is expected and obliged to prepare for the call which is where education intersects with God's plan for the student. Education is the process, not particular function, by which the person is becoming equipped to live out God's call on their lives.⁴² Whaley states, "My number one philosophy is that a person is called into the ministry . . . or called into this role as a worship leader. In obedience to that call, [they] answer the call by becoming equipped and prepared as a musician and as a theologian and as a pastor."⁴³

This philosophy appears to conflict with the prevailing practice in music education where students are required to evidence skill in their applied performance area along with the ability to read music off the page and demonstrate a rudimentary understanding of music theory to be accepted into programs of study. Whaley challenges faculty to take students where they are and teach them what they need to know to succeed in their call.

Educational Philosophy: Hiring of Faculty

According to Whaley, the process of hiring faculty to teach within the LUSOM

⁴¹ Whaley, interview, October 12, 2018.

⁴² Whaley, interview.

⁴³ Whaley, interview.

is substantially different than most schools.⁴⁴ Whaley outlines the threefold process for hiring faculty as follows: (1) prospective faculty are asked what they believe God is calling them to do; (2) they are asked to describe their life experiences; and (3) they must have the right kind of credentials.⁴⁵

First, both students and faculty are expected to understand and follow God's call on their lives. For faculty members in the department of music and worship studies, this translates to instructors who view teaching as more than a vocation, but a ministry.

Second, there is a commitment on the part of the administration to hire instructors in the area of worship studies who have served in ministry for a substantial amount of time prior to teaching on the professional level. According to Whaley, more than half of the worship faculty have worked in mostly large churches for between 15 and 25 years.⁴⁶ While serving the church, they have also completed graduate and postgraduate degrees in the area in which they teach.⁴⁷ The importance of having instructors with this kind of experience is fundamental to providing the practical skills necessary to be successful in ministry. The belief is that these professional practitioners teach differently than those who have only experienced the "traditional education and processes of education that the academy has set up for the graduate and postgraduate degree programs around the country."⁴⁸ Whaley concludes that

they're much more practical. They're more sensitive to the cultural nuances that are taking place. They are more intent on making an impact on the students spiritually and socially. Much of this is because they have served in some pastoral role before

⁴⁴ Research was not conducted on the hiring practices of other institutions. This claim rests exclusively on Whaley's assertion in his interview. Whaley, interview.

⁴⁵ Whaley, interview.

⁴⁶ Faculty teaching worship studies courses between 2005 and 2016 with significant experience in vocational evangelical church ministry include Vernon Whaley, John Kinchen, Joseph Crider, Paul Rumrill, Paul Randlett (author of study), Dan Suttles, Lavon Gray, Doug Crawley, Scott Bullman, Stephen Muller, Mindy Damon, Don Marsh, David Hahn, Gabriel Miller, Gary Mathena, and many partner faculty.

⁴⁷ Whaley, interview.

⁴⁸ Whaley, interview.

they came here.⁴⁹

Many professors continue serving in ministries around the region after being hired.⁵⁰ According to Kinchen, there is a freshness to the instruction when the professors are actively involved in worship leadership while teaching. It provides a platform for pouring into others while also continuing to develop personally.⁵¹

The adage, “Those who can, do; those who can’t, teach,” is turned upside-down in the Department of Music and Worship. Those who have proven they “can” through years of service to the church will be given the opportunity to teach. Those who have not proven they “can” are not considered for hire.

Third, academic credentials are considered. Chapter 5 reported on the lack of credentialed instructors in the early years of the institution. At that time, the practical needs and skills necessary to fulfill the mission of a small Bible college outweighed the priority of academic credentials. It is also reported that the pursuit of SACS accreditation put an end to the practice of hiring faculty with only bachelor’s degrees to teach at the undergraduate level. Though calling and experience are the first two priorities in hiring faculty to teach in the worship studies program, academic credentials are not ignored. A review of faculty credentials for all full-time benefitted instructors within the School of Music for the period of 2005-2018 reveals that 71.7 percent had terminal degrees in their field when hired or earned terminal degrees while employed.⁵² All others had at least a master’s degree in their field when they were hired except three.⁵³

⁴⁹ Whaley, interview.

⁵⁰ Professors serving in part-time (paid) roles at churches in the area include Vernon Whaley, John Kinchen, Joseph Crider, Paul Rumrill, Paul Randlett, Dan Suttles, Lavon Gray, Scott Bullman (fulltime), Stephen Muller, Gabriel Miller, Gary Mathena, Kyle Bailey (adjunct), and Michael Brennan.

⁵¹ Kinchen, interview.

⁵² Of the 53 fulltime benefitted faculty who currently serve or who have served the Center for Worship and/or the School of Music since 2005, 38 fit the criteria listed.

⁵³ Alicia Williamson-Garcia was employed as an artist-in-residence and instructor in worship studies from 2007-2009. She pursued the MA in Worship Studies throughout her time on the faculty. I was hired as an adjunct instructor to teach undergraduate classes while working toward a master’s degree which was completed in December 2008. The hire was based on life experience. Nathan Zwald was hired to build

Educational Philosophy: Use of “Partner Faculty” and Guest Lecturers

A major emphasis in the teaching philosophy within worship studies is the reliance on outside professional practitioners to help train students. Whaley reports that from 10 to 20 guests are brought in each year with two purposes in mind. First, students receive firsthand knowledge of the workplace from those who have established themselves in their field, whether in local church ministry or the music industry. It gives opportunity for experts to teach students how to do what they do. Many times, the guests reinforce what is already being taught. At other times, they teach concepts or principles that may have been overlooked or information that perhaps the fulltime faculty are unaware of or have not yet integrated into the program. This is particularly true in the area of technology.⁵⁴

Second, according to Whaley, bringing in outside experts forces the faculty to demonstrate accountability to the relevance of what they are teaching. Derric Johnson explained to students why he continues to be involved in leading worship and writing and arranging music in his early 80’s: “When you stop doing that for which you are known to be an expert, you become an historian. You only report on how things used to be done.”⁵⁵ It is important for faculty to remain relevant to current worship practices in the evangelical church if the program is to fulfill its goals in education.

There is one danger to this philosophy. Personal observations and interactions with fulltime faculty reveal a minor conflict with incorporating many lecturers into course schedules: it can be difficult to establish a good flow of thought and complete the planned curriculum as outlined in course syllabi. While all guest lecturers teach content

and oversee the BM in Commercial Music: Recording Engineering and Producing degree based on 18 years of experience in the recording industry. He has since completed his MA in Music Education at Liberty University. Zwald is included in this study because he teaches a course required for all worship students.

⁵⁴ Whaley, interview, October 12, 2018.

⁵⁵ Derric Johnson, Lecture in WRSP 102 Creative Worship at Liberty University, spring 2010.

relevant to music and worship studies, they do not all cover material relevant to the class in which they are lecturing, particularly when multiple classes are combined for the lecture. An in-depth review of this potential conflict is outside of the purview of this study though it is my informed opinion that the positive impact of the practice outweighs any negative impact.

Degree Options and Tracks

Discussions regarding multiple tracks (specializations) within the BS in Worship and Music Ministry degree began during the 2004-2005 academic year though none were officially implemented until 2006-2007.⁵⁶ The catalyst for developing the specializations was Falwell Sr.'s mandate to train students to do what Whaley did at Olive Baptist Church in Pensacola, Florida. Whaley appealed to his experience in a Southern Baptist megachurch⁵⁷ and identified ten jobs within the field of worship ministry as follows: Worship Leader, Associate Worship Leader, Director of Programming, Worship Technician (Lighting and Graphics), Band and Orchestra Director, Theatre (Dramatic) Arts Coordinator, Missions Director, Youth Leader, and Business Manager. Whaley then approached the leadership of other departments within the institution and asked for help in developing secondary programs of instruction ranging from 15 to 18 credit hours. The result was the creation of nine interdisciplinary specializations within the BS degree as follows: Biblical Studies, Business Studies, Cross-Cultural, Drama Ministries, Pastoral Leadership, Women's Ministries, Worship Leadership, Worship Technology, and Youth Ministry.⁵⁸ Of significance is that courses

⁵⁶ Course catalogs show the specializations active as of 2007-2008. However, Kinchen confirmed that they were implemented in 2006-2007, one year after Whaley's arrival. John D. Kinchen III, test message to author, March 3, 2019.

⁵⁷ A megachurch "generally refers to any Protestant Christian congregation with a sustained average attendance of 2000 persons or more in its worship services, counting all adults and children at all its worship locations." Hartford Institute for Religion Research, "Megachurch Definition," accessed November 3, 2019, <http://hrr.hartsem.edu/megachurch/definition.html>.

⁵⁸ Degree Completion Plans (DCP's) from 2007-2008 reveal nine specializations. Research

within the specializations⁵⁹ were facilitated through outside departments.

A tenth specialization, Christian Artist and Songwriter,⁶⁰ was piloted in 2008-2009 and officially implemented in 2009-2010.⁶¹ In 2013-2014, the two-pronged specialization was separated into two BM degrees—Artist Development and Songwriting. Oversight for the degrees was moved from the DMW to the Department of Commercial Music in 2015-2016. However, it was always the intention of the administration that those studying to be Christian artists and songwriters would directly intersect with local church ministries as either worship leaders or contributing members of worship teams. While the degrees are no longer housed in the DMW, students are required to take the six core worship classes as part of their program of study.

In the fall of 2013, the DMW collaborated with the Department of Cinematic Arts to offer a specialization in cinematic arts in which preparing students for ministry opportunities where significant skill in creating video was the objective. It differed from other specializations in that students were immersed in the subject matter by taking the 18 required credit hours in cohorts throughout a single semester.

A final option was offered in the fall of 2017 when a BS in Music and Worship was established with 8-20 hours of electives. The rationale for creating a BS degree without a specialization was to allow students opportunity to take ministry-related courses that best complemented their specific areas of interest in broader terms. The

suggests that catalogs through 2009-2010 incorrectly failed to include the Youth Ministry specialization.

⁵⁹ LU changed nomenclature for specializations in 2011-2012 to either cognate (17 hours or under) or concentration (18 hours and above). The term specialization will continue to be used throughout this paper for the purpose of clarity and consistency.

⁶⁰ Though the specialization was originally designated as Christian Artist and Songwriting, students completed coursework based on only one of the areas, not both. By 2012-2013, the catalog designates that students choose courses following *either* a Christian Artist *or* Songwriting track. LU Catalog, 2012-2013, 192.

⁶¹ Course Catalogs do not include the specialization prior to 2010-2011. However, David Hahn, Chairman of the Department of Commercial Music, confirms that the specialization was officially offered in 2009-2010. David Hahn, email message to author, March 1, 2019.

degree also benefited students entering college with completed coursework outside of music as well as those transferring from other programs of study or institutions. This was the first degree with elective options since 2006-2007, the year before major revisions to the worship degrees were made official.

In 2013-2014, the worship leadership specialization was discontinued in favor of the BM in Worship Studies. Though similar in most ways, the BM degree included additional courses in conducting, music history and improvisation.

Required Curriculum

An evaluation of the BS in Worship and Music Ministry (WMM) from 2004-2005 with the BS in Worship and Music Studies (WMS) from 2007-2008 reveals a substantial change in degree requirements between the final year of Giese's leadership and the third year of Whaley's when curricular changes officially went into effect.⁶² It is noted that the way in which the curriculum was taught changed immediately upon Whaley's arrival. The official documentation of the changes relating to Whaley's vision for the department was not realized until 2007-2008. See table 18 (pg. 249) for a comparison of the two degrees. Table 19 (pg. 250) outlines course requirements for each specialization.

Each specialization was designed as a viable option for students called to worship ministry. They were based on known available job opportunities in the evangelical church while offering curriculum choices specific to students interested in receiving training in an area related to ministry but outside music and worship.

⁶² Many curricular changes were implemented in 2006-2007 though they were not officially documented in university catalogs until 2007-2008. Examples include the following: the six core classes were being developed and taught though the 2006-2007 DCP indicates the previous requirements were still in effect; and training in music theory was moved from the Department of Music and Humanities to the Department of Music and Worship.

Table 18. Comparison of degrees: 2004-2005 with 2007-2008

<i>WMM (2004-2005)</i>	<i>Credit Hours</i>	<i>WMS (2007-2008)</i>	<i>Credit Hours</i>
MUSC 105, 106, 107, 108, 205, 207 Three semesters of Music Theory and Aural Skills	12	WRSP 103, 104, 105, 106, 203, 204, 205, 206 Four semesters of Music Theory and Aural Skills ⁶³	13
MUSC 303 Church Music Methods and Materials II	3	WRSP 101 Introduction to Worship Studies	3
MUSC 310 Arranging for the Contemporary Church Ensemble	3	WRSP 102 Creative Worship	3
MUSC 315 Conducting for the Worship Leader	2	WRSP 201 Old and New Testament Principles of Worship	3
MUSC 330 Computer Literacy for Musicians	2	WRSP 320 History and Philosophy of Worship	3
MUSC 380 Instrumental Overview OR	2	WRSP 321 Principles of Worship Leadership	3
MUSC 390 Foundations of Vocal Technique	2	WRSP 421 Congregational Ministry	3
MUSC 400 Worship Music Literature	3	WRSP 311, 312 Worship Practicum I and II	2
MUSC 489 Supervised Praise and Worship Ensemble	1	WRSP 499 Internship (400 Hours)	3
MUSC 499 Internship	1 to 6	Major Ensemble (6 Semesters) ⁶⁴	6
Major Ensemble (6 Semesters)	6	Principle Performance (6 semesters) ⁶⁵	6
Principal Performance (6 semesters)	6	Secondary Performance (4 semesters) ⁶⁶	4
Secondary Performance (4 semesters)	4	WRSP 390 Junior Worship Program WRSP 490 Senior Worship Program ⁶⁷	2
WRSP 420 The Role of the Worship Leader OR	3	Specialization ⁶⁸	15-18

⁶³ WRSP 104 Harmonic Practices/Theory II, WRSP 203 Harmonic Practices/Theory III and WRSP 204 Harmonic Practices/Theory IV were 2 credit hours each.

⁶⁴ One ensemble, WRSP 189 TRBC Choir, was required to be fulfilled at Thomas Road Baptist Church in order to gain experience in a local church choir context.

⁶⁵ Students were required to choose either Voice, Piano or Guitar. Those choosing Piano or Guitar were required to take Voice as the secondary applied area of instruction.

⁶⁶ Primary/private instruction utilized MUSC designators. Secondary instruction was facilitated through group classes within the department and utilized WRSP designators.

⁶⁷ The worship programs were performed in two parts: a classical-based solo recital and a collaborative group program with rhythm section and multiple vocalists.

⁶⁸ See table 19, Curricular requirements for specializations for specifics with respect to individual specializations.

Table 18 continued

<i>WMM (2004-2005)</i>	<i>Credit Hours</i>	<i>WMS (2007-2008)</i>	<i>Credit Hours</i>
COMS 365 Worship Leadership as an Art of Communication OR	3		
PATH 450 Organization and Administration of the Local Church	3		
THEA 410 Drama in the Church: History and Practice	3		
WRSP 410 Biblical Foundations of Worship	3		
Total Hours:	55		69-72

Table 19. Curricular requirements for specializations

<i>Specialization and Course Requirements</i>	<i>Credit Hours</i>
<i>Biblical Studies</i>	
BIBL 350 Inductive Bible Study Methods	3
BIBL 324 Pastoral Epistles	3
BIBL 410 Genesis	3
BIBL 424 Acts	3
BIBL 425 Romans	3
Total:	15
<i>Business Studies</i>	
ACCT 211 Principles of Accounting	4
BUSI 301 Business Law	3
BUSI 310 Principles of Management	3
BUSI 330 Business Marketing	3
BUSI 300 Business Communications	3
BUSI 303 International Business	3
Total:	19 ⁶⁹
<i>Cross-Cultural</i>	
CCST 200 Introduction to Missions	3
CCST 300 Cross-Cultural Ministries	3
CCST 338 Contemporary Mission Problems and Issues	3
CCST 373 Missionary Relationships	3
CCST 497 Church and Missions	3
CCST 495 Directed Research in Missions	3
Total:	18 ⁷⁰

⁶⁹ The specialization was reduced from 19 to 16 hours in 2008-2009 by requiring BUSI 300 OR BUSI 303.

⁷⁰ The name of the specialization was changed from Cross-Cultural to Inter-Cultural in 2008-2009. The course designators were changed from CCST to ICST though the classes remained the same.

Table 19 continued

<i>Drama Ministries</i>	<i>Credit Hours</i>
THEA 212 Foundations of Drama II	3
THEA 200 Play Production	3
THEA 220 Basic Acting	3
THEA 320 Directing	3
THEA 352 Writing for Church Drama OR	3
THEA 410 Drama in the Church	3
Total:	15
<i>Pastoral Leadership</i>	
BIBL 324 Pastoral Epistles	3
CHMN 201 Introduction to Church Ministries	3
PLED 350 Pastoral Duties	3
PLED 421 Homiletics I	3
PLED 422 Homiletics II or PLED Directed Elective	3
PLED 450 Directed Research in Missions	3
Total:	18
<i>Women's Ministries</i>	
CHMN 220 Survey of Women's Ministry	3
CHMN 320 The Christian Woman	3
CHMN 330 The Role of Women in Ministry	3
CHMN 387 Methods of Teaching the Bible and Religion for Women	3
CHMN 403 Professional Orientation for Women in Ministry	3
Total:	15
<i>Worship Leadership</i>	
WRSP 302 Dynamics of Instrumental Worship	3
WRSP 303 Dynamics of Worship Leading	3
WRSP 310 Arranging for Contemporary Worship	3
WRSP 330 Computer Literacy for Music	2
WRSP 400 Music Literature for Worship	3
WRSP 315 Conducting for the Worship Leader	3
Total:	17
<i>Worship Technology</i>	
COMS 302 Mass Communication Writing	3
COMS 303 Desktop Publishing	3
COMS 310 Audio and Video Basics	3
Select three of the following courses: COMS 333 Video Production; COMS 315 Audio Production; COMS 340 Publication Design; COMS 341 Graphic Design	9
Select two of the following courses for Practicum: COMS 390 Newspaper Practicum; COMS 391 Advertising Design Practicum; COMS 392 Novice Radio Practicum; COMS 393 TV Practicum	2
Total:	20

The credits were reduced from 18 to 15 by requiring CCST/ICST 497 OR CCST/ICST 495.

Table 19 continued

<i>Christian Music Artist or Songwriter Specialization</i>	
WRSP 371 Survey of Songwriting	3
WRSP 372 Christian Music Industry	3
WRSP 436 Christian Music Industry Seminar	1
WRSP 436 Christian Music Industry Seminar AND	1
<i>Artist:</i>	
WRSP 303 Dynamics of Worship Leading	3
WRSP 334 Artist and Business Community	3
WRSP 335 Artist and Worship Ministry	3
WRSP 373 Artist Spiritual Formation OR	3
<i>Songwriting:</i>	
WRSP 310 Arranging	3
WRSP 332 Principles of Songwriting I	2
WRSP 333 Principles of Songwriting II	1
WRSP 330 Worship Technology I	3
WRSP 331 Worship Technology II	3
Total:	20
<i>Cinematic Arts</i>	
BUSI 301 Business Law	3
CINE 305 Editing	3
CINE 497 Introduction to Pro Tools 101	3
COMS 333 Video Production	3
HUMN 301 Film as Art	3
THEA 320 Directing	3
Total:	18 ⁷¹

The most noticeable differences between the degree ca. 2004-2005 and 2007-2008 concerned the emphases placed on either music methods courses or worship studies courses. The 2004-2005 degree required methods courses covering topics from preparing students for adult choir ministry (MUSC 302) to Arranging (MUSC 310), Conducting (MUSC 315), Computer Literacy for Church Musicians (MUSC 330), Instrumental Overview or Foundations of Vocal Technique (MUSC 380 or MUSC 390), Worship Music Literature (MUSC 400), and a Supervised Praise and Worship Ensemble (MUSC 489). These 16 hours were not included in the core of the 2007-2008 degree though

⁷¹ The Cinematic Arts Specialization/Concentration was established in 2013-2014.

students in the Worship Leadership specialization took courses similar in content except for Instrumental Overview or Foundations of Vocal Technique and the Supervised Praise and Worship Ensembles. Students pursuing other specializations did not receive instruction in these crucial areas until degree revisions were implemented in 2013-2014.

Replacing the music methods courses in the core of the 2007-2008 degree were the six core classes in worship studies. The inclusion of all six of these courses appears to be what made Liberty's worship leadership training curricula unique among undergraduate programs.⁷² Table 20 (pg. 254) includes the catalog description of each of the six core classes.

The following observations are made when mapping the content of the core courses to those in the previous degree: (1) WRSP 101 Introduction to Worship Studies addressed content similar to WRSP 410 Biblical Foundations of Worship; (2) WRSP 102 Introduction to Creative Worship provided an overview of concepts taught in greater detail in THEA 410 Drama in the Church and MUSC 400 Music Worship Literature as well as practical instruction in service planning, audio, video, lighting, and projection; (3) WRSP 201 Old and New Testament Principles of Worship emphasized a systematic study of theology as related to worship—it expanded on the information taught in WRSP 410; (4) WRSP 321 Principles for Worship Leadership, designed as a practical leadership course with an emphasis on relationships and administration of a worship program, presented concepts related to those in MUSC 303 Church Music Methods and Materials II, COMS 365 Worship Leadership as an Art of Communication, PATH 450 Organization and Administration of the Local Church, and WRSP 420 The Role of the Worship Leader; and (5) there was minimal, if any, correlation between the content taught in WRSP 320

⁷² Institutions offering worship degrees in 2005-2006 were Huntington University (BA/BS in Worship Arts out of the theatre and youth ministry departments), Indiana University (BA in Worship Arts out of the theology department), Webber Institute for Worship Studies (Master and Doctor of Worship Studies), and Dallas Baptist University (MA in Worship out of the School of Leadership). None included all six of the courses nor were they taught in the same way. Vernon M. Whaley, email message to author, March 11, 2019.

History and Philosophy of Worship and WRSP 421 Congregational Ministry with courses in the previous degree.⁷³

Table 20. Six core worship classes (2007-2008)

<i>Course Title</i>	<i>Catalog Description</i>
WRSP 101 Introduction to Worship Studies	Designed to provide an understanding of music and worship in the local church and para-church ministries, this course provides an overview of a professional worship leader's responsibility to the evangelical church. Emphasis is given to the reasons for studying worship; the impact of Old and New testament worship; the relationship between music and worship; the principles for biblical worship; the tasks of teaching and training worshipers; congregational worship leading; principles of evangelism through worship; and the use of worship in promoting the mission and purpose of the local church.
WRSP 102 Introduction to Creative Worship ⁷⁴	This course is an introductory study of worship as related to the five senses. Application is made to lighting design, audio and video production, presentation software, banners, choreography and movement, staging, and a variety of multi-media possibilities. Students will prepare a class project that represents understanding and application of creative worship.
WRSP 201 Old and New Testament Principles of Worship	This course presents principles of Old and New Testament Worship. Included is a discussion of pre-tabernacle, tabernacle, temple, and synagogue worship. An overview of how Jesus, the disciples, and the early Christians worshipped is made in light of how believers will practice Worship in eternity.

⁷³ WRSP 421 incorporated a minimal amount of instruction in conducting and rehearsal concepts. Due to this material, it related in small ways to MUSC 303 and MUSC 315 Conducting for the Worship Leader.

⁷⁴ I co-taught WRSP 102 with Paul Rumrill from 2009-2010 through 2012-2013. Whaley communicated that the primary emphasis of the course was to be a practical exploration of the various elements necessary for facilitating corporate worship including the basics of sound reinforcement, lighting, graphics, worship planning, drama, and rhythm section and vocal team dynamics. The term "creative worship" was used specifically to describe the process of synthesizing elements within a service rather than in the general sense of "creativity in worship."

Table 20 continued

<i>Course Title</i>	<i>Catalog Description</i>
WRSP 320 History and Philosophy of Worship	This is the study of the Revival Movement, overview of British and American hymnology, the Great Awakenings, and Evangelical Worship practices as compared to biblical principles through church history. A study is made of the modern worship movements and practices, including: Liturgical; traditional; blended; and modern publishers of contemporary Christian music: Integrity, Vineyard, Passion, and Maranatha worship models.
WRSP 321 Principles of Worship Leadership	This course is about the worship leader's responsibility to build relationships with Christ, the family, people inside and outside the church, the pastoral staff, praise team ministry, the profession, and the congregation. Practical principles of Church ministry including time management, budgeting, and discipleship training are part of this course.
WRSP 421 Congregational Ministry	This is a study of congregational worship practices in the evangelical traditions. Special attention is given to song selection, programming, conducting concepts, vocal and band rehearsal techniques and the integration of multimedia, drama, and creative movement into the worship ministry.

Courses required in the revised degree that were not included in the original are WRSP 204 Harmonic Practices/Theory IV, WRSP 206 Musicianship IV, WRSP 311 and 312 Worship Practicum I and II, WRSP 390 Junior Worship Program, and WRSP 490 Senior Worship Program. The Junior and Senior programs were originally performed in two-parts: (1) a classical-based solo recital designed to demonstrate acquisition of foundational skills in one's primary applied instrument; and (2) a collaborative group project in which students demonstrated the ability to program, rehearse, and facilitate worship in a group context. These courses were split into four courses beginning in 2013-2014 as follows: MUSC 396 Junior Worship Program, MUSC 398 Junior Recital, MUSC 496 Senior Worship Program, MUSC 498 Senior Recital.⁷⁵

⁷⁵ MUSC 396/496 are group-oriented programs. MUSC 398/498 are classical-based solo recitals. Beginning in 2017-2018, only BM students were required to complete Junior and Senior classical-

One specialization included all of the material in the new degree and much of the material from the previous degree—the BS in Worship: Worship Leadership. Students in this specialization received instruction in rehearsal techniques for both large and small ensembles through WRSP 302 Dynamics of Instrumental Worship, WRSP 303 Dynamics of Worship Leading, and WRSP 315 Basic Conducting for the Worship Leader. They were also taught concepts of arranging for contemporary worship (WRSP 310), computer literacy for the worship leader (WRSP 330), and music literature for worship (MUSC 400).⁷⁶

The establishment of the School of Music in September of 2012 led to an expansion of the Bachelor of Science degree into multiple Bachelor of Music degrees housed in the Center for Music and Worship. These include the BM in Artist Development, BM in Leadership Communication, BM in Music in World Cultures, BM in Songwriting, and the BM in Worship Studies. The BM in Music in World Cultures was moved to the Department of Multi-Ethnic Music Studies in 2013-2014. And, the BM in Artist Development and the BM in Songwriting degrees were moved from the Department of Music and Worship to the Department of Commercial Music upon its inception in 2015-2016. Specializations in Artist Development, Songwriting, and Music in World Cultures were discontinued at the time departments specific to those areas were established.

The primary differences between the BS in Worship: Worship Leadership and the BM in Worship Studies involved the addition of a second semester of conducting—either choral or instrumental, a course in music in world cultures (MUSC 314) and a course in improvisation (MUSC 360). A second semester of music history (MUSC 312

based recitals.

⁷⁶ WRSP 330 primarily taught principles of notation through Finale.

Music History Since 1750) was added to the curriculum for 2016-2017.⁷⁷

Revisions to the Required Curriculum after 2005

Revisions to the required worship studies curriculum have been consistent throughout the period studied though they increased in regularity after the establishment of the LUSOM in 2012. Upon initiating the first series of changes throughout the 2006-2007 year, requirements within the core of the BS in Worship Studies degree stayed relatively static until 2013-2014. Two events appear to contribute to the changes. First, a major program review was conducted in 2010-2011 year in which all aspects of the BS in Worship Studies degree were analyzed. Three key curricular changes made as a result of the program review are presented in table 21 (pg. 258). Second, LUSOM administration determined to renew the effort to obtain accreditation with the NASM beginning in 2013-2014.⁷⁸

Two revisions were made that were unrelated to either the 2010-2011 program review or pursuit of NASM accreditation. First, faculty and administration recognized a weakness in students outside of the worship leadership specialization to rehearse rhythm sections and praise teams. A review of the curriculum revealed there was no course in which this skill was taught in depth. In response, MUSC 302 Commercial Music Techniques for Worship was added to all specializations effective 2016-2017.⁷⁹ The course directly addresses the deficiencies by teaching students how to communicate with both instrumentalists and vocalists in worship team ensembles. Emphasis is placed on

⁷⁷ The addition of the second semester of music history was related to degree revisions made in order to secure NASM accreditation.

⁷⁸ Early discussions and actions regarding NASM accreditation are included in chapter 5 of this study.

⁷⁹ The course description is as follows: “Principles of the development and performance practice of contemporary music ensembles for worship. Students learn the importance of building and developing the rhythm sections, rock and roll type instrumental ensembles, and vocal teams. Additional time is spent on rehearsal and performance technique and use of rhythm section with vocal Ensemble.” MUSC 302 course description, accessed May 26, 2019, <https://www.liberty.edu/index.cfm?PID=19959&CatID=26&action=search>.

rehearsal techniques specific to this context.

Table 21. Curricular revisions resulting from the 2010-2011 program review

<i>Curricular Action</i>	<i>Rationale</i>
MUSC 315 Basic Conducting added to all specializations effective 2013-2014	The SWOT (Strengths/Weaknesses/Opportunities/Threats) analysis undertaken as part of the 2010-2011 program review revealed that students outside of the worship leadership specialization did not have conducting skills when completing their internships, a skill that churches sought. The review also determined that students in the worship leadership specialization needed two semesters of conducting. ⁸⁰
Addition of two semesters (8 total) of primary applied lessons	Students generally evidenced an ability to lead worship bands, to express themselves as worshipers, and articulate the biblical principles of worship. However, an inconsistency in the student's performance ability on their primary instrument was found. It was observed that students electing to take two extra semesters of private instruction performed better in their Senior Recitals (WRSP 490). Based on this observation, two semesters of applied lessons were recommended to be added to all specializations. This was not implemented in the BS degrees. The additional applied lessons were added to the BM in Worship Studies degree when it was established in 2013-2014. ⁸¹
Expansion of Music History and/or World Music Sequence	It was found that (1) the worship degree lacked application of music history to world music; and (2) many music programs require two semesters of music history. ⁸² MUSC 314 Music in World Cultures was included in the BM in Worship Studies degree in 2013-2014. MUSC 312 Music History (Since 1750) was added to the degree in 2016-2017.

Table 22 (pg. 259) outlines deficiencies in the degree that were revealed and addressed as the program pursued NASM accreditation.

⁸⁰ Center for Music and Worship Program Review, May 25, 2011, 20.

⁸¹ Program Review, 20.

⁸² Program Review, 20.

Table 22. Curricular revisions resulting from the pursuit of NASM accreditation

<i>Curricular Action</i>	<i>Rationale</i>
Private lesson requirement increased from 30 minutes per week to 60 minutes for students in the BM degree	This is required by NASM for students in BM degrees.
Removal of MUSC 398 Junior Worship Recital and MUSC 498 Senior Worship Recital from the BS degree	The NASM threshold for music courses within a BS degree is 45 percent of coursework. The BS in Worship Studies degree was at 47 percent. It was determined that the Junior and Senior Group Worship Programs (MUSC 396/496) benefitted the students more in preparation for ministry than the Junior and Senior classical-based recitals. Removing MUSC 398/498 was an accommodation for NASM. ⁸³ This change was instituted in 2016-2017.
Reduction of music theory sequence from four semesters to three semesters	Two primary factors led to the removal of MUSC 204 Commercial Music/Harmonic Practices II and MUSC 208 Musicianship IV from the BS in Worship Studies. First, an introductory course in music production and audio engineering (MUSC 218) was added to the curriculum in order to better prepare worship students to function in the church. This added three music hours to the degree. Second, due to the addition of the three hours, the percentage of music in the degree exceeded the NASM threshold. As another accommodation to NASM standards, it was determined that the fourth semester of music theory was less critical to the overall training of worship leaders due to its emphasis on twentieth century techniques and form and analysis. ⁸⁴ This change was reflected in the 2017-2018 degree.

Second, as referenced above in table 22, faculty and administration recognized the need for worship leaders to be trained in the fundamentals of music production and audio engineering in order to be properly prepared for ministry. While basic concepts of sound, video and lighting design are taught in MUSC 201 Creative Worship, a more in-depth approach to audio production was deemed necessary. In response, MUSC 218 Fundamentals of Music Production and Audio Engineering was added to all worship

⁸³ Kinchen, interview.

⁸⁴ Kinchen, interview.

degrees effective 2017-2018.⁸⁵

Music Theory Revisions and Rationale

The fall of 2006 was significant in the process of curricular revision when oversight for training in music theory for worship majors was moved from the Department of Music and Humanities to the Department of Music and Worship. Much of the responsibility for curriculum design was assigned to John Kinchen, having been commissioned by Ron Hawkins and Vernon Whaley with developing a praxis-based music theory curriculum.

Beginning in the fall of 2006, requirements in music theory were unofficially increased from three to four semesters of both harmonic practices (theory) and musicianship (aural skills).⁸⁶ The courses were redesigned with emphasis placed on the practical application of skills necessary to function successfully as a worship leader. The courses retained concepts associated with common-practice theory while addressing the unique needs of worship leadership students by the incorporation of chord charts, rhythm charts, and Nashville Numbers chord nomenclature into the regular music theory curriculum.⁸⁷ According to Kinchen, it was determined that a more direct type of application to theoretical concepts was needed. It was an approach that made connections for the students between the historical approach to teaching music theory and the students' particular context within the evangelical church. Defending the changes to the

⁸⁵ The course description is as follows: "This course provides 'hands-on' experience and training in studio production techniques. Students learn studio miking for instruments and voice, digital audio workstations, console mixing, and general techniques for studio producing. As part of this course, students will collaborate to produce music demo recordings." MUSC 218 course description, accessed May 26, 2019, <https://www.liberty.edu/index.cfm?PID=19959&CatID=27&action=search>.

⁸⁶ The revised requirements were not approved for official implementation until the fall of 2007.

⁸⁷ It is not unusual for students entering the worship studies degrees to arrive with little or no formal education in an applied instrument, music theory, or aural skills. However, many enter with prior leadership experience in youth and adult worship. It is up to instructors to bridge the gap between formal education, experience and future application. Whaley, interview with author, February 16, 2018.

curriculum, Kinchen states:

The design of the curricula was to take the principles directly out of their [the student's] application . . . directly out of their approach to music and music making. It became very practical. Part of that was to bridge the gap between a classical nomenclature, which is often designed as a Roman numeral type approach to designations of harmony to also incorporating jazz theory concepts as well as Nashville number system that would immediately make application for the student within a context that is a derivative [of] the recording studio [and used] on the platform of a church. The student will learn a traditional classical concept, V-I progression, but they are learning how that applies within the context of what they do every week in their music making.

They then apply it immediately within the classroom setting in that context. It is what I call immediate buy-in and practical teaching application. That separated our approach almost instantaneously from anything that's been done in the college-level theory context . . . outside of Berkeley or the University of Miami.⁸⁸

This philosophy of education was implemented in 2006-2007 and expanded upon in the fall of 2009 when Kinchen introduced "Praxis days" into the theory curriculum. Based on research undertaken for his dissertation, Kinchen added nine assignments to the curriculum that required students to perform concepts taught in class on either piano or guitar.⁸⁹ Praxis is accomplished as follows: (1) at the beginning of each semester students are placed in praxis groups of four to five students depending on the size of the class; (2) concepts of music theory are taught and specific principles of emphasis stipulated (songs highlighting certain intervals, harmonic progressions demonstrating understanding of chord construction and use in multiple keys, use of Nashville Numbers, etc.) that are to be rehearsed prior to praxis by the group; and (3) groups rehearse and present one of several harmonic progressions in one of several keys (both chosen by the professor), repeating until each member of the group has opportunity to play an improvised (practiced) solo over the progression. Students are graded on the proficiency of the group, both corporately and individually, in playing the progression,

⁸⁸ Kinchen, interview.

⁸⁹ The ability to add nine praxis days to a full theory schedule was made possible using technology. Multiple quizzes and tests that were traditionally administered in class were moved to an online format thereby freeing up enough class time to convert nine days per semester from formal instruction to assessing a student's ability to successfully demonstrate application of concepts.

the creativity applied to the progression, the cohesiveness of the group (beginning and ending together, appropriate dynamics during solos, steady tempo), and the improvised solo. Once Nashville Numbers are introduced into the curriculum, students are required to perform the progressions referencing only the numbers, regardless of key.

Other traditional concepts of music theory that were revamped with worship leaders in mind include part-writing for contemporary ensembles, application of various keyboard textures and rhythmic idioms for use in worship contexts, modulation techniques for use in designing smooth worship flow, jazz harmonies or progressions as substitutes for the traditional I-IV-V-vi chords often found in modern worship music, and application of “form and analysis” to individual worship songs and worship sets. Much of this is codified in the textbook, *Music Theory for the Christian Musician* and its companion aural skills textbook, *Musicianship for the Christian Musician*, written by John Kinchen and Gabriel Miller with Liberty’s context and philosophy of teaching in focus.

Miller points to enough differences in how Liberty approaches music theory to warrant new and proprietary textbooks (see above). The revised theory curriculum is designed to be more practical than abstract. In addition to using musical examples from traditional literature, many secular, sacred, gospel, and contemporary Christian music examples are used to reinforce concepts.⁹⁰ One chapter is devoted to addressing song notation formats including lyric sheets, chord charts, rhythm/slash charts, lead sheets, hymn charts, and orchestrations. The purpose is to demonstrate the differences in notation and how they might be employed in various contexts.⁹¹ More importantly, because Christians view everything through the lens of their walk with Christ, each chapter

⁹⁰ Miller, interview.

⁹¹ Miller, interview.

contains a section emphasizing the integration of faith and learning.⁹²

An example of the integration of faith and learning in music theory occurs in the discussion of metrical hierarchy. First, the theoretical concepts of meter and hypermeter are explained. Second, from Genesis 1, Miller describes the order and structure found in creation, particularly the hierarchical structure of time in which there is a day-grouping level (the seven-day week in which one is set aside for rest) and a day-division level (two-part division of day and night).⁹³ Third, students are asked to reflect on an aspect of the integration of faith and learning as part of a chapter assignment. This model for the integration of faith and learning is included in each chapter.

A potential problem for students desiring to complete graduate work in music outside of Liberty is the School's revision of the accepted Roman Numeral system of analysis. Instead of following the use of superscript numbers to indicate inversion and differentiate between triads and seventh chords, Liberty's revised system uses underlines; one underline representing first inversion, two underlines representing second inversion and so on. The rationale is to make the Roman Numeral system look and function more like the Jazz and Nashville Number systems where slashes or horizontal lines indicate chord inversion. A second alteration involves how secondary chords are rendered. Since the slash/horizontal line is utilized for inversion, a different method of representing secondary function was necessary. The solution was to borrow the language of function in mathematics to express function in music. For example, a secondary dominant would normally look like this: V/V. In the revised system, the same chord would be represented as $V(V)$. . . as in $f(x)$. The same principle applies to any type of secondary chord: $vii^{\circ}(V)$, $IV(IV)$, etc. A secondary triad in first inversion would be represented as $\underline{V/V}$.

⁹² Miller, interview.

⁹³ John D. Kinchen, III and Gabriel Miller. *Music Theory for the Christian Musician*. (Lynchburg, VA: LMG: Academic, 2018), 21.

A second potential problem resulting from the changes to the Roman Numeral system is the limited usefulness of the curriculum in other Christian music or worship programs. Educators desiring to implement the curriculum due to its practical emphasis toward the subject matter, particularly with respect to skills and knowledge necessary for worship ministry, may be reluctant to adopt the program based on the changes to the Roman Numeral system. It will put the institution at odds with the academe and may curtail a graduate's ability to matriculate into graduate degree programs.

Program Learning Outcomes

Over the past 10-15 years, LU intentionally promoted a culture of assessment to ensure the quality of education experienced by students. The institution provides accountability in confirming whether departments educate students as advertised. The assessment model as directed by the Office of Institutional Effectiveness (IE) includes articulating what a student should be able to understand and do upon graduation. At LU, these are known as Program Learning Outcomes (PLO's). Earlier degree proposals and course catalogs list as many as thirteen PLO's for the BS in Worship Studies degree (See Chapter 6). They were divided into three areas: cognitive, affective and performance. As the depth of assessment increased, liaisons from IE advised departmental administrators to pare back the number of PLO's as each would be evaluated in three-year cycles.⁹⁴ Table 23 (pg. 265) presents all revisions to the PLO's from 2007-2008 through 2017-2018.⁹⁵

⁹⁴ Assessment Coordinators assist departmental administrators in facilitating assessment requirements including assessment day activities, syllabi review (3-year cycle), PLO evaluation (3-year cycle), faculty evaluation, end-of-year administrative reports, program reviews (5-year cycle), and any other irregular directives required by IE. Three individuals functioned as assessment coordinators from 2007-2018. They are Joseph Crider (2007-2009), Paul Randlett (2009-2016), and John Gabriel Miller (2016-2018).

⁹⁵ All information contained in this table is found in course catalogs for the year referenced.

Table 23. Revisions to program learning outcomes: 2007-2008 through 2017-2018

<i>Year</i>	<i>Program Learning Outcomes</i>
2007-2008	<ol style="list-style-type: none"> 1. Articulate the need for and responsibility of a worship leader in an evangelical church. 2. Demonstrate a cognitive understanding of the role of the worship leader as a worshipper, theologian, disciple, professional, pastor, artist, and family person. 3. Articulate the need for and responsibility of creativity in the worship service. 4. Demonstrate the ability to select music and media resources practical to the worship needs in an evangelical worship service. 5. Demonstrate a cognitive understanding and practical application of the Old and New Testament principles of worship. 6. Demonstrate a cognitive understanding and practical application of the history and philosophy of evangelical worship as related to Old Testament (Genesis 22) through present day church practice. 7. Demonstrate a cognitive understanding and practical application of music theory concepts to the leading of congregational worship. 8. Demonstrate the ability to assess the worship requirements of a local church congregation, evaluate the resources for successful worship, and design a worship ministry to meet that church's cultural, spiritual, and musical needs. 9. Understand the process of distribution and publishing of worship music for the local church. 10. Design and lead worship services using a variety of musical styles and media resources applicable to the diverse evangelical churches. 11. Demonstrate the ability to present and lead a worship program using an eclectic body of musical literature. 12. Perform as a vocalist, pianist, percussionist, or guitarist with the skills to lead congregational worship in a variety of styles.
2009-2010	<ol style="list-style-type: none"> 1. Convey orally and in written form a biblically-based theology and philosophy or worship for the evangelical church in the 21st century. 2. Evaluate a variety of cultural, demographic and societal distinctive within a specific church body and develop and implement a worship ministry appropriate for that particular church setting. 3. Demonstrate decision-making processes appropriate to the following roles: worshiper, theologian, disciple, professional, pastor, artist/musician, congregational worship sculptor and family person. 4. Demonstrate professional-level skills in the specific area of their primary performance concentration. 5. Write, arrange and analyze music in the context of the local congregation.

Table 23 continued

Year	Program Learning Outcomes
2012-2013	<ol style="list-style-type: none"> 1. Build a personal philosophy of worship based on theological principles. 2. Develop worship strategies based on an evaluation of various ministry contexts. 3. Evaluate various scenarios within the diverse evangelical community and make application to the worship leader's roles. 4. Demonstrate professional-level musicianship in the primary applied performance concentration. <p><i>Christian Music and Songwriter Concentration:</i></p> <ol style="list-style-type: none"> 1. Manage the processes involved in navigating within the Christian Music Industry. (Artist) 2. Demonstrate the process of writing, preparing and presenting a song for professional publication. (Songwriter) <p><i>Worship Leadership Concentration:</i> Demonstrate competency for writing, arranging and analyzing music specific to needs associated with the evangelical culture.</p> <p><i>Worship and Pastoral Leadership Concentration:</i> Evaluate and demonstrate the skills necessary for pastoral ministry.</p> <p><i>Worship Technology Concentration:</i> Evaluate and demonstrate the skill necessary for using radio, television, video, IMAG or other computer technology in the presentation of worship.</p> <p><i>Worship and Youth Concentration:</i> Evaluate and demonstrate the skills necessary for engaging and educating adolescents within their culture with a biblical worldview.⁹⁶</p>
2013-2014	<p><i>BM in Worship Studies:</i></p> <ol style="list-style-type: none"> 1. Demonstrate technical fluency, expressiveness, and professionalism in musical performance. 2. Demonstrate broad-based knowledge of musical style, music literature, and music theory. 3. Critically evaluate music and music research materials. 4. Demonstrate an integration of Christian faith and the discipline of music. 5. Evaluate the role of music and worship in history, culture, and the marketplace. <p><i>BS in Worship Studies:</i> Primary PLO's remain unchanged. Artist Development and Songwriter Concentration becomes BM in Artist Development and BM in Songwriting with their own PLO's.</p>

⁹⁶ IE requires in-depth assessment on degree programs and concentrations (more than 17 credit hours). All other specializations (17 credit hours or less) within the BS in Worship Studies do not require PLO's.

Table 23 continued

Year	Program Learning Outcomes
	<p><i>Cinematic Arts Concentration:</i> Create cinematic art to be used within the presentation of worship.</p>
2017-2018	<p><i>BM in Worship Studies:</i> PLO's remain unchanged.</p> <p><i>BS in Worship Studies:</i></p> <ol style="list-style-type: none"> 1. Build a personal philosophy of worship based on theological principles. 2. Analyze the roles of the worship leader in the evangelical community. 3. Develop contextually based worship strategies. 4. Demonstrate professional-level musicianship. <p><i>Cinematic Arts Concentration:</i> Integrate cinematic art within the presentation of worship.</p> <p><i>Pastoral Leadership Concentration:</i> Demonstrate the skills necessary for pastoral leadership.</p> <p><i>Worship Technology (Audio) Concentration:</i> Apply audio production skills in the presentation of worship.</p>

Several observations are made regarding the changes to the PLO's over time. First, there was an effort in 2008-2009 to reduce the number of PLO's. Second, changes are generally made when new assessment coordinators are assigned, perhaps reflecting how each understands assessment and their role in the process. Third, the phrasing of each PLO tightened with each iteration. Fourth, greater attention is paid to Bloom's Taxonomy when crafting newer PLO's.⁹⁷ Fifth, one PLO is included for each concentration that connects the secondary area to worship.

Sixth, PLO's related to the BM in Worship Studies focus primarily on musical skills while acknowledging that students should apply their skills in the context of a biblical worldview. One PLO addresses issues relating directly to the primary focus of the

⁹⁷ Bloom's taxonomy is a "hierarchical ordering of cognitive skills that can . . . help teachers teach and students learn." Lower to higher order thinking skills are expected as students learn concepts. Graduated levels from low to high are: knowledge, comprehension, application, analysis, synthesis, and evaluation. Terry Heck, "What Is Bloom's Taxonomy? A Definition for Teachers," accessed September 16, 2019, <https://www.teachthought.com/learning/what-is-blooms-taxonomy-a-definition-for-teachers/>.

degree. The fifth PLO states that a student should be able to evaluate the role of music and worship in history, culture and the marketplace. However, a review of PLO's for all BM degrees reveals that the first four are identical regardless of degree choice. The fifth PLO is specific to the degree. It appears that areas of study within the BM degrees are treated similar to specializations in the BS in Worship Studies degree. This may be somewhat problematic when assessing the breadth of the BM in Worship Studies degree beyond musical skills.

Facilities and Resources

One of the most tangible indicators of the commitment on the part of the University in support of the LUSOM is the Center for Music and the Worship Arts building that opened in 2016. Prior to the state-of-the-art facility the DMW was housed in three locations in its relatively short history. First, from 2004 through 2010 the department met in David's Place, a vehicle maintenance building turned student center turned academic building. The building was renovated in 2006 to include five teaching classrooms, each of which served multiple purposes from computer lab to music theory and musicianship space to rehearsal rooms for small and large ensembles and recital venues. Rooms that had formerly served as television and game rooms when the building was a student center were sectioned off and converted into offices and applied teaching studios, though they lacked adequate sound proofing. No ceilings were originally installed in the newly built classrooms, resulting in a cacophony of sounds reverberating throughout the building.⁹⁸ One large classroom used for music theory and core worship classes was in the center of the building without separating walls. Up to eight Wenger practice modules lined the outside walls of the room and a walkway through the middle of the classroom was used by students, faculty and guests needing to traverse from one

⁹⁸ Kinchen, interview.

part of the building to the other. The only restrooms in the building were adjacent to the classroom without separation. The room was continually filled with distractions.

There were no pianos other than a couple of old instruments for the first couple of years, despite increasing student enrollment to over 350 students.⁹⁹ The growth of the department and efforts by Whaley to secure twelve Yamaha pianos through a loan program led to the purchase of three and eventually eleven Wenger practice modules by the time the department was moved from David's Place.¹⁰⁰ The eleven modules served more than 500 students.

According to the 2010-2011 Program Review, the facility was woefully inadequate. Needs expressed to university administration at the time included (1) a second large room with sound reinforcement adequate to accommodate vocal and instrumental ensemble rehearsals (simultaneously) and group programs; (2) a room large enough to hold 60 students and designed specifically as a classroom with praxis exercises in mind to include adequate sound support; (3) two additional 20 x 40 classrooms to be used for group voice and guitar lessons; (4) additional faculty and administrative office space; (5) 20 additional practice rooms; (6) to increase computer workstations from 13 to 25; (7) a reception area; (8) a technology lab and recording studio with at least 10 workstations; (9) a piano lab to hold 20 workstations; and (10) additional storage space.¹⁰¹

Second, the DMW shared space with various ministry and theological studies departments within the B.R. Lakin School of Religion (SOR) building beginning in early 2010. During this period, classrooms in the SOR that were not designed to facilitate music classes were used for rehearsals, music theory, private lessons, and methods

⁹⁹ Kinchen, interview.

¹⁰⁰ Kinchen, interview.

¹⁰¹ Program Review, 2010-2011, 28-30.

classes.

University administration reconverted space in the Performing Arts Hall (PAH) for use by all departments within the LUSOM upon the establishment of the school the summer of 2012.¹⁰² Classes were held in both the B. R. Lakin building and the PAH from the fall of 2012 through the spring of 2014 when the PAH was scheduled for demolition as part of the university's expansion plans for the DeMoss Hall and the Montview Student Union.

Third, having displaced the LUSOM from its facilities twice in less than four years and awaiting completion of the new Center for Music and Worship Arts building, LU invested more than two million dollars in the renovation of four dormitories in the summer of 2014 for use as temporary classrooms, rehearsal space, practice rooms, teaching studios, and recital venues.¹⁰³ Administrative personnel and offices, the computer lab, piano lab, vocal commons, guitar commons, and eleven faculty teaching studios continued to be housed in the SOR building.¹⁰⁴ The renovated space was not ideal due to low ceilings and less-than-stellar acoustics, although it met the short-term needs and demands of the growing music program until the educational wing of the new facility opened in the spring of 2016.

The university broke ground on the Center for Music and Worship Arts building on April 11, 2014. When completed, the building was 141,000 square feet featuring a 1600-seat fine arts auditorium, 50 Wenger practice rooms, 40-plus teaching studios, piano, songwriting, and music computer labs, two large rehearsal spaces that doubled as classrooms and group program venues, keyboard, guitar, and vocal group

¹⁰² As reported in chapter 5, the Liberty Broadcasting Network was given one of the two concert halls in the building in the late 1980s. The room was reacquired for use as a rehearsal and large class venue in 2012.

¹⁰³ NASM Self-Study, 93.

¹⁰⁴ NASM Self-Study, 94.

classrooms, five additional classrooms, a small recital hall, a medium-sized recital hall, and a state-of-the-art recording studio.¹⁰⁵ Each recital hall and the large choral rehearsal room is equipped with full lighting, audio and video capabilities.

The fine arts auditorium includes a 175-seat choir loft with electric risers that expands the seating to approximately 275. Video and lighting capabilities allow for a fully immersive visual environment. The natural acoustics are designed to facilitate traditional recitals and concerts with no amplification of sound. The audio system with acoustical curtains enables engineers to decrease the reverb time and produce all audio effects from the console. This makes possible a wide range of musical contexts including settings conducive to contemporary worship bands and concert artists.

In conjunction with the completion of the building, the university committed to an initiative with Steinway & Sons to become an “all Steinway” institution. As part of the initiative, 124 Steinway or Boston pianos were purchased.¹⁰⁶

One unintended consequence of upgrading from inadequate facilities with few resources to what is currently enjoyed by new faculty and students alike is the loss of “wonder” that accompanied the difficult times in the first few years of the program. According to Kinchen, faculty and students who “knew not David’s Place” do not have the sense of overcoming the inadequacy of the facilities; they have no understanding of where things had come from and what God did in the early days.¹⁰⁷ The sense of close community was lost to a great degree.

¹⁰⁵ Much of the information regarding building specifications came through personal observation. Other information may be found at Liberty University News Service, “Liberty Breaks Ground on Center for Music & the Worship Arts,” April 11, 2014, accessed April 2, 2019, <https://www.liberty.edu/news/index.cfm?PID=18495&MID=117274>.

¹⁰⁶ Liberty University School of Music, “Naming Opportunities for the Center for Music & the Worship Arts,” accessed April 3, 2019, <https://www.liberty.edu/academics/music/index.cfm?PID=40561>.

¹⁰⁷ Kinchen, interview.

Significant Personnel: 2005-2018

Four individuals are responsible on the academic level for the major shift in training of worship leaders between 2005 and 2018: Ron Hawkins, Charles Billingsley, Vernon Whaley, and John Kinchen III. Each played a significant role in the vision, mission and implementation of the revised worship studies program.

Hawkins was the academic catalyst for establishing an undergraduate curriculum in worship studies in 2002 under the direction of Ron Giese. At the time, Hawkins was clear with Giese that an effective program in this area needed someone with experience and skill in both the academic and church worlds. Hawkins began looking for a person to replace Giese as he became uneasy with the worship-training model espoused in the initial degree. His search led him to Vernon M. Whaley whom he hired in the summer of 2005.

Hawkins, as Dean of the College of Arts and Sciences, Vice Provost and Provost of the University, developed a strong working and ministry relationship with Whaley in which he [Whaley] was empowered to fulfill the task of redeveloping the worship degree. According to Hawkins, Whaley's drive and determination were not always understood so, as Provost, he provided a level of freedom and protection for Whaley during periodic academic battles.¹⁰⁸ Based on personal observations over time, it is likely that Whaley would not have been able to accomplish his vision and goals for the department without Hawkins' advice and protection. This is one of Hawkins' greatest contributions to the growth and success of the worship program.

Charles Billingsley was the bridge between Jerry Falwell Sr., his [Falwell's] vision for training worship leaders and the hiring of Whaley. It was Billingsley who visited with Whaley in Pensacola, Florida, and it was Billingsley who recommended that Whaley be hired after hearing his five-step plan for training worship leaders.¹⁰⁹

¹⁰⁸ Hawkins, interview.

¹⁰⁹ Jerry Falwell Sr. continued to wield significant influence over the university through his

Billingsley was Falwell's emissary to and representative of the Center for Worship. As the worship pastor at Thomas Road Baptist Church, Billingsley influenced Falwell and, in turn, the direction of worship training at the University. Billingsley's key contribution to the success of the worship program was as the link between Falwell and Whaley.

If there were only one significant personality driving the curricular changes to the worship program during this time period, it would be Vernon M. Whaley. The unanimous consensus among those interviewed is that Whaley was the right person at the right time to lead the program. Tuttle makes the strongest assertion as he states:

I can honestly say I think the greatest thing that happened to the Worship Studies program at Liberty University was when it came under the direction of Dr. Vernon Whaley. I think what started with Mike Coleman in Integrity and Pete Sanchez and others to launch it . . . when Vernon Whaley took the helm, it just skyrocketed. Because he knew and knows the church world, and he knows the music world. I think he was God's man to take the program and re-energize it, rejuvenate it, and to lead it to the powerhouse of a program that it is today. . . . I cannot come up with enough superlatives for Vernon Whaley. He is a hero in my view.¹¹⁰

Whaley provided the vision and philosophy of education implemented in the program. He established multiple specializations within the BS in Worship Studies degree based on confirmed needs in the evangelical church. He developed or approved the direction and development of the worship curriculum.¹¹¹ He oversaw the growth of student enrollment from 89 students in 2005 to over 600 by 2016. He was promoted from Chairman of the Department of Music and Worship and Director of the Center for Worship to Dean of the School of Music. As Dean he navigated the merger of the Department of Music and Humanities with the Department of Music and Worship. He gave academic oversight to the planning and construction of the Center for Music and Worship Arts building. There is no part of the worship studies program that does not

death in May 2007. Due to this influence, it was important to have his approval and support of the person leading the department of music and worship studies.

¹¹⁰ Tuttle, interview.

¹¹¹ Whaley wrote five books from 2005-2017. Two of his books, *Called to Worship* and *Worship Through the Ages* are used in core worship classes.

reflect Whaley’s vision and influence. His leadership of the program far exceeds any other influence or influencer throughout this period.

John Kinchen III was recruited out of his church ministry position in the summer of 2006 to join Whaley in developing the fledgling worship program. He is responsible for writing and teaching the practical, praxis-based music theory curriculum. He developed two of the core worship classes: WRSP 201 Old and New Testament Principles of Worship and WRSP 320 History and Philosophy of Worship. He taught the early arranging classes as well as methods courses in rehearsing large and small ensembles. He gave vision and leadership to the worship-leading ensembles established during this time as well as the Junior and Senior Worship Programs. Kinchen was the person most responsible for implementing Whaley’s vision and, if necessary, pushing back on ideas. Kinchen is the strategic administrator who came alongside Whaley at the right time to support and serve the mission of the DMW and ultimately the LUSOM.

Summary

The Department of Music and Worship experienced unprecedented growth in its worship studies program between the fall of 2005 and the fall of 2007, the first two years of Vernon Whaley’s leadership. Significant curricular changes were made to an already strong degree. Renewed emphasis was placed on practical application of music and worship principles and developing a practitioner-based curriculum. “Market-driven” multi-discipline degrees were designed with a specific constituency in mind—the 21st century evangelical church. The result was nine original specializations based on confirmed job opportunities in the church.¹¹²

The DMW has been recognized by *Worship Leader* magazine as a “best of the

¹¹² Three specializations were discontinued when full BM degrees were developed to take their place as follows: Artist Development and Songwriting, Worship Leadership, and Multi-Cultural Studies. The Cinematic Arts Specialization was added in 2013-2014 and a BS in Worship Studies degree with no specialization (free electives) was implemented in 2017-2018.

best” in training worship leaders each year beginning in 2011. The excellence in training was affirmed when, as part of the School of Music, the department received accreditation from the National Association of Schools of Music in 2015.

Music theory curricula was redesigned around the skills necessary for modern worship ministry. The curriculum, codified over a three-year period, was completed in 2018 with the publishing of *Music Theory for the Christian Musician* and *Musicianship for the Christian Musician* by John D. Kinchen III and Gabriel Miller.

The department experienced a three-year period of displacement as the university determined where to physically house the program. Facilities and resources were upgraded from a renovated vehicle maintenance building turned student center with a couple of old pianos and no ceilings on classrooms to a 141,000 square foot state-of-the-art educational space and fine arts hall.

What began in 1997 as the expressed vision of the University’s co-founder, Jerry Falwell Sr., to see Liberty train the next generation of worship leaders culminated in the hiring of Vernon Whaley, the revisioning and redevelopment of the BS degree in Music and Worship and the implementation of the program to fulfill Falwell’s goal. It is beyond the scope of this study to determine whether the goal has been accomplished but what can be asserted is that many changes were made with that end in mind.

CHAPTER 8
CONCLUSIONS, INTERPRETATIONS, AND
RECOMMENDATIONS

Introduction

“History must be written before it can be analyzed.”¹ After thoroughly researching and writing the history of Liberty University, its founder Jerry Falwell Sr., the development of the church music and worship leader training program at LU from 1971 through 2018, and providing cultural and historical context for the program, it is now appropriate to analyze the findings. Significant conclusions and interpretations are drawn related to the foundational research questions.

Thesis

The purpose of this study was to research Liberty University’s four undergraduate church music and worship leadership degree programs from their inception in the fall of 1971 through the spring of 2018, with special attention given to the impact of the cultural, religious, and musical influences acting on the institution during this time. The goal of the project was to document through historical case study the major paradigm shifts in worship philosophy at Liberty University during these years and to seek to demonstrate through an exhaustive study of the curricula of these degree programs and other external factors how these cultural and ideological changes impacted the development of training programs for worship leaders at the institution.

As an early adopter of a new paradigm in worship leadership training, LU has

¹ Esther R. Crookshank, conversation with author, August 2018.

remained near the forefront of the transition in theological education from classical training to a more modern, praxis-driven philosophy of curricular design. This study traced and documented the choices made by institutional and department leaders that contributed to the major changes in worship leader education at the school between 1971 and 2018. It addressed the broader context of the “market” forces in US education, evangelical life, and culture between 1971 and 2018 that contributed to the changes at the institution.

Argument and Research Questions

Research questions guiding the study were as follows:

1. How did the history of the institution and its unique role in US evangelical culture before and during the period of the study effect major changes in the institution’s identity and educational philosophy?
2. How did these changes in the institutional identity and educational philosophy both at the university and departmental levels impact the music and worship leadership programs at Liberty including the requirements for pastoral and musical competencies in the sacred music and worship leadership programs at the institution?

This dissertation argued that a confluence of cultural, historical, religious, and musical factors impacting both US evangelical churches of the revivalist model and LU beginning in the late 1960s influenced major paradigm shifts in worship leadership education at the institution between 1971 and the present.

Conclusions and Interpretations Based on the Argument and Research Questions

In many ways, the cultural and religious factors influencing the paradigm shift in worship leader education during the period studied are redundant categories. As a distinctly Christian university that is still relatively young and continues to hold to the vision of its founder, Jerry Falwell Sr., the culture *is* religious. Therefore, when evaluating the history of the changes and their impact on the worship leadership degrees, it is difficult to separate the two categories.

The most obvious cultural-religious change experienced throughout LU's history is reflected in the shift in practical theology away from an Independent Baptist separatist ethos to one inclusive of all evangelicals. The move coincided with Falwell Sr.'s foray into American politics and the Moral Majority, picking up momentum when Falwell "identified" with all Pentecostals by attempting to aid the PTL ministry subsequent to the Jim and Tammy Faye Baker scandal of the mid-1980s. As reported in chapters 2 and 4, faculty expressed concern over the proliferation of contrary doctrinal positions brought by incoming students and the relaxation of doctrinal positions once held as essential to proper spiritual knowledge and growth.

The historical record shows that this shift only indirectly impacted worship leader education at the institution. It had no impact through the end of the 1990s but, as the new degrees in worship leadership began to be developed and implemented, faculty were forced to both understand the conflicting doctrine and navigate how to train students of many different denominational backgrounds. Additionally, the music and theology of the charismatic renewal movement so thoroughly influenced conservative evangelical (non-charismatic) congregations that in order to serve its stated "market" and remain relevant to the twenty-first century evangelical church, administrators and faculty had to either tacitly accept or implement these new songs of the church.

Musically, the shift from faculty-led worship to student-led worship directly impacted curriculum development. Chapter 6 outlines the chronology of events leading to a partnership with Integrity Music and the Integrity Worship Institute to offer a graduate degree and certificate in worship studies by the late 1990s. That partnership eventually led to the establishment of the BS degree in Worship and Music Ministry in 2002. Wes Tuttle's observations of student-led worship and his recognition that something unusual was happening on Liberty's campus was the obvious catalyst for the subsequent curricular offerings.

A detailed overview of the history of the institution is presented in chapter 2 of this study. Whatever “unique role” LU has assumed in US evangelical culture may be debated. I conclude that its most notable contributions to US evangelical culture relate to its founder, Jerry Falwell Sr., its role alongside of Falwell in “calling America back to God” in the 1970s and 1980s, its place as the largest distinctly Christian university in the world, and its early commitment to online education. Several observations follow.

First, due to the close ties of Liberty University with Thomas Road Baptist Church and, more importantly, pastor and co-founder Jerry Falwell Sr., any discussion on the unique role of the institution in US evangelical culture is directly linked to Falwell. There is no unique role for LU without Falwell.² Falwell Sr. is *the* larger-than-life figure who dominated every aspect of the development and growth of Liberty.

Prior to the establishment of the university in 1971 Falwell had already been on radio and television for fifteen years. In conjunction with the expanding national television ministry, *The Old Time Gospel Hour*, the patriotic rallies of the mid-late 1970s and Falwell’s extensive speaking schedule, the institution experienced considerable exposure to the broader evangelical culture. His television appearances on shows such as *The Phil Donahue Show*, *Nightline*, and *Larry King Live*, and regular appearances as the voice of the “religious right” placed the university in the middle of all major national events and issues. As a student and faculty member, I observed many well-known personalities speak in both chapel-convocation and commencement.³ Over the last thirty years, I have seen Liberty become a coveted place for conservative politicians to make

² David Randlett, director of the Sounds of Liberty who traveled extensively with Falwell Sr. throughout the 1980s, 1990s, and early 2000s, regularly reminded members of the group that many of the opportunities afforded the group at large political events, the White House, and conservative megachurches were not due to the level of musicianship exhibited by the group but were directly linked to Falwell.

³ Well-known political speakers included Oliver North, Ronald Reagan, George H. W. Bush, Edward Kennedy, Bernie Sanders, Jimmy Carter, and Donald Trump, among many others.

their case for the support of the evangelical community.⁴

The reputation of the university was tied to Falwell's. For good or ill, that continues to be the case even as Falwell Jr. has attempted to step into his father's shoes as a leading voice of evangelicalism.

Second, the university grew to be the largest private school in the state of Virginia in a matter of fifteen years and quickly became the largest distinctly evangelical Christian university in the world when residential and online enrollment numbers were combined.⁵ While being large does not make the institution academically excellent, it does place it in a unique role. Other institutions look to Liberty to understand its approach to education as well as its methods for attracting and retaining students.

Third, as an early adopter of distance learning using VHS cassettes, DVD's, and eventually online dissemination of content, Liberty was at the forefront of a new paradigm in Christian education. As such, I contend that it has been a leader in the use of innovative technologies within US evangelical educational institutions since the mid-1980s.

The shift from a Bible college model of education to a Christian liberal arts model impacted the church music and worship leadership programs at Liberty in two significant ways.⁶ First, the shift occurred early in LU's history as the school began the process of pursuing regional accreditation through SACS. An immediate impact on the church music program involved the hiring criteria for music faculty. As an institution primarily focused on training students for vocational ministry, the emphasis in hiring was

⁴ During the runup to the 2012 election, presidential hopefuls Rick Perry and Michelle Bachmann articulated their positions during convocations. Ted Cruz announced he was running for president on Liberty's campus in March 2015.

⁵ Refer to chapter 2 for details.

⁶ Chapter 4 presents a full accounting of changes within the worship studies program due to changes at the institution as summarized in this section.

on individuals who had significant experience in the church. With the move toward SACS accreditation, their standards dictated that academic credentials be strongly considered in the hiring process. While this is generally very positive, the impact on the fledgling school was substantial. Nine of the first thirteen instructors hired to teach music had a bachelor's degree or less but had experience in local church ministry, evidencing the school's commitment to its original hiring philosophy. Of the next twenty-six faculty who were hired, all held master's degrees and ten held terminal degrees.

Chapter 5 outlines the internal conflict within the department as the focus shifted from preparing students for local church ministry to music performance and education. According to James Siddons' testimony, faculty did not understand how to train ministers because they had little to no experience in local church ministry, particularly churches in the revivalistic mold. And, he argues that the desire for academic recognition by the faculty superseded the goal of providing a music degree that was relevant to the churches sending students to the institution. With the exception of the department chair, faculty may have been academically qualified to teach music but not ministerially qualified to train worship leaders.

Second, the shift negatively impacted enrollment in the BS in Sacred Music degree. As reported in chapter 5, in 1973, 96.87 percent of music majors were training for church ministry. The year after David Randlett arrived (1973) to coordinate the music education program, 55.22 percent were enrolled in music education while only 17.07 percent were enrolled in the sacred music program. In the same year, 1973, efforts to obtain permission to grant degrees within the state of Virginia and initial discussions regarding SACS accreditation escalated. Within one year the sacred music program suffered a significant decline in enrollment, a decline that never fully recovered until the early 2000s with the formation of the new worship program. All interviewees were asked their opinion as to how or why an institution committed to training ministers could

experience such low enrollment in the program that the degree was eventually discontinued. None could give an informed answer to the question.

Other than the change in educational philosophy as evidenced by the above-mentioned shift toward a Christian liberal arts model of education, research did not reveal major changes in the institution's identity or role in society throughout its history. I would argue, as I did above, that this is directly related to the intimate connection of the school with its founder. I would also argue that changes made to student conduct policies, TRBC membership requirements, and policies related to cultural mores that have drifted from the institution's legalistic roots have influenced the type of student who chooses to study at LU, but not the curricular development of the music and worship leadership programs.

Liberty always leaned toward practical teaching rather than scholarship, even as it made strides toward being nationally recognized for its academics. The "action-oriented" philosophy of the early years has never been abandoned though the terminology is no longer used. In these ways, it was the same in 2018 as 1971.

Conclusions related to research question number two are addressed through the lens of the changing educational philosophies regarding the training of worship leaders over time. Insights into the educational philosophy of those training worship leaders as reported through oral testimony as well as archival research reveal periods of dynamic change followed by long periods of stasis.⁷

It was difficult to determine based on course descriptions and curricular

⁷ From 1971-1973 the educational philosophy leaned heavily toward preparing musicians for the church. From 1974-1994, the philosophy and practices reflected that of most other institutes of higher education—a standard classical-based Western music curriculum was used throughout the entire music program, including church music students. As an official curricular ensemble, the Sounds of Liberty was the only exception. From 1994-2001, since there was no formal degree in sacred music, there were no practices to evaluate. From 2001-2005, the philosophy reflected priorities in training worship leaders for the changing paradigm. From 2005-2018, the philosophy and practices were heavily influenced by a "market-driven" approach to preparing worship leaders—the market being the evangelical churches.

requirements how the training of church musicians was carried out during the first three years of LU's existence. However, it may reasonably be concluded that the approach to training was practical and focused on preparing ministers for the local church. It was likely practical because the overarching educational philosophy of the institution was one of being "action-oriented." Testimony from early administrators including Elmer Towns, Ron Hawkins, and Raymond Locy indicates that regardless of how one interpreted the term in its specifics, the goal was to make the educational environment applicable to the needs of students as they prepared for ministry.

For the better part of the next three decades, training settled into a Western classical-based approach to preparing musicians. Regardless of major, all students received the same instruction, except for methods classes specific to each degree. The weakness with this approach is that it assumes that students can connect the dots between what and how they are taught and how to make the specific application in other contexts. As presented in chapter 5, Raymond Locy, former department chair, asserted that unless students who were trained in the classical tradition had opportunity to participate in the traveling ministry teams, they would not be comfortable transitioning from life as a student to ministry. Succinctly stated, the curriculum did not fully prepare them for what they would face after graduation. To address the research question, there were no changes in the philosophy of education within the department of music that impacted pastoral and/or musical competencies throughout the first thirty-one years of the college's existence.

The major shift in educational philosophy occurred in the late 1990s but did not bear fruit in curriculum development until the early 2000s. The research recorded in chapter 6 is clear that the catalyst for change at LU through 2005 was primarily due to outside influences and vision rather than a desire on the part of the Department of Music administration and faculty to understand and adapt curricula to the changing needs of

churches. At the time, both Wes Tuttle and Ron Giese would have been considered outsiders to the music faculty. Regardless of motivation, educators responded to the changes in worship practices experienced by the church over the previous two to three decades by developing a new program to meet the needs. According to Tuttle and Giese, no other program existed to train worship leaders for the new paradigm. Whether absolutely accurate or not, Liberty administrators viewed the development of an undergraduate program in worship and music ministry to be an entirely new academic endeavor.

It would be easy to conclude that Liberty's initial worship degrees were heavily influenced by the music industry since, according to the rationale for the degree as articulated in chapter 6, the corporate world—Integrity Music—approached the institution about the need for formal, systematic training of worship leaders for churches. However, a review of the Integrity's advisory council reveals that most were pastors and worship pastors, though educators and industry executives were included as well. When the council met in November 1997, the guiding question was, "What does the church feel like we need to train the students to be able to do?" The church was the focus of discussion, not how CCM or CWM could influence church music through education. Liberty responded to the needs of the church, but the response was influenced by the students matriculating into the institution from churches that were impacted by the changing practices.

Pastoral competencies not addressed in the BS in Sacred Music degree include understanding the role of the worship leader with the pastor, evaluating biblical passages related to worship, understanding worship in both its vertical and horizontal aspects, and ministering in the context of a church staff. Musical competencies not previously addressed include arranging for contemporary worship ensembles, use of computers in worship (notating scores primarily), employing new techniques and resources in worship

planning and leading, and participation in contemporary ensembles. In addition to the pastoral and musical competencies, students were also instructed in the process of forming teams and evaluating the effectiveness of organization and its impact on participants of a worship service. In broad terms, the curriculum addressed all four of the competencies identified in chapter 1 as necessary to successful preparation for ministry: musical skills, biblical and theological understanding and application, leadership and administrative roles, and technological competencies.

In 2005, a final revision to the educational philosophy with respect to worship leader training was instituted as Vernon Whaley was hired to lead the program. Almost every aspect of the way the program was facilitated was impacted by the move to a “market-driven” approach to training worship leaders. I explained in chapter 7 that the concept of market-driven in Liberty’s and Whaley’s context is not related to servicing the whims of students by providing what they think they need. The term refers to the focus of curricular development on understanding what churches need in leadership—beginning with the end in mind—and building a program designed to meet those needs. If the program succeeds, then students will be able to find gainful employment upon graduation.

Educators whose primary emphasis is on what David Labaree describes as the “public benefits” of higher education, producing well-rounded citizens, may struggle with the practical-over-scholarly focus of a market-driven education.⁸ At Liberty, the philosophy aligns well with the overall mission of the school as stated in chapter 1.

Decisions impacting curricular revisions and student instruction in music and worship studies as a result of the change in educational philosophy include (1) establishing ten specializations based on currently (2005) available jobs within the

⁸ Chapter 1 includes an explanation of Labaree’s description of the public and private benefits of education. See footnote 99 (pg. 30).

evangelical church;⁹ (2) faculty hiring practices to include an understanding of the call to teach, experience in local church ministry, and academic credentials; (3) bringing ten to twenty guest lecturer-practitioners in to teach in the core worship classes each semester; (4) focusing on principles of worship leadership in all areas, including music, with the understanding that students will need to apply the principles in specific and different contexts upon entering ministry; and (5) providing opportunities for students to apply classroom learning in realistic worship-leading situations as often as possible throughout a students' time in the program. Beyond the classroom opportunities for leadership, students complete two semesters of practicums in area churches and a 400-hour internship.¹⁰

The emphasis of the program on practical training does not necessarily dictate distancing itself from a classical music-based curriculum. However, it provides the freedom to address the preparation of worship leaders without the constraints of producing worship scholars.

A final consideration is the emphasis on the priority of the call in a students' life. The application of this perspective may produce both positive and negative results. Positively, students who understand their calling and are serious in their efforts to prepare for future ministry opportunities related to the call should succeed in the program and in ministry post-graduation, even if they would not be considered the most talented vocalist or instrumentalist. Negatively, the philosophy could place undue pressure on faculty to train a student in the four primary competency areas even if the student struggles musically and/or is not willing to work—all because he or she claims a call to worship

⁹ Reference chapter 7 for a complete list of specializations.

¹⁰ Liberty University employs a Director of Practica whose primary responsibility is to prepare students for the internship experience and to secure appropriate internship locations for each student. Appropriate locations are determined by considering both the needs of churches and the strengths and weaknesses of individual students.

leadership.

Research shows that administrators within the Department of Music and Worship envisioned and implemented a program focused on practical training for ministry with Scripture as the overarching grid through which all curricular decisions were made. Excellence was evaluated based on how well a student was prepared for the rigors of worship ministry, not the historical strictures normally applied to musical excellence within a classical tradition. A further mark of excellence was secured in November 2015 with the institution's accreditation through NASM.

General Conclusions and Interpretations

While the research questions provided a guideline for conducting the study, several conclusions and critiques of the program fall outside of the direct thrust of the questions. First, a brief overview of the entire history reveals that the original sacred music degree was like most other church music degrees of the period. There was nothing about the curriculum that made it unique among training institutions. The moment of distinctiveness came in 2002 when four courses developed for the graduate degree in worship studies in partnership with Integrity Music were cross-listed as 400-level undergraduate courses. Those courses were added to the new methods courses in arranging, computer literacy for musicians, conducting for the church musician,¹¹ and participation in contemporary ensembles, thus separating Liberty's program from others reluctant to make sweeping changes. Second, the freedom to make the changes was made possible because of the creation of a new department, the Department of Worship and Music Ministry. Similar to the flexibility an independent church plant has to determine worship style and context without the conflict incurred by instigating change, the creation

¹¹ The conducting class as articulated in the course description addressed conducting competencies unique to the non-traditional settings of worship leaders.

of the new department, even as it collaborated with the Department of Music and Humanities on several fronts, allowed for curriculum to be developed and revised without the encumbrance of dissenting voices. This was a strong decision on the part of Ron Hawkins, Dean of the College of Arts and Sciences at the time. Third, the final and complete separation of the Department of Music and Worship from the Department of Music and Humanities in 2006 provided the necessary space for the DMW to develop the music theory and choral ensembles as they deemed appropriate.

Many strengths to the worship degrees implemented after 2005 were addressed as part of the historical narrative of chapter 7. However, seven weaknesses or potential weaknesses were discovered in the program through the course of the study. Most have been identified by faculty and administrators and rectified. Identified weaknesses are as follows:

1. The revised BS in Worship Studies degree did not include conducting, arranging, small ensemble rehearsal techniques, or large ensemble rehearsal techniques. The desire to create the ten specializations (reference chapter 7) with fifteen to eighteen hours of coursework outside of music and worship led to an oversight in preparing students to conduct, arrange, and rehearse ensembles. Only students in the worship leadership specialization received all of the courses necessary for success in ministry. This oversight was identified through the assessment process and rectified in curricular revisions that went into effect in the fall of 2016.
2. There were no electives included in the degrees until 2017 when a BS in Worship Studies with eight to twenty hours of electives was offered.
3. None of the worship leadership degrees included a course dedicated to understanding audio reinforcement and recording techniques, except for the BS in Worship Studies with a specialization in worship technology. This was rectified in the fall of 2017 when MUSC 218 Fundamentals of Music Production and Audio Engineering was added to all worship degrees.
4. Many conservative evangelical churches have children's, youth choir/ensemble, and Sr. Adult choir programs, yet no course is offered specifically covering concepts related to understanding differences between the child's voice, the developing voice of young people, or the older adult voice, and how the differences impact rehearsals and performances. This weakness has yet to be addressed.
5. A review of the music theory textbooks reveals that the proprietary curriculum is strong. However, as referenced in chapter 7, the use of a modified Roman Numeral system of analysis may make it more difficult for students pursuing graduate degrees outside of LU, even if the modifications address weaknesses in the system.

Because all homework assignments are based on the modified system, any institution desiring to incorporate the curriculum will either have to ignore that concept, which is not uncommon in teaching music theory, or adopt it.

6. The inclusion of a substantial number of “praxis days” in the theory curriculum is only made possible because of technology. Institutions unable or unwilling to move a portion of in-class quizzes or tests to an online format will have difficulty making room in the class schedule for the required praxes.
7. Research did not reveal any significant revisions to the core curriculum or the overarching philosophy of education in the last fourteen years. This is not necessarily a weakness, but it can be as the church continues to change.

Suggestions for Institutions of Higher Education Based on the Findings

Upon analyzing the research findings for this project, particularly chapters 5 through 7, principles for establishing a worship program in an institute of higher education emerged. The following are my recommendations (not in order of priority).

1. Hire the right faculty. Consider calling, church ministry experience, and academic credentials in that order. Character and integrity matter so hire growing and mature believers.
2. Focus on understanding the changing needs of the church and develop curriculum to meet the needs. Creating an advisory council of men and women who are actively leading worship is a strong place to start. They should not hesitate to communicate both strengths and weaknesses of the program.
3. Move students from the laboratory (theory) to the platform (application) as early in the program and as often as possible. Concrete application of abstract ideas is important if the student is to be prepared to move seamlessly from the classroom to the sanctuary.
4. Connect the dots for students, particularly if the expectation is for them to apply principles associated with a classically based approach to ministry preparation to a more contemporary context.
5. Stay involved in worship planning and leading. Educators who abandon regular church ministry can only teach how things used to be done, leading to irrelevant instruction.
6. Understand that a worship studies degree is not a revamped church music degree, it requires a new approach to teaching. According to Whaley, the uniqueness of Liberty’s program is not found in the titles or course descriptions of the curriculum, it is in how the instructors approach the subject. Academic credentials cannot replace years of experience and a pastor’s heart.
7. Approach curriculum development with humility. If history is any indication, evangelical churches of the revivalist model will likely continue to change over the

coming decades so be careful about getting stuck in a curriculum rut.

8. Teach timeless truths rather than style. Application should be made in as many styles as possible while holding tightly to the underlying unchanging principles of theology and musicianship.
9. Remember that facilities matter but they are not the ultimate factor in determining whether a program can fulfill its educational objectives. The Center for Worship was housed in a converted maintenance building for the first eight years of its existence. The academic learning conditions were extremely poor but the synergy among students and faculty was high. Student enrollment in the worship degrees increased from 89 to 518 in two years while operating in poor facilities.
10. Leadership matters. It is important that the leader of the department be a person of vision and determination. While it is important to accomplish the day-to-day administrative tasks, it is difficult to grow a program without vision and dogged determination.
11. Bathe decisions in prayer. Be discerning in making changes. Slow down and evaluate the needs of the program in depth before writing the curriculum proposal. It is easier to establish new courses and programs than it is to make revisions due to oversights.

Recommendations for Future Research

This is the first study detailing the history of the church music and worship leadership degrees at Liberty University. As such, it may lay the groundwork for research that could build on its findings. Future researchers could advance the scholarship related to the Liberty University worship programs or worship in general as follows:

1. This study has not researched or made determinations regarding the efficacy of the Liberty University church music and worship studies programs. It has only reported and analyzed issues related to the development of the degrees. Future research should be conducted to determine if the program is succeeding in preparing worship leaders for the twenty-first century evangelical church—its stated market.¹²
2. Conduct research to determine if the church has changed substantially in the past fifteen years. If so, how and in what ways? How should the findings impact curricular revisions at the institution?
3. Conduct research to determine the percentage of graduates who continue to serve as worship leaders 10 to 20 years after graduation.

¹² I developed a survey instrument to send to graduates of the program as part of a separate research project that was not conducted. The survey was to be sent to graduates who had been actively involved in worship ministry for at least six months. It was designed to gauge perceptions of ministry preparedness by graduates. A second instrument was prepared for the direct supervisors of graduates. It would similarly gauge the perceptions of their supervisors as to the graduate's ministry preparedness.

4. Conduct similar historical studies of other Christian institutions offering degrees in worship studies.
5. Develop a worship studies program based on the findings of the study and the recommendations.
6. Compare and evaluate the life and ministry contributions of Dwight L. Moody and Jerry L. Falwell through the study of available documentation and interviews.

APPENDIX

LIBERTY UNIVERSITY ARCHIVE DOCUMENTS

Bachelor of Music in Church Music Curriculum Proposal.

Bachelor of Science in Worship and Music Ministry Curriculum Proposal.

Center for Worship Faculty Meeting Minutes, September 4, 2003, November 13, 2003, September 16, 2004, January 20, 2005, January 27, 2005.

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ABSTRACT

TRAINING WORSHIP LEADERS THROUGH THE WORSHIP WARS: A STUDY OF THE DEVELOPMENT OF LIBERTY UNIVERSITY'S UNDERGRADUATE MUSIC AND WORSHIP LEADERSHIP DEGREE PROGRAMS FROM 1971 TO 2018

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How educational institutions train worship leaders to serve in the twenty-first century evangelical church, particularly churches in the revivalist mold, differs significantly from the methods employed by many academic institutions through much of the twentieth century. Liberty University recognized the paradigm shift in training methods and became an early adopter of a practical, job-focused model of instruction designed to prepare graduates to successfully navigate the new ministry climate.

This dissertation recounts the history of the church music and worship degree programs at Liberty University between 1971 and 2018. Chapter 1 presents an introduction to the study, outlining changing competencies for worship leaders and NASM discussions on change and the church from 1970 to the present. Chapter 2 offers a historical overview of Liberty University and its founder, Jerry Falwell Sr. It traces the life and ministry of Dwight L. Moody, the Moody Bible Institute, the rise of Fundamentalism and the Bible College Movement throughout the first half of the twentieth century. Chapter 3 tracks the cultural and historical climate in which the music and worship programs at Liberty University developed including an overview of the Holiness Movement and the rise of Pentecostalism, the Youth for Christ Movement, the Jesus Movement and the rise of Contemporary Christian Music and Contemporary

Worship Music, and a discussion of the worship wars beginning in the early 1990s. Chapter 4 outlines changes in the church music and worship degrees that resulted from changes at the institution. Chapters 5 through 7 present a detailed discussion on the development of the church music and worship degrees from 1971 through 2018. Factors related to the discussion include an in-depth analysis of curriculum, educational philosophy, issues related to faculty hiring, facilities and resources, and significant personalities of each period. The study utilizes interviews with university and departmental administrators and faculty along with individuals instrumental in the establishment of the degrees. Primary documents including departmental meeting minutes, course syllabi, course and degree proposals, course catalogs, reports to the Southern Association of Colleges and Schools (SACS) and the Transnational Association of Christian Colleges and Schools (TRACS), and administrative documents are used to establish context and track revisions to the degrees throughout the period of the study.

The study does not offer conclusions regarding the effectiveness of the degrees but, rather, addresses the educational philosophy of the institution and its leaders along with the actual revisions in how the training of worship leaders changed through the years.

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Minister of Music, Central Christian Church, St. Petersburg, Florida 1997-
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