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EQUIPPING STUDENTS AT KENTUCKY CHRISTIAN UNIVERSITY
IN GRAYSON, KENTUCKY, WHO DESIRE TO SERVE
IN THE MUSIC MINISTRY

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EQUIPPING STUDENTS AT KENTUCKY CHRISTIAN UNIVERSITY
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For the glory of God.

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PREFACE

It goes without saying that much prayer to Jesus before enrolling in the DEdMin at Southern was eminent. Higher education has always been on my radar as I had a father who instilled in me a desire to learn. I started praying, and then informed my family what I thought God wanted me to do.

Many thanks to Jesus. He is the essence of creation, my Heavenly Father, and my sustainer. Throughout much of this program, doubt, which is the conspiracy of the deceiver, has been thrown out by Jesus.

Many thanks I extend to my husband, who was supportive during this project. He is my earthly rock, my best friend, and the one I can trust with my deepest thoughts and travails. God speaks to him as well, and he constantly reminds me that he is praying for me.

My earthly father led me to the Lord at a very young age. He is in Heaven now, and I praise God that one day I will get to see my dad again. He was the center of my life and career in music and ministry. The day I played in church I remember him weeping and saying he had prayed for years that I would use my talent for the Lord. I will never forget that and will always remember his tears of joy and support. I had the privilege of playing the piano at my dad's funeral. I knew all the old hymns he praised God with. He also left me his Bible with his funeral all planned without my knowledge until the day he left earth. So, Jesus knows my heart. My dad was the perfect example of my dad in Heaven, and for that I am thankful.

I also thank my church where I serve as worship and music minister, Beech Street Christian Church in Ashland, Kentucky. They are small but big in heart. They have supported me through this program, have been there for my family and me, and have

showered us with love. They are always excited to see what God is accomplishing in the ministry of worship and music. Christ is working in the hearts and minds of my church. I thank them for putting up with my trials and errors in trying to enhance worship.

I also thank my extended family for their never-ending love and laughter. They kept my spirits high and managed to be there throughout any trials and tribulations. They are a true blessing and are forever in my heart. Thank God they are all saved!! Many people in this life of families can't say that, but I can!

I also want to thank Southern Seminary because they endured and supported me throughout my MDiv and throughout the doctoral program. The faculty is always available and considerate of my needs. Without the prayers of the faculty at Southern Seminary, I could not have endured the requirements. I praise God and give back to Him my talents to further His kingdom. I thank all of you.

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Prestonsburg, Kentucky

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CHAPTER 1

INTRODUCTION

The psalmist proclaims, “Praise him with trumpet sound; praise him with lute and harp!” (Ps 150:3).¹ This is a statement of joy and praise unto the Lord. While the students at Kentucky Christian University praise the Lord through singing worship songs twice weekly in chapel, they have been void of a music education program for three years. A series of musicians have been rotating chapel leadership twice weekly. The lack of an active music education program has contributed to the decline of meaningful worship and vision for the college. This project addresses the need for music education, music diversity for worship, and scriptural applicability in music. While this is important at the college level, it is also optimal to train those who will be serving in the music ministry after graduation. Kentucky Christian University seeks to glorify God through a solid music program.

Context

Kentucky Christian University is in Grayson, Kentucky, a small rural community in Appalachia. Geographically, the university is in eastern Kentucky, bordering West Virginia and Ohio. Kentucky Christian houses five hundred full-time students who live on campus.

The music ministry of Kentucky Christian University is marked by several strengths. The first strength lies in having some pianists, percussionists, guitarists, and vocalists for chapel twice weekly. Historically, the music department has had an

¹ All Scripture quotations are the English Standard Version, unless otherwise noted.

abundant array of instrumentalists and vocalists who were consistent with music productions and chapel.

A second strength is the substantial use of the Pro-Presenter software for displaying song lyrics.² The university is familiar with only half of the contemporary songs in worship. Therefore, utilizing Pro-Presenter to show words on two large screens helps everyone worship together through singing. This is a blessing as singing contemporary songs is a strong virtue at Kentucky Christian.

The third strength is that the musical teams practice three times weekly and are prepared when leading. Preparation is particularly necessary when the songs are not familiar and need to be taught in chapel. The musical teams lead in prayer and read Scripture, which creates the ebb and flow of worship. It is a good experience for students to learn how to lead worship.

A few weaknesses also mark the music ministry/program at Kentucky Christian. The first weakness is the lack of a broader scope in the music repertoire. The students are more familiar with contemporary music than traditional music. Within the scope of four years, the school decided not to worship with any traditional hymns. As of last year, the school began recognizing that the music program was a tool of enhancement, and a more eclectic style of music was needed.

A second weakness of the university is the disconnect of Scripture to music. Participants in the music program, as well as the chapel attendees, struggle with Scripture and music connectivity. Without this weak link strengthened, the students will continue to have difficulty connecting music to Scripture. It is the music leaders' job to pick music that connects to Scripture and the message being delivered. The student services need improvement in this area.

² "Pro Presenter 7," Worship Place Media, January 1, 2023, <https://www.worshipplacemedia.com>.

The third weakness is the lack or absence of a solid musical training program for those called to serve. It is a challenge in a small rural university as numbers are limited. Participants are discouraged as they have witnessed their music education program dwindle.

A training program was needed to address willingness, talent, and Scripture. Kentucky Christian University will grow spiritually and numerically when God moves into the hearts of those called to serve in the music ministry. A proper training program would also address establishing a church choir, praise and worship team, special music, and a diverse repertoire for worship.

Rationale

Based on the context of this project, education regarding Scripture and music connectivity was needed to enhance the worship experience. Worship at the university and in various churches served by the students need a solid music and worship program to equip leaders. The plurality of music, Scripture as it pertains to musical worship, and training for musicians provides a decisive direction for a music program.

Worship music should offer various genres of music for a comprehensive worship experience. While some participants may worship and relate to God through contemporary songs, others may worship with more traditional music. This is not only true of the student experience while on campus, but of congregations in which the students will be serving after graduation. Presentation of varied genres is part of the music minister's calling by not insisting on personal preferences but justly glorifying God. Music is an important element in the unification of the body of Christ. Paul speaks about unification: "Now you are Christ's body and individually members of it" (1 Cor 12:27).

Biblical referencing as it relates to worship music lends itself to the hearts and minds of participants concentrating on Scripture. Serving in music is a realization of one's calling. Paul refers to a variety of gifts as unified and under the same Spirit of the Lord (1 Cor 12:4-7). In 1 Corinthians 14:1, Scripture speaks of desiring spiritual gifts. According

to Paul, God has appointed teachers (1 Cor 12:28). Teachers are in all aspects of the church, including music. Musical education produces the “why” of music through Scripture and worship. Psalm 150 reminds us to praise the Lord with different instruments, songs, and dance.

Musical training is essential for a music ministry to survive. The music program will attain excellence through training and provide new recruits for the program. Paul describes orderly worship as “a hymn, a lesson, a revelation” (1 Cor 14:26). Anything which is presented to the Lord should be expressed in an orderly, excellent way. Music is one of many worshipful elements congruent with excellence. The psalmist speaks of playing with skill on the strings (Ps 33:3). Musicians should desire to be the best for the Lord through participation and training. A successful training program should lead to recruitment. As it pertains to musical training, recruitment is a means to an end— a solid music program allows the university to show the love of Christ to the churches they serve.

In summary, varied music repertoire, Scripture, and training lead to a desire to serve in the music ministry. If Kentucky Christian University embodies the music program, they can glean the results of purpose-driven worship. Through a solid music program, the church being served after graduation will be witnessing for Christ.

Purpose

The purpose of this project was to equip students from Kentucky Christian University in Grayson, Kentucky, who desire to serve in the music ministry.

Goals

Four goals determined the success of this project. The following goals were applicable to the ministry setting:

1. The first goal was to assess the worship students’ biblical knowledge regarding music in worship.

2. The second goal was to develop an eight week-session curriculum on biblical teaching regarding music in worship.
3. The third goal was to increase biblical knowledge regarding music in worship by teaching the eight-session curriculum.
4. The fourth goal was to increase the students' biblical knowledge regarding music in worship after successfully completing the eight-session curriculum.

Each goal was completed based upon a means of measurement defining its success. The following research methodology section details the measurements used for these goals.

Research Methodology

The success of this project depended upon the completion of four goals. The first goal was to assess the worship students' biblical knowledge regarding music in worship. The goal was measured by a survey comprising of fifteen multiple-choice questions.³ There were also initial questions regarding personal Bible study and ministry. The survey was conducted online as well as in person. The goal was considered successful when five people completed the survey, yielding a clear picture of biblical knowledge regarding music in worship.

The second goal was to develop an eight-session curriculum on biblical teaching regarding music in worship. The goal was measured by a panel consisting of the Dean of the Keeran School of Bible, and three other Bible professors in the department. A rubric utilized to evaluate the success of the curriculum containing biblical applicability, relevancy, and presentability.⁴ The rubric was made available in person as well as online. The goal was considered successful when 85 percent of the indicators met level "3," of sufficient or higher. If the 85 percent benchmark was not met, then the material was revised until it met the standard.

³ See appendix 1. All the research instruments used in this project were performed in compliance with and approved by The Southern Baptist Theological Seminary Research Ethics Committee prior to use in the ministry project.

⁴ See appendix 2.

The third goal was to increase biblical knowledge regarding music in worship by teaching the eight-session curriculum. Each session was approximately sixty minutes in duration. The sessions took place during the day in between classes as students' schedules permitted. Classes were in person, but also online to accommodate those who could not attend every class. Handouts were available at the school as well as online. A course assessment was administered at the end of the eight sessions.⁵ The goal was met when a 70 percent positive rating was reached from the participants.

The fourth goal was to increase the worship team's biblical knowledge regarding music in worship after successfully completing the eight-session curriculum. To measure this goal, participants completed the fifteen-question multiple-choice survey again, which was available in person.⁶ The goal was successful when 80 percent of the questions were answered correctly by all participants, which would indicate a change/increase in knowledge.

Definitions and Limitations/Delimitations

The following definitions of key terms are used in the ministry project:

Worship. *Worship* is defined by Mike Cosper as the “total work of the people—prayer, preaching, and singing.”⁷ Singing is described by Paul as part of teaching, wisdom, and gratitude in Colossians 3:16. According to Mills Watson, *worship* is from Old English *weorthscipe*, meaning “a person of worth.”⁸ One can worship anything that is considered worth being idolized. In Judeo-Christian tradition, God is supremely worshipped.

⁵ See appendix 3.

⁶ See appendix 3.

⁷ Mike Cosper, *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013), 24.

⁸ Raymond Bailey, in *Mercer Dictionary of the Bible*, ed. Watson Mills (Macon, GA: Mercer University, 1990), 795.

Music ministry. Music, whether instrumental or vocal, is a vital part of daily life and worship. The New Testament word “to serve” is *diakoneo* in Greek, while *douleuo* is Greek for “servant.” In modern times, the meaning of the two words together is “to minister” or “to serve.”⁹ *Music ministry* is to serve God with the act of music; most of the time it refers to a position in the church but can refer to a musician who is composing or performing while serving or ministering for the Lord.

Two limitations applied to this project. First, the pre- and post-curriculum teaching surveys are indicators of honesty among the participants. Respondents may or may not have been totally honest about their biblical knowledge of theology and its application to worship music, or they may have been tempted to look up answers. Second, since the consistency of attendees may wane, the training was accessible online, which may have limited the effectiveness of the training.

Three delimitations applied to this project. First, this project only pertained to those majoring in Bible and worship. Second, the training was carried out within eight weeks, giving participants time to answer the post-survey. Finally, the training occurred in between classes.

Conclusion

Equipping Bible and worship majors to lead at their churches or in chapel at Kentucky Christian University enhances worship. A teaching curriculum was developed that included biblical knowledge regarding music in worship, knowledge of eclectic styles, the role of the congregational music leader, and the importance of skilled training as it applies to choral, congregational, and instrumental music. Measurable means were used to evaluate benchmarks, including successes and non-successes.

⁹ Mills, *Mercer Dictionary of the Bible*, 796.

CHAPTER 2

THE BIBLICAL AND THEOLOGICAL BASIS FOR MUSIC AND WORSHIP

This chapter focuses on four Scripture passages—Psalm 33:1-3, Matthew 26:30, Colossians 3:15, and Revelation 5:8-10—to provide the biblical and theological basis for the project. First, musical skill is rudimentary for praising God, as stated in Psalm 33:3. Psalm 33:2 is clear that singing and instrumentation, along with creating a “new song” to the Lord, is joyful. Second, music is vital in ecclesiastical liturgies. Jesus and his disciples sang a hymn after the Last Supper as described in Matthew 26:30. This is the only example of Jesus’s involvement in music in the Gospels. Third, in Colossians 3:16, Paul addresses the church at Colossae using music as a tool for unifying the body of Christ. He speaks of gaining spiritual wisdom from “psalms, hymns, and spiritual songs” in worship. Fourth, Revelation 5:8-10 provides a picture of the heavens worshipping through music. An exegesis of this passage supports the importance of music in worshipping the Lamb of God.

Psalm 33:1-3

The psalms were created for praising the living God. According to Robert Webber, Psalm 96:1 and Psalm 150 are indicative of God-breathed praise.¹ First, the psalms demonstrate a versatility of applications in worship. Praise has a unique association with God and His people. Second, praise is a testimony of what God is doing and has done in the world. Third, praise gives God’s people comfort.²

¹ Robert E. Webber, *Enter His Courts with Praise: A Study of the Role of Music and the Arts in Worship* (Peabody, MA: Hendrickson, 2003), 21.

² Webber, *Enter His Courts with Praise*, 23.

According to Leslie S. M’Caw, Psalm 33 is not composed from personal experience. The psalm serves as a unification tool as the church comes together to praise and worship God. Verses 1-3 describe singing, most likely a choir, with instrumental accompaniment.³ In 2 Chronicles 5:12-13, certain Levites are described as having cymbals, harps, lyres, trumpets, and other instruments that are not named, in addition to singers. This is one of many examples of instruments accompanying voices of praise.

Psalm 33:1-3 is a call to the Creator. The first three verses are a prelude of praise and foreshadows the coming event described in the next twenty-two verses. Musicians play or sing the prelude as the church is gathering. It is a time of preparation for worshipping the Creator. The first three verses lay the foundation for further praise throughout the rest of the psalm. According to Tremper Longman, the psalms are librettos set to music. He states that the psalms are imaginative, emotional, and thought-provoking, as well as holy. At the same time, the psalms are intellectual as they tell a story of God’s people.⁴ In verses 1-3, the joyfulness of the worshiper is expressed with praise and thankfulness.

Another aspect of the psalms lies in theology. God in the psalms is described as Shepherd, King, Warrior, parent, and more.⁵ Jesus in Luke 24:44 refers to the writings of Moses, the prophets, and the Psalmist as the fulfillment of Him. The entire book of Psalms warrants a Christological message that refers to his second coming. The Lord is described as overall and through time.⁶ Psalm 33:1 states, “Rejoice in the Lord, you righteous ones; praise from the upright is beautiful.”

³ Leslie S. M’Caw, *Psalms*, New Bible Commentary (Grand Rapids: Eerdmans, 1981), 471.

⁴ Tremper Longman III, *Psalms*, Tyndale Old Testament Commentaries, vol. 15 (Downers Grove, IL: IVP, 2014), 9.

⁵ Longman, *Psalms*, 47.

⁶ Longman, *Psalms*, 48.

According to Charles H. Spurgeon, those on earth learn to praise God like those in Heaven.⁷ Spurgeon describes saints as wearing their “choral robes, they look fair in the Lord’s sight.”⁸ This is an image of the Levites who were the temple musicians.⁹

Temple musicians were responsible for singing and accompanying them with musical instruments. Peter Craigie and Marvin Tate comment that the lyre and the ten-stringed harp were representative of ultimate praise instruments.¹⁰ In biblical times, instruments were played to accompany celebrations and worship. For example, in 2 Chronicles 5:12-13, the Ark was transferred to the temple while the Levites played instruments, sang, and danced.

When the “new song” is referenced in verse 3, it is not necessarily a song that is sung. The psalmist is referring to new mercies and new compassions for God that believers should seek daily. According to Craigie and Tate, there is imprecision in determining the “new song” originality. They authors mention the eschatological overtones as stated in Revelation 5:9.¹¹ This references the redemptive act of Christ on the cross; however, there is evidence that “new song” in the Psalter means a new connection of praise along with the celebration of a King.¹² References to the “new song” are in Psalms 96:1, 98:1, and 149:1, referring to God being the king over creation.

According to Spurgeon, singing must express fresh mercies and grace daily.¹³ A “new song” is meant to glorify God at a deeper level. According to Longman, a “new

⁷ Charles H. Spurgeon, *Psalms*, Crossway Classic Commentaries (Wheaton, IL: Crossway, 1993), 1:127.

⁸ Spurgeon, *Psalms*, 1:127.

⁹ Spurgeon, *Psalms*, 1:127.

¹⁰ Peter C. Craigie and Marvin E. Tate, *Psalms 1-50*, Word Biblical Commentary, vol. 19 (Grand Rapids: Zondervan, 2004), 272.

¹¹ Craigie and Tate, *Psalms 1-50*, 272.

¹² Craigie and Tate, *Psalms 1-50*, 272.

¹³ Spurgeon, *Psalms*, 1:127.

song” is one that is to be sung as a victory hymn. God has made “all things new by his defeat of the forces of evil.”¹⁴ There are other Scriptures in relation to the new song—Psalms 40:3, 96:1, 98:1, 144:9, 149:1, and Isaiah 42:10, as well as Revelation 5:9 and 14:3.

The psalms also contain directions for musicians. For example, the psalmist in verse 3 does not instruct the musicians to play or sing with mediocre skill. Here, Scripture calls musicians to play and shout with high level skill. Consideration should be given to the heart of those who want to serve; however, musical skill while serving should be the best the church has to offer.

The heart and skill of musicians who serve in this capacity need to be the best that one has to offer God. According to Matthew Henry, intelligence and the heart need to be excellent.¹⁵ There are considerations when wanting to serve. The spiritual gifts mentioned in 1 Corinthians 12:31, Paul refers to seeking excellence within the God-given gifts to serve the church: “But earnestly desire the greater gifts.” Not all are meant to be musicians. According to Spurgeon, praises to God are to be our best offering. He states, “It is wretched to hear God praised in a slovenly manner.”¹⁶ The loud noise is one of strength and “heartiness” as if to a king.¹⁷

William H. Bellinger Jr. states that “psalm” means “song.” He points out that Psalm 33:1-3 is a song of praise but has skill with voice and instruments. The Hebrew for the 150 psalms is *seper tahillim*, or Book of Praises.¹⁸ Some psalms are meant to be sung

¹⁴ Longman, *Psalms*, 166.

¹⁵ Matthew Henry, *Job to Song of Solomon*, vol. 3 of *Matthew Henry’s Commentary on the Whole Bible* (Peabody, MA: Hendrickson, 1991), 286.

¹⁶ Spurgeon, *Psalms*, 1:127.

¹⁷ Spurgeon, *Psalms*, 1:127.

¹⁸ William H. Bellinger Jr., *Psalms as a Grammar for Faith, Prayer, and Praise* (Waco, TX: Baylor University, 2019), 8.

while others are meant to be spoken in a worshipful environment. This psalm is meant to be sung and accompanied by stringed instruments.

In conclusion, Psalm 33:1-3 is a praise of singing and playing instruments to the Lord. Praise is to be given through song with instrumentation. The new song is fresh daily as cries of joy to God. All the uprights are invited to sing praises to the Lord. Another example of hymns of praise being sung is with Jesus and his disciples during Passover. Jesus sang praises to God knowing that He would be hung on the cross for the sins of the world.

Matthew 26:30

Matthew 26:30 states, “After singing a hymn they went out to the Mount of Olives.” Jesus sings in two places in the Gospels—Matthew 26:30 and Mark 14:26. These parallel Scriptures describe Jesus singing with his disciples after the Passover meal. John MacArthur describes the last hymn at Passover as Psalm 118. The Talmud, which are writings of the Jewish religious laws, states that Psalms 113-118 were the hymns sung at Passover—commonly called the “Hallel of Egypt.”¹⁹ According to Michael Wilkins, the greatest Hallel psalm (Ps 136) may have been sung at the end of the Passover, instead of Psalms 113-118.²⁰ The programming of the songs at Passover is given by Allen P. Ross. He states that Psalms 113-116 “were sung before the meal, and Pss. 117-118 were sung afterward.”²¹ Alfred Plummer also suggests that the “hymn” which was sung pertains to the Psalms as he makes note that hymns and psalms were

¹⁹ John Goldingay, *Psalms* (Grand Rapids: Baker, 2008), 3:316.

²⁰ Michael J. Wilkins, in *English Standard Version Study Bible*, ed. Wayne Grudem (Wheaton, IL: Crossway, 2008), 1881n, concerning Pss 113-118.

²¹ Allan P. Ross, in *Christian Standard Bible Study Bible*, ed. Ted Cabal (Nashville: Holman, 2017), 1210n, concerning Matt 26:30.

used interchangeably.²² As this text in Matthew suggests, Jesus maintained his Jewish religious heritage of singing psalms at Passover.

Regarding Matthew 26:30, David Dickson compares singing at the finale of the Passover meal to singing at the close of a church service. He states that when the sacrament of the Lord's Supper was over, the Psalms represent a time of celebration, even though Jesus was entering his final suffering and death.²³

According to Craig Blomberg, Matthew's account of the Lord's Supper is a clear rendition of the redemption of Christ. It also describes the anticipatory act of Jesus's return. The Synoptic Gospels agree with the two points and is at the center of the ordinance. In verse 30 is a clear picture of departure of the eleven and Jesus from the upper room. They do not depart without the joy of song, which formed part of the liturgy.²⁴

Scripture transitions into Gethsemane after verse 30. According to John Nolland, verse 30 shows the joy Jesus and His disciples experienced at Passover. In verse 19, the Passover meal has been readied by the disciples. In verse 21, the meal is initiated by Jesus, which includes the singing. Nolland notes that half of the singing of the Hallel (Pss 113-118) was sung before the administration of the third cup, and the other half was sung for the finale of the Passover meal with the final cup.²⁵ Henry refers to verse 30 as a joyous occasion sung to God. Even though Jesus faced betrayal and death, it was still proper to sing at the Lord's Supper. Even when the disciples could not fully grasp the sorrow they were to encounter, they still sang joyfully. Jesus knew of the upcoming

²² Alfred Plummer, *An Exegetical Commentary on the Gospel According to St. Matthew* (Grand Rapids: Eerdmans, 1956), 366.

²³ David Dickson, *Matthew*, Geneva Series of Commentaries (Carlisle, PA: Kingsport, 1978), 364.

²⁴ Craig L. Blomberg, *Matthew*, New American Commentary, vol. 22 (Nashville: B & H, 1992), 122.

²⁵ John Nolland, *The Gospel of Matthew*, New International Greek Testament Commentary (Grand Rapids: Eerdmans, 2005), 1086.

affliction he would face and still sang a hymn. He and the disciples were joyous spiritually and not interrupted by the affliction to come.²⁶

Finally, according to Sherman Johnson, Jesus sang willingly to God knowing the outcome. Psalm 118 describes the Lord as being mighty and strong. It describes not being fearful, and His mercy living on forever. This is a psalm of courage, sung as a foreshadowing of His journey to the cross.²⁷

In the Pauline writings, music is mentioned not only for praise of God, but for the unification of the body of Christ. Teaching was through the spoken Word and through song. Music is considered one of the spiritual gifts and talents, even though not specifically mentioned as such. Paul saw music as one way to glorify God.

Colossians 3:16

Colossians 3:16 states, “Let the word of Christ dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God.” The book of Colossians was probably written from Rome one of the times Paul was imprisoned, in AD 62. Paul was concerned about false teachers in the church at Colossae. There were divisions in the church as many were teaching false doctrine. Paul wrote Colossians to address false doctrine in the church and to seek unity amongst believers.

Colossians 3 specifically addresses unity in Christ, and believers being a new creation in the risen Lord. Colossians 3:11 states, “A renewal in which there is no distinction between Greek and Jew, circumcised and uncircumcised, barbarian, Scythia, slave, and freeman, but Christ is all, and in all.” The church is unified in Christ so is the praise in wisdom and thankfulness to Him.

²⁶ Matthew Henry, *Matthew to John*, vol. 5 of *Matthew Henry's Commentary on the Whole Bible* (Peabody, MA: Hendrickson, 1991), 318.

²⁷ Sherman E. Johnson, *Matthew, Mark*, *Interpreter's Bible*, vol. 8 (Nashville: Abingdon, 1951), 576.

Colossians 3:16 states, “Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God.” Responses to Christ regarding this new life are through “psalms, hymns, and spiritual songs” There is joy in the Lord while teaching and admonishing one another. Paul describes the unification of believers through song and praise. Music is one of the many ways to unify a church body under the Lordship of Christ. Paul describes music as an offer of thankfulness and admonishment.

Admonishment in Colossians 3:16 describes strong encouragement. Admonishment is also a vehicle of teaching and encouragement through music as stated in this Scripture passage. Wisdom is a word which culminates the strong admonishment.²⁸ Robert Melick writes that Psalms, as indicated in Colossians 3:16, are from the Old Testament. The psalms were sung along with instrumental music. The specific word “hymn” as referred here only appears one other place in the New Testament, in Ephesians 5:19. Ephesians 5:19 reads, “Speaking to one another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord.” The word “hymn” is believed to describe sung praise specifically to Jesus Christ.

Melick also notes that *songs* in Colossians 3:16 refer to modern worship of the day. *Spiritual* songs may have been the church’s gospel-like songs. “Hymns, Psalms, and spiritual songs” in Colossians 3:16 describe the early voices of worship in Paul’s day. Music is secondary to preaching the Word. Music evangelizes and encourages with singers calling in the grace of Jesus. Paul encourages the church in Colossae to carry the heart in song toward Christ.

Paul states in 1 Corinthians 14:26: “What is the outcome then, brethren? When you assemble, each one has a psalm, has a teaching, has a revelation, has a tongue, has an interpretation. Let all things be done for edification.” F. F. Bruce signifies that Paul

²⁸ Robert R. Melick Jr., *Philippians, Colossians, Philemon*, New American Commentary, vol. 32 (Nashville: B & H, 1991), 305-6.

thinks Christians should come to worship with psalms already on their lips. Antiphonal praise or unison singing is an expected aspect of worship in the New Testament church. Songs accompanied the breaking of bread and the drinking of wine unto the Lord.²⁹

Corporate worship is also important in Colossians 3:16. Thomas Schreiner describes worship in Colossians 3:16 as more corporate and not as individualistic. Teaching, admonishing, and singing the Word unifies church worship corporately. Praising God, according to Schreiner, describes unity of the church body through singing.³⁰

Scot McKnight argues that *admonishing* in Colossians 3:16 focuses on spiritual warnings. He suggests there is a combination of admonishing and teaching in this verse. Admonishment focuses on revealing, reminding, and rebuking to teach the church the proper path of the gospel leading to Christ.³¹

Teaching through song is revealed in this scriptural passage. McKnight advises that Paul is specifically referring to teaching the Word through song. Christian teaching is successful if it is thoughtful and exciting. He goes on to say, “Similarly, singing is not purposed to be benign but should comprise a pointer to the truth of Jesus.”³²

There have been numerous discussions about the term *Spirit* or *spiritual songs*. McKnight points out three indicators of music in Ephesians 3:16. First, he agrees with other interpreters about the psalms in this passage. He determines that Psalms are derived from the Old Testament accompanied by stringed instruments. Second, hymns are in reference to poetry such as that found in Luke 1:46-55, as in Mary’s *Magnificat* and the

²⁹ F. F. Bruce, *The Epistles to the Colossians*, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 1984), 158-59.

³⁰ Thomas R. Schreiner, *Handbook on Acts and Paul’s Letters*, Handbooks on the New Testament (Grand Rapids: Baker, 2019), 329-30.

³¹ Scot McKnight, *The Letter to the Colossians*, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 2018), 331-33.

³² McKnight, *The Letter to the Colossians*, 332.

praising of the angels in Luke 14. Third, *spiritual songs* can be translated as “songs from the Spirit” or “spiritual.”³³ Given this “spiritual” context, songs could have been somewhat spontaneous and charismatic.

In conclusion, singing and consequently praising God as in Colossians 3:16, was a normal part of worship. The Jewish tradition of psalms continued throughout Paul’s time. They were accompanied by stringed instruments. Hymns were poetic while songs were more spontaneous. Music in the time of Paul was seen as an outpouring of gratitude and praise to Christ.

Revelation 5:8-10

This Scripture passage provides a picture of worship in Heaven. It is a rendering of cherubim and the twenty-four elders praising the Lamb. The Lamb is presented as worthy of all worship.

In verse 8, praise is given to the Lamb after the scroll is handed to Him by God on the throne. Revelation 8 states, “When He had taken the book, the four living creatures and the twenty-four elders fell down before the Lamb, each one holding a harp and golden bowls full of incense which are the prayers of the saints.” According to Ian Paul, persons standing for prayer in the Greco-Roman and Jewish/Christian world are common. This complete prostration exhibits utmost reverence before the Lamb of God. As stated in Revelation 8, the harp or lyre is used to accompany the word of God (1 Chron 25:6; Ps 33:2) as well as for prophesying (1 Sam 10:5). The harp is prominent in Levitical action.³⁴ As stated in 1 Chronicles 25:6, “All of these were under the direction of their Father to sing in the house of the Lord, with cymbals, harps and lyres, for the service of the house of God.”

³³ McKnight, *The Letter to the Colossians*, 333.

³⁴ Ian Paul, *Revelation*, Tyndale New Testament Commentary, vol. 20 (Downers Grove, IL: Intervarsity, 2018), 134-35.

According to Robert Mounce, verse 8 produces one of the greatest praises in the Bible. The four creatures and the twenty-four elders are prostrate before Jesus getting ready to sing, accompanied by harps and preparing to pray with bowls of incense.³⁵ This represents the heavenly worship and what it will look like when the redeemed enter.

Verse 9 references “a new song,” which is not new to Scripture. For example, Psalms 33:3, 144:9, and 149:1, and Isaiah 42:10, all refer to “a new song.” Revelation 14:3 provides a “new song,” which is sung by the redeemed. The “new song” is a praise of God’s salvation being renewed daily. Psalm 98:1 reads, “Oh sing to the Lord a new song, for he has done marvelous things!” Mounce states that the “new song” also represents the new covenant established by Jesus.³⁶

The new covenant is established by Jesus and His blood on the cross. With heavenly praise, the new covenant has been established. Verse 9 gives a picture of daily praise and mercy. According to Grant R. Osbourne, the “new song” was also eschatological in Revelation 5:9. He refers to Isaiah 42:10, where the “new song” connects to the sacrifice of the Lamb and the coming of the new Kingdom. The song in Revelation 5:9 claims three parts: the Lamb being worthy (v. b), the salvation offered by the Lamb (v. 9c), and the result for believers (v. 5:10).³⁷

The final work of the sacrificial Lamb in 5:10 seems to have its roots in Exodus 19:6. Revelation 1:6 and 20:6 refer to God’s people being royal and priestly. These Scriptures refer to the redeemed standing with Christ in the final days and establishing God’s kingdom. In Revelation 1:6, the reference uses the *to Theo* possessive

³⁵ Robert Mounce, *The Book of Revelation*, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 1977), 146.

³⁶ Mounce, *The Book of Revelation*, 148-49.

³⁷ Grant R. Osbourne, *Revelation*, Baker Exegetical Commentary on the New Testament (Grand Rapids: Baker, 2002), 258-60.

dative, meaning the redeemed “belonging to God.”³⁸ In other words, the possessive form of the word is realized in Scripture as humanity belonging and being with God in eternity.

The promises made in the Old Testament will be realized, as stated in Revelation 5:10. One reference in the Old Testament is from Daniel 7:18, 22, 27. The ruling, according to Osborne, will be when the saints “sit on thrones” and judge everyone on the earth (Matt 19:28; 1 Cor 6:2; Rev 20:4).³⁹

The Bible is cyclical, from Genesis to Revelation. Sin and then redemption through the promise of God is realized. James Hamilton states that Adam and Eve were to dominate the earth and continue to treat the land as a garden. They sinned against God and were tossed out of the garden. In the same way, Israel was to be a place where God reigned, and His glory would cover the land. Israel failed on numerous occasions in the Old Testament to worship and honor God.

Jesus came to redeem and make a kingdom of followers and priests as stated in Revelation 5:10: “You have made them to be a kingdom and priests to our God; and they will reign upon the earth.” Followers of Christ will return with Him to rule the earth. Hamilton states, “God’s purpose of covering the dry land with his glory as the waters cover the sea will be realized because of the royal priesthood dominating the earth.”⁴⁰ As Revelation 5:8-10 unfolds, this is a picture of Heavenly worship to the slaughtered Lamb. The four living creatures and the twenty-four elders are prostrate while making music with harps and offering prayers of the people. As a final act, they sing a new song of redemption as Jesus had paid the price for sinners on the cross. The Scripture shows that the redeemed shall have a kingdom with the Lord and reign for eternity.

³⁸ Osborne, *Revelation*, 261.

³⁹ Osborne, *Revelation*, 261.

⁴⁰ James M. Hamilton Jr., *Revelation: The Spirit Speaks to the Churches*, Preaching the Word (Wheaton, IL: Crossway, 2012), 158-59.

Conclusion

The biblical and theological basis for music and worship at Kentucky Christian University was studied to equip students as worship and music leaders. In this chapter, four specific Scriptures were investigated in detail. Commentaries were consulted to gain access to further knowledge that supports the biblical and theological ideas for leadership knowledge.

Psalm 33:1-3 speaks of skillfully praising God through music. Skill involves musical training along with the best efforts given in service to the Lord. Praise is to be genuine and with new mercies of joy daily.

Matthew 26:30 is the only Scripture that mentions Jesus being involved with music. He and His disciples sing a hymn at the finale of Passover along the way to Gethsemane. The joy described in Scripture while having knowledge of His impending death is a witness to the church. The people of the church should always be expressing joy and praise to God regardless of life's circumstances.

In Colossians 3:16, Paul speaks of teaching one another through psalms, hymns, and spirit filled songs. Paul points out that admonishing, teaching, and having wisdom is necessary for the church. These three aspects provide unity amongst the body to follow the teachings of Jesus.

Revelation 5:8-10 provides a picture of heavenly worship. Singing, instrumental praise, and shouting joy to the Lamb are written. This is the church expressing itself as priestly and kingly rulers throughout eternity along with Jesus.

Historical as well as theoretical issues in music are covered in chapter 3. Education in these three areas can help the music and worship students comprehend music more thoroughly to educate their own music teams. Future worship leaders can lead their congregation with confidence if there is detailed education in theory, training, and music history.

CHAPTER 3
THEORETICAL, PRACTICAL, AND HISTORICAL
ISSUES FOR EQUIPPING STUDENTS
FOR MUSIC MINISTRY

To better understand the role of the worship and music leader, a theoretical, practical, and historical approach must be understood in music. The music leader’s job of equipping others has a foundation rooted in practical issues of music—planning, rehearsing, and skill building. Along with that should be an understanding by the worship leader of historical significance of music education and history. Theoretical aspects of music are important for building blocks of music—the material that music is made of.

Foundational and Historical Issues Surrounding Music

The first mention of music is found in Genesis 4:21 “His brother’s name was Jubal; he was the father of all those who play the lyre and pipe” (NASB). Jubal, a descendant of Cain, was an unbeliever. According to Reggie M. Kidd, Jubal bridges the gap between believers and unbelievers with the gift of music.¹ The story of redemption is clear through Seth, but reference to music making and the invention of musical instruments came from Cain’s descendants. Music continued throughout the history of Israel with the Exodus out of Egypt.

Exodus 15:1-20, the Song of Moses, and Exodus 15:22-24, the Song of Miriam, tell the story of Israel and the release from slavery. They tell about the rise and fall of a people and their story as it relates to a powerful God. Scripture reveals through song and dance the redemption story of the Israelites who were enslaved for four hundred years.

¹ Reggie M. Kidd, *With One Voice: Discovering Christ’s Song in Our Worship* (Grand Rapids: Baker, 2005), 135-36.

According to Kidd, the “book of Psalms is called Israel’s hymnal.”² The Psalms have a storyline, and the Psalter tells the story of suffering, lamenting, praising, and glorification to and of our Lord. David writes many of the Psalms to focus on his own pilgrimage with the Lord. Many of the psalms show the God of Mt. Sinai, the God of the Torah, and the redemptive nature of the creator.

The five books of the Psalms complement the five books of the Torah. The Psalms give God’s people instruction on how to worship. Not only is the Word of God contained in the Psalms, but many of them are composed musically as an adornment to worship.³ David was a musician and largely responsible for the Levites becoming musicians as well.

In 1 Chronicles 15, David appoints the Levites to be the keepers of the temple. The appointment was made when the ark was being moved to Jerusalem. Verse 16 states, “Then David spoke to the chiefs of the Levites to appoint their relatives the singers, with instruments of music, harps, lyres, loud-sounding cymbals, to raise sounds of joy.” The Levites along with the priests help to carry the ark “and the singers and Chenaniah the leader of the singing with the singers” (1 Chron 15:27). This was obviously not the first time Israel played music, but this was a special time of appointment of leaders for music in worship.

Luke in his Gospel records beautiful poetry presented during the announcement of Jesus’s birth to the shepherds. Mary’s *Magnificat* in Luke 1:46-55 is exemplary in song, history, and poetry. Zechariah’s response at the birth of John the Baptist in Luke 1:67-79 is also poetical and historical. Luke’s Gospel is storytelling at its best as well as the redemptive history of Israel coming to life.

² Kidd, *With One Voice*, 29.

³ Kidd, *With One Voice*, 29.

Music in the New Testament

According to Daniel Block, music is not mentioned much in the epistles. However, Paul does write about *hymnos* and “ode song” in Ephesians 5:19 as well as Colossians 3:16.⁴ Paul turned to song while imprisoned as it gave him strength and a powerful message of Jesus to those around him (Acts 16:25-26). He was an advocate for music to unify churches as there were potential divisions in all aspects of worship.⁵ Paul states, “What is the outcome then, brethren? When you assemble, each one has a psalm, has a teaching, has a revelation, has a tongue, has an interpretation. Let all things be done for edification” (1 Cor 14:26). F. F. Bruce reiterates this statement. He thinks that Christians should be prepared with songs in their minds and hearts before coming to worship. The New Testament church sang in unison and imitation which may have been indicative of songs being considered before coming to worship. The breaking of bread and the drinking of wine was accompanied by song.⁶ Thomas R. Schreiner agrees with the concept of unity and song. He explains that believers praising God corporately through singing unites the church.⁷

According to Kidd, music should teach the Word and always point to Jesus and the cross.⁸ Scott McKnight states, “Similarly, singing is not purposed to be benign but should comprise a pointer to the truth of Jesus.”⁹ As the church moved on from the first century, styles of music changed along with the liturgy.

⁴ Daniel Block, *For the Glory of God: Recovering Biblical Theology of Worship* (Grand Rapids: Baker, 2014), 231-32.

⁵ Block, *For the Glory of God*, 233.

⁶ F. F. Bruce, *The Epistles to the Colossians*, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 1984), 158-59.

⁷ Thomas R. Schreiner, *Handbook on Acts and Paul's Letters*, Handbooks on the New Testament (Grand Rapids: Baker, 2019), 329-30.

⁸ Kidd, *With One Voice*, 129.

⁹ Scot McKnight, *The Letter to the Colossians*, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 2018), 332.

Music in the Fourth Century

According to Paul Westermeyer, Ambrose composed hymns and antiphonal chants in the fourth century. He is responsible for composing what became known as “the Ambrosian chant” that has become known as the most ancient of surviving liturgical music. Westermeyer writes, “Milanese or Ambrosian chant is named for him-parallel to Roman or Gregorian chant for Gregory the Great”¹⁰ Westermeyer states that Ambrose invented the modes of music such as Lydian, Mixolydian, and Dorian, while “Gregory (540-604) added the plagal ones.”¹¹

There is controversy surrounding Pope Gregory’s exact role in composing or not composing the Gregorian chant. However, scholars agree that his contribution to the organization of the liturgical year and the specific music to be used was supported.¹² Gregorian chant is also called *plainsong* due to its melodious content. Plainsong did not engage in harmony and had free rhythms. There are approximately three thousand Gregorian melodies.¹³ These melodies used texts from the Psalms.

The Medieval Period

The medieval period transformed plainchant into polyphonic music. The Middle Ages saw the rise of polyphonic music. Orlando di Lasso (1532-1594) and Giovanni da Palestrina (1525-1594) were famous composers for the church at the end of the Middle Ages. Monteverdi and Charpentier composed music for the long standing acapella music sung by the church. These composers were trained musicians.

In the 1500s, carols became popular with secularism and Christianity. In the secular world, carols were derived from dance. The initial carols were used as processional

¹⁰ Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress, 1998), 82-83.

¹¹ Westermeyer, *Te Deum*, 102.

¹² Westermeyer, *Te Deum*, 102-3.

¹³ Willi Apel, *Harvard Dictionary of Music*, 2nd ed. (Cambridge, MA: Harvard University, 1969), 354-55.

hymns at the beginning of church services. Carols also became a responsorial part of song between the congregation and the soloist or solo group.¹⁴

In decades before the 1500s, the organ was regarded as a secular instrument. When it became more popular in worship, the organ only doubled the notes being sung or was used as an imitative device. The organ was used although not with much favor.¹⁵

Reformation

In the sixteenth century, three reformers were largely responsible for the division from the Catholic Church—Martin Luther (1483-1546), Ulrich Zwingli (1484-1531), and John Calvin (1509-1564). Luther was known for hymn compositions and allowing the congregation to sing, while Zwingli and Calvin either denied the people the opportunity to sing or restricted the singing to Psalms and biblical canticles only, respectively.¹⁶

Luther surrounded himself with professional musicians who could compose hymns. He sought to have hymns translated properly into German. He employed music publishers for his music. Luther was a good music educator and believed every child should have a music education. He also advocated for music education for teachers and ministers.¹⁷

Luther thought that church music contained sound theology. He is quoted as saying: “Next to the Word of God, music deserves the highest praise.”¹⁸ He believed music was a gift from God and thought Scripture could be preached through music. Proclamation and praise were part of Luther’s worship. He wanted hymns of praise to be

¹⁴ Westermeyer, *Te Deum*, 136-37.

¹⁵ Westermeyer, *Te Deum*, 120.

¹⁶ Westermeyer, *Te Deum*, 141.

¹⁷ Westermeyer, *Te Deum*, 143.

¹⁸ Westermeyer, *Te Deum*, 144.

sung by the congregation as well as the choir. He did not discard Gregorian chant but used its tunes in folk melodies. He applied variations of the chant into a sacred text which was innovative.¹⁹

Westermeyer notes that Zwingli was a good musician. He studied voice and was offered a music position in the monastery in Bern. His family denied him the chance of that position and sent him to Vienna to study instrumental music, where he studied and practiced hard. At the end of his studies, he could play all wind and string instruments successfully. However, Zwingli thought there was no Scripture in the Old or New Testament that supported the use of music in worship. In Ephesians 3:16, Zwingli thought Paul meant singing with the heart, not the voice.²⁰

Calvin was not a musician but was forthright in positioning music in the service. Most often, Calvin placed music in the prayer section. He believed in prayer with words, and prayer with singing.²¹ He quoted 1 Corinthians 14:15 and Colossians 3:16 to prove that the apostles sang in the worship service. According to Westermeyer, Calvin believed in singing to the Lord at the appropriate time in the service. Calvin believed that if singing was heartfelt then it was meant to be included in worship.²²

The age of enlightenment brought hymnody and songs which were applicable and participatory. Isaac Watts (1674-1748), Charles Wesley (1707-1788), and John Wesley (1703-1791), as well as John Newton (1725-1807), were preachers, pastors, poets, and hymns writers who galvanized church music. Church music became a normal part of the church service and self-expression of the parishioner.²³

¹⁹ Westermeyer, *Te Deum*, 148.

²⁰ Westermeyer, *Te Deum*, 151.

²¹ Westermeyer, *Te Deum*, 155.

²² Westermeyer, *Te Deum*, 156.

²³ Matthew Sigler, "Methodist and Wesleyan Practices of Worship," in *Historical Foundations of Worship*, ed. Melanie C. Ross and Mark A. Lamport (Grand Rapids: Baker, 2022), 209-13.

During the classical era, Johann Sebastian Bach (1685-1750) was a composer and performer who was a staunch Lutheran in Leipzig, Germany. He was the father of the Baroque era and wrote mostly sacred vocal and instrumental music. He also wrote teaching pieces that could be used for organ preludes, such as *The Well-Tempered Clavier* and *The Two- and Three-Part Inventions*. He was the Kapellmeister in Leipzig for most of his life and dedicated his compositions to the glory of God. *St Mathew's Passion* and *St John's Passion* were two cantatas that showed his love for God.²⁴

In the nineteenth century, Fanny Crosby (1820-1915), Philip Bliss (1838-1876), Ira Sankey (1840-1908), and others wrote hymns for the glorification of God. They were criticized for writing hymns that were too subjective and not theologically sound.²⁵ Sankey and Bliss were highly published in the first edition of *Gospel Hymns* in the late nineteenth and early twentieth century. They helped establish hymns that were used in the Moody Bible Institute.²⁶

Fanny Crosby wrote 8,500 hymns after the age of forty-four. Many of her texts were composed by gospel writers and published in New York and Chicago. Her hymns include the familiar “Blessed Assurance,” “Jesus, Keep Me Near the Cross,” and “Rescue the Perishing.” She was a teacher at the New York City School for the Blind and believed in the hymnody of the past.²⁷

African American music formed much of the American heritage in hymnology. According to Westermeyer, oral tradition was key in forming the traditional spirituals in the eighteenth and nineteenth centuries. Alternating between soloists and groups became

²⁴ Westermeyer, *Te Deum*, 240-41.

²⁵ John M. Frame, *Worship in Spirit and Truth: A Refreshing Study of the Principles and Practice of Biblical Worship* (Phillipsburg, NJ: P & R, 1996), 116.

²⁶ Westermeyer, *Te Deum*, 268.

²⁷ Westermeyer, *Te Deum*, 269.

a mainstay of the “call-and-response form.”²⁸ Improvisation was added later to the music.

In the twentieth century, composers such as Homer Rodeheaver (1880-1955); Charles Alexander (1867-1920), the song leader for R. A. Torrey (1856-1928); Cliff Barrows (1923-2016); and George Beverly Shea (1909-2013) were talented, trained musicians, and composers. Barrows and Shea developed and trained large choirs that became part of the Billy Graham crusades.²⁹ Shea’s hymn “I’d Rather Have Jesus” has been inspirational and sung in churches across the globe.

After World War II, contemporary music began to emerge. With Youth for Christ and Young Life, there was an emergence of popular music in the church. Sacred choruses, as well as Scripture songs, were composed to appeal to the young, and in the 1970s, many young people gave their lives to Christ. The same criticism from two decades past was repeated—it was too subjective, did not have a firm theological foundation, and contained rhythmical, varying tempos along with rapid key changes, which may have been offensive to traditionalists.³⁰

According to John Frame, in the late 1960s and early 1970s, composers such as Bill and Gloria Gaither composed gospel songs with a country-western flare. Songs such as “Because He Lives” and “There’s Something about That Name” had an individual impact on the heart of believers. The Gaithers have composed songs that have stood the test of time. The songs express the theological impact of Jesus as He continues to live in the hearts of believers.³¹

From the late twentieth century to the present time, many churches have chosen a blended mode of music. To please all generations, traditional music has been combined with contemporary musical styles. Whatever the personal preference is, it is worship. If

²⁸ Westermeyer, *Te Deum*, 261.

²⁹ Westermeyer, *Te Deum*, 269.

³⁰ Frame, *Worship in Spirit and Truth*, 116-18.

³¹ Frame, *Worship in Spirit and Truth*, 9, 35.

the church is not singing, then the congregants are not worshipping.³² There seems to be a balanced approach to worship in many churches. Re-tuned hymns have emerged as being objective truth along with contemporary musical styling, which produces an individual response to God. This convergence relies on both traditional and contemporary models, which are rich in texture while engaging worshippers to a deeper worship experience with God.³³

Constance Cherry states, “Musical style can be thought of as our first language—the language of origin, the language in which we feel most at home.”³⁴ Cherry thinks that music expresses another language. The author wants to bring together the larger, global church and the local church’s musical language. In her opinion, this will contribute to more meaningful worship, which can reach a larger group of congregants.³⁵

Vocal and Instrumental Training

According to Ron Owens and Jan McMurray, vocal music tends to be the mainstay of music in the church. The lyrics are important as well as the melody and harmony. The lyrics in church music edify the body of believers, and the melody and harmony speak to the heart.³⁶

According to Owens and McMurray, some churches engage in helping the congregation “feel” good rather than “think” about the theology of the lyrics. The authors point out that music is a language, and the way the church chooses to sing lyrics matters.

³² Mike Cospers, *Rhythms of Grace: How the Church’s Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013), 166-67.

³³ Monique M. Ingalls, *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community* (New York: Oxford, 2018), 126-29.

³⁴ Constance M. Cherry, *The Music Architect: Blueprints for Engaging Worshipers in Song* (Grand Rapids: Baker, 2016), 188.

³⁵ Cherry, *The Music Architect*, 189.

³⁶ Ron Owens and Jan McMurray, *Return to Worship: A God-Centered Approach* (Nashville: B & H, 1999), 135.

Church music has filtered away from vocal training and has settled for the emotional.³⁷ According to Owens and McMurray, vocalists can become more interested in themselves than what they are singing when leading the congregation in song. They question whether the worship experience is an “adrenaline high or the Holy Spirit.”³⁸ Vocal training for the soloist, choir, and praise and worship team are helpful for the integrity and refinement of the music.

According to Owens and McMurray, the choir has a heritage that is biblical. The formal organization of the choir occurred when David assigned Chenaniah to be “in charge of the singing” (1 Chron 16:22). In Luke, the angels appeared to the shepherds as heavenly hosts. John writes in Revelation that “ten thousand times ten thousand, and thousands of thousands, saying Worthy is the Lamb” (Rev 5:11-12).³⁹

The church choir’s purpose is to magnify God. Skilled persons in the Bible were set apart to sing songs to God. Handel’s *Messiah* is one of thousands of examples of oratorios that glorify God. Beethoven’s Ninth Symphony contains “Ode to Joy” for choir, which has been transcribed into hymnals as “Joyful, Joyful, We Adore Thee.”⁴⁰ According to Owens and McMurray, choir members should be in the choir to please God, not the congregation. The choir is to lead people to the Word of God. The choir makes music that God can hear, and He knows the hearts of those serving.⁴¹

Greg Scheer explains that the purpose of the worship team is three-fold. First, the style of a praise and worship team stems from rock and pop music. The organ is not the proper instrument to lead this kind of music. The guitar, piano, drums, and bass are

³⁷ Owens and McMurray, *Return to Worship*, 143, 147.

³⁸ Owens and McMurray, *Return to Worship*, 146.

³⁹ Owens and McMurray, *Return to Worship*, 168.

⁴⁰ Owens and McMurray, *Return to Worship*, 169.

⁴¹ Owens and McMurray, *Return to Worship*, 170.

common instruments to lead in praise and worship.⁴² Second, the praise team is generally small and more personal. The smallness of the praise team provides flexibility of style, harmony, rhythm, and repetition. Third, the praise team provides the chordal and rhythmical function of the pieces being sung.⁴³ Hymns have their own provision written in four-part harmony with a set rhythmic structure. Percussion adds an extra layer to support the structure of praise and worship.⁴⁴ It is helpful for vocalists to have some vocal training as they are leading the congregation and the worship team in praise. Team vocalists can sing in harmony while congregants sing the melody. Scheer emphasizes the vocal range that the worship minister can discern for the comfort of the congregation. Just because worship vocalists can sing extremely low or high does not mean the congregation can.⁴⁵ It is helpful for praise vocalists to sing with the melody of new songs before embarking on the harmony.

According to Scheer, singers on the worship team should be trained musicians. In much the same way the Psalms call for skill with music making, the singers should be skilled with vocals. The vocalists should have the ability to lead in song.⁴⁶

Skill building with vocalists is necessary to have a good repertoire and sound for the congregation to follow. Lyrics should be understood by the church. The English language is difficult to sing because of silent letters along with beginning and ending sounds of words that can get dropped while singing. For example, *Th*, *D*, and *Ts* are dental consonants that English speaking people should enunciate while singing. However,

⁴² Greg Scheer, *The Art of Worship: A Musician's Guide to Leading Modern Worship* (Grand Rapids: Baker, 2006), 123.

⁴³ Scheer, *The Art of Worship*, 122.

⁴⁴ Scheer, *The Art of Worship*, 123.

⁴⁵ Scheer, *The Art of Worship*, 124.

⁴⁶ Scheer, *The Art of Worship*, 126.

in song, dental consonants can be hidden while singing the melody and subsequently misunderstood. These consonants should be over-emphasized.⁴⁷

According to Doug Flather and Tammi Flather, if lyrics are misunderstood that is sloppy singing. Regardless of the style, albeit contemporary, traditional, or a blend of musical types, enunciation and diction are key to unity in song.⁴⁸ Reading lyrics before singing helps with enunciation. Reading lyrics also helps make the music become personal and determines where the best place is to breathe. Holding onto the vowel during singing is necessary for blending voices as well as helping the mouth to be more open. When singers engage in this, it further emphasizes smooth tonal concepts.⁴⁹

Flather and Flather stress singing every day to keep the voice in shape. Obviously, the voice is the only instrument that is and can be used at any time. Fifteen minutes a day for singing is recommended. In order not to harm the voice, a vocal warm-up is recommended. Singing a popular hymn or song from the repertoire and within range also helps with warm-up.⁵⁰

The piano is both a string and percussion instrument. Variation in sound is accomplished through dynamics, voicing, and phrasing. According to David M. Cherwien, the piano is not limited to one style of accompaniment. For example, gospel music, spirituals, folk, and contemporary styles all have varying accompaniments that can enhance congregational singing.⁵¹

The piano is a versatile instrument, whether being played as a solo instrument or as an accompaniment. Adaptation is key when pianists play in a group or solo setting.

⁴⁷ Doug Flather and Tami Flather, *The Praise and Worship Team Instant Tune-Up* (Grand Rapids: Zondervan, 2002), 81-82.

⁴⁸ Flather and Flather, *The Praise and Worship Team Instant Tune-Up*, 78-79.

⁴⁹ Flather and Flather, *The Praise and Worship Team Instant Tune-Up*, 81.

⁵⁰ Flather and Flather, *The Praise and Worship Team Instant Tune-Up*, 79.

⁵¹ David M. Cherwien, *Let the People Sing! A Keyboardist's Creative and Practical Guide to Engaging God's People in Meaningful Song* (St. Louis: Concordia, 1997), 71.

The harmonic foundation should be stressed while accompanying any group. In a worship band Cherwien recommends trimming the left-hand octaves while allowing the bassist to have control. The piano's upper registers should be emphasized as guitar, vocal, melody, and horns tend to be in the midrange.⁵²

Cherwien stresses that the keyboardist needs to be able to “chord” to accompany the praise and worship band properly. Learning different chordal formats, such as ninth and eleventh chords with inversions, can help the texture sound fuller. The *pop arpeggio* is common to play in bands. Four-part voicing is optimal not only for accompanying choirs but worship bands as well. The voicing is helpful to use as fill-in material with long notes.⁵³

It is helpful if pianists can improvise on hymns or contemporary music. For example, arpeggiation is doable in the left hand to add variation from the chordal structure in hymns. This adds fullness and encourages more robust singing from the congregation. Adding triplets to the right hand along with imitation from either the choir or worship team gives variation from the piano part when working with spirituals. In addition, dotted rhythmic left-hand patterns will adorn the piano as a percussion instrument. The right hand should be free to play the melody in order to support the voices and other instruments in contemporary music.⁵⁴

Improvisation is a skill many pianists do not harbor. Classically trained pianists and organists have a difficult time improvising. Improvisation can take time and practice.⁵⁵ According to Cherwien, improvisation is not necessarily a right-brain activity exclusively. Learning improvisation is a process. The pianist's knowledge of chords and their inversions is helpful while reading chord charts. Being able to fill in the right hand with arpeggiation

⁵² Cherwien, *Let the People Sing!*, 72.

⁵³ Flather and Flather, *The Praise and Worship Team Instant Tune-Up*, 11-12.

⁵⁴ Cherwien, *Let the People Sing!*, 139.

⁵⁵ Cherwien, *Let the People Sing!*, 109.

in between chords while moving to another key is vital for fullness and shape of the melodic line.⁵⁶

The final part of good keyboard technic involves strong playing of an introduction. Many keyboardists struggle with the length of the introduction. Cherwien states, “The introductions must give permission for the hymn to be sung with meaning.”⁵⁷ For example, if the hymn ‘O Little Town of Bethlehem’ inspires quiet refuge and solace, then the introduction must reflect that. If the hymn ‘Blessed Assurance’ expresses joy, praise, and an assurance of blessedness, then the introduction must reflect that as well.⁵⁸

Reading the text of the songs being sung is an important strategy. The poetry is the first line of defense of how the introduction should be played. Poetry, Scripture, and the pastor’s topic must all be considered for playing an introduction that engages singers at all levels. The introduction should be treated as an inspirational part of the music to move the congregation to want to sing and engage with worship.⁵⁹

Music and Worship Leaders

Music and worship leaders have a special calling. They lead the congregation, choir, and worship team into spiritual readiness. According to Jeff Deyo, the worship leader is to show how an encounter with God can be experienced “within the musical worship.”⁶⁰ However, there is more to music and worship leading than just singing or playing an instrument. The theological and devotional event should be calibrated in the hearts, minds, and souls of every music and worship leader. Deyo notes that leaders must

⁵⁶ Cherwien, *Let the People Sing!*, 115-16.

⁵⁷ Cherwien, *Let the People Sing!*, 17.

⁵⁸ Cherwien, *Let the People Sing!*, 17-19.

⁵⁹ Cherwien, *Let the People Sing!*, 20.

⁶⁰ Jeff Deyo, *Spark: A Comprehensive Worship Leadership Handbook* (Monee, IL: Worship City, 2021), 237-38.

first love God. Through the love of God, leaders should love people.⁶¹ It is sometimes difficult to love people in the church who do not agree with the music programming. Praying over congregants during the week helps the worship leader love the congregation. The Holy Spirit continues to teach the church truths about God, Scripture, and worship using music as one of the vehicles.⁶²

Deyo emphasizes “cleaning the inside of the cup”⁶³ before the outside to serve God. Jesus says, “You blind Pharisee! First wash the inside of the cup, and then the outside will become clean, too” (Matt 23:26). Deyo states that if worship ministers clean the inside of the cup, then God keeps the outside—ministry—clean. Worship leaders or ministers must have a relationship with God before they can lead the congregation or any musical organization to the Lord.⁶⁴

According to Zac Hicks, equipping God’s people to worship is an important aspect of the music leader. Worship ministers equip the body to lead while receiving the Word of God.⁶⁵ Scripture states, “At that time the Lord set apart the tribe of Levi to carry the ark of the covenant of the Lord to stand before the Lord to minister to him and to bless in his name, to this day” (Deut 10:8). Scripture also tells God’s people to offer themselves “as living sacrifices unto God” (Rom 12:1).

Hicks emphasizes the ministry to one another that members of the congregation offer to one another.⁶⁶ In Colossians 3:16, Paul instructs the church to “teach and admonish

⁶¹ Deyo, *Spark*, 261-62.

⁶² Deyo, *Spark*, 240.

⁶³ Deyo, *Spark*, 20.

⁶⁴ Deyo, *Spark*, 22.

⁶⁵ Zac Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Grand Rapids: Zondervan, 2016), 54.

⁶⁶ Hicks, *The Worship Pastor*, 55.

one another through psalms, hymns, and songs from the Spirit.” Many churches obey Colossians 3:16 through teaching of the Word through music.

Worship and music ministers equip the saints “to love God and love others.”⁶⁷ Through this love of God and one another, worship ministers are equipping the church to make disciples of all nations. The Great Commission is being lived out.⁶⁸

The worship or music leader is a prayer warrior. If the worship leader speaks to God during and in between music leading, then it helps the congregation better understand the Word of God. When the worship leader has a prayerful life, then he or she can expect the congregation to become more worshipful.⁶⁹ When accompanied with prayer, singing is powerful. Music unifies the church while praying. Singing tends to focus the church to love God. Praying over the service, pastor, and the worship ministry facilitates a conversation with the Father, Son, and Holy Spirit. Choosing and arranging songs that connect to the pastor’s sermon can be challenging, but with prayer, the music leader can think more clearly of God’s direction. Moses led in song for the people to know the deeds of God (Deut 32:1-43). Moses stressed the theology and power of song.⁷⁰

Hicks emphasizes that most people in the congregation leave the service with a song on their lips and in their heart. Music has a lingering effect more often than sermons. If music leaders carve a path to the sermon, then service to God has been successful.⁷¹

According to Hicks, there are building blocks that the worship and music minister can teach to achieve a well-rounded theological foundation. First, the music leader should consider corporate and individual responses to singing. Second, planned and spontaneous music is part of being in the presence of the Holy Spirit. Third, joyful activity

⁶⁷ Hicks, *The Worship Pastor*, 56.

⁶⁸ Hicks, *The Worship Pastor*, 66.

⁶⁹ Hicks, *The Worship Pastor*, 62.

⁷⁰ Hicks, *The Worship Pastor*, 71-72.

⁷¹ Hicks, *The Worship Pastor*, 72.

and stillness before the Lord is important for the congregation to seek their own hearts before God. Fourth, there should be a transcendent moment where the reverence of God is recognized. Fifth and most important is recognition of the divine and the human nature of God.⁷²

Rehearsals and Song Leading

Preparing for rehearsals with the choir or praise team can be successful with advanced planning on the part of the worship minister. If rehearsals are difficult, then it could be due to poor planning. Planning takes prayer and time on the part of the worship minister.⁷³

Scheer notes that there is long-term planning and short-term planning. In long-term planning, there is time for musicians to learn new pieces to introduce them to the congregation. Planning long-term also allows prayer regarding future worship services.⁷⁴ If the pastor is not a long-term planner, then that is an issue for the worship/music minister. Service information may not be given well enough in advance to the worship minister, and therefore the leader is left scrambling with a general type of worship that may not pertain to the Scriptures being taught. According to Scheer, the worship leader should set planning meetings as well as e-mails with the pastor.⁷⁵

Scheer states that good rehearsals begin with an opening prayer and concerns. Learning a new song begins with Scripture that is applicable to music. Singing the song with melody and piano accompaniment is helpful for learning purposes before adding harmony.⁷⁶ If another musician can play piano and rehearse parts, then at this juncture the

⁷² Hicks, *The Worship Pastor*, 72-73.

⁷³ Hicks, *The Worship Pastor*, 186-87.

⁷⁴ Scheer, *The Art of Worship*, 192.

⁷⁵ Scheer, *The Art of Worship*, 193.

⁷⁶ Scheer, *The Art of Worship*, 195.

choir should divide for fifteen or so minutes before coming back together. If the music minister does not have that luxury, then he or she can ask other choir members, or worship band, to follow along with the parts being rehearsed. This helps others gain a better understanding of the parts in the music. The last agenda item in rehearsal is the announcements of expectations of the upcoming worship. The worship leader has an obligation to emphasize punctuality on Sunday mornings. This is not only out of respect for the music team, but for God.⁷⁷

Sound check should start on time. Effective listening is necessary for any rehearsal. Dynamics between instrumental and vocals are an important part of balance. Ideally, sound check is successful during rehearsal so that Sunday mornings are not crowded with that purpose only. It is imperative to rehearse the beginnings, transitions, and endings of all pieces. According to Scheer, tempos and introductions need to be secure. Musicians should practice transitions between pieces to gain confidence.⁷⁸

Teaching new songs to the congregation can be a challenge. According to Jack Boyd, the easiest method is for the leader to sing a short phrase and then have the congregation sing afterward. The first stanza can then be sung all the way through with piano accompaniment. Directly afterward, Boyd recommends singing a familiar song so as not to discourage the congregation. In the second week, the new hymn should be sung all the way through with two verses.⁷⁹ The same lesson can be applied with contemporary music. Some contemporary music consists of short lyrics with repeated phrases. It is common for worship teams to sing the song first and then ask the congregation to join them. The next week, the entire congregation could be included with the worship team leading the singing without solo.⁸⁰

⁷⁷ Scheer, *The Art of Worship*, 196-97.

⁷⁸ Scheer, *The Art of Worship*, 206.

⁷⁹ Jack Boyd, *Leading in the Lord's Singing* (Abilene, TX: Quality, 1981), 95-96.

⁸⁰ Scheer, *The Art of Worship*, 82.

William Anderson suggests singing with strong rhythm, strong pitch, and a love for the music leads the congregation into joyful worship. The author suggests that simple beat patterns while leading are essential for the congregation to follow the music. If the music minister is leading and playing from the piano, then a strong voice is necessary to lead the congregation.⁸¹

Eclectic Styles of Worship

According to Cherry, music serves many functions in worship. She mentions Job 38:6-7 when music was present during creation, during dances while worshipping in 2 Samuel 6:12-15, and during the temple dedication in 2 Chronicles 5:12-13. Music and Scripture motivate worshipers in the worship service.⁸²

Corporate singing functions as proclamation and praise to God. For example, Mary's *Magnificat* in Luke 1:46-55 has been sung with music since the birth of Christ. Not only is the *Magnificat* poetry, but it is a song of Mary celebrating the good news that the angel brought forth. Music helps to interpret Scripture.

Music helps with the unification of worship. However, there can be division in churches regarding the style of music being presented. Contemporary versus traditional music can cause controversy.⁸³ According to Owens and McMurray there has been a trend of de-emphasizing hymns while emphasizing choruses. Many churches have abandoned hymns and have left a generation ignorant of the hymns, which have stood the test of time and have expressed theology. Owens and McMurray suggest that the new generation will never know Isaac Watts, Charles Wesley, John Newton, Franny Crosby, Philip Bliss, and others who follow.⁸⁴

⁸¹ William M. Anderson Jr., *And a Music Director, Too* (Nashville: Convention, 1980), 15-18.

⁸² Cherry, *The Music Architect*, 41.

⁸³ Owens and McMurray, *Return to Worship*, 105.

⁸⁴ Owens and McMurray, *Return to Worship*, 106-7.

Owens and McMurray attribute the demise of hymns to the decline of song and singing in American churches. They claim churches in other countries tend to sing more than American churches. The authors give some reasons for this. First, the pianist and other instruments might play heavily, which consequently drowns the congregational singing. The Owens and McMurray state that the congregation could become discouraged and may not sing. The accompaniment should only accompany, not rule the music. The second reason is some vocalists taking liberty with harmony. Some in the congregation may like to harmonize, but when the harmony sung by the worship team is unsingable, it may be discouraging. The third reason is that there is not enough creativity in the sung worship. For example, reading a verse together without song, having a verse sung as a solo, singing a verse acapella, or inserting Scripture to remind the congregation of the connection between songs and Scripture adds variation. Tying hymns and choruses together enlivens both and leads to a better understanding of who God is. The music minister's job is also to keep the musical flow as one lasting thought of worship from the congregation toward God. Lastly, the story behind the hymn can be told before singing as it may help keep the words alive on the lips of the congregation.⁸⁵

According to Owens and McMurray, special music should not be treated as a performance.⁸⁶ Worship teams, soloists, and the choir's purpose is to lead the congregation in song and focus on God, Scripture, theology, and the message that is about to be delivered. Whether this is accomplished through a hymn, praise chorus, or an instrumental song, the job of the worship minister is to provide meaning to the music.

Hymns and choruses should be sung with reverence and accountability to God. The church can worship with either traditional, contemporary, or blended music. The Holy

⁸⁵ Owens and McMurray, *Return to Worship*, 110-12.

⁸⁶ Owens and McMurray, *Return to Worship*, 109.

Spirit prepares the way, prepares the heart, and prepares the message being delivered. The director of worship and music has an important calling from God to lead in this direction.⁸⁷

John Frame notes that there are advantages to contemporary worship music. The first is the individuality and self-expression toward God and Christ-centeredness of the music. Frame adds that there are far more praise and worship songs than traditional hymns, which lend themselves to individuality.⁸⁸ Frame comments that while hymns are scriptural, so are Christian worship songs. Praise choruses tend to be composed from Scripture literally and are more repetitious than traditional hymns. Many praise choruses, such as Michael and Deborah Smith's "Great Is the Lord," reflect the text of Psalm 48:1. The language is available for further praise and worship as well as continuing to read further in Scripture.⁸⁹

According to Barry Liesch, worship choruses are here to stay. A newness and freshness links faith to contemporary culture. One of the arguments he gives is that unbelievers become more readily able to hear the Word of God, and new Christians deepen their love of God.⁹⁰

Liesch explains that the elderly tend to worship as a response to God, while the younger generation leans toward a more personal encounter with God. There is biblical support for both. Choruses tend to be repetitious which the younger generation gravitates toward.⁹¹

Frame notes that traditional hymnody has good and bad hymns. He defines good hymns with theological foundations as those that have stood the test of time

⁸⁷ Owens and McMurray, *Return to Worship*, 134-35.

⁸⁸ John M. Frame, *Contemporary Worship Music: A Biblical Defense* (Phillipsburg, NJ: P & R, 1997), 32-33.

⁸⁹ Frame, *Contemporary Worship Music*, 33.

⁹⁰ Barry Liesch, *The New Worship: Straight Talk on Music and the Church*, 2nd. ed. (Grand Rapids: Zondervan, 2001), 20.

⁹¹ Liesch, *The New Worship*, 21.

throughout history. Hymns that are sung in many languages, such as “How Great Thou Art” and “Amazing Grace,” are familiar hymns presenting biblical foundations.⁹²

Liesch suggests that there should be a balance between traditional and modern. His argument against choruses is the instant gratification that is not much different than the offer of today’s secular society. He also states that there is less emphasis on a corporate confession of faith and corporate repentance. He argues for inclusion of one hymn or a longer chorus that teaches theology. For example, he points out that “As the Deer” has three stanzas that help in understanding Psalm 42.⁹³

Mike Cospers writes that the “goal of all music is helping people sing.”⁹⁴ He describes the worship leader as becoming humbler and allowing praise and worship simply to take place while allowing the congregation to lead the songs. That is difficult to accomplish when the culture calls for more instrumentation and voices to be added.⁹⁵

The rock and roll version of praise music is here to stay, according to Cospers. This version of music is also about celebrating God’s Word and singing his praises.⁹⁶ Cospers continues that if the congregation is not singing, then the worship and music minister needs to reevaluate how to correct this. Psalm 150 gives examples of instruments and voices in one breath praising God.⁹⁷

Cospers states that grace is what makes worship joyful. Sometimes, the church sings their choice, while others wait for their choice in music. He states, “We sing with grace, and we sing because of grace.”⁹⁸

⁹² Frame, *Contemporary Worship Music*, 34.

⁹³ Liesch, *The New Worship*, 23.

⁹⁴ Cospers, *Rhythms of Grace*, 166.

⁹⁵ Cospers, *Rhythms of Grace*, 166.

⁹⁶ Cospers, *Rhythms of Grace*, 165.

⁹⁷ Cospers, *Rhythms of Grace*, 166.

⁹⁸ Cospers, *Rhythms of Grace*, 167.

Conclusion

Worshipful songs are God breathed. The worship minister's job extends beyond music. The worship minister leads in prayer, devotion, care, Scripture, and the list goes on. It is the responsibility of the leader to oversee souls while producing theologically sound music.⁹⁹ It is also the privilege of the worship and music minister to take care of the flock both in rehearsal and outside of rehearsal, as well as in and out of the church.

⁹⁹ Cospers, *Rhythms of Grace*, 153.

CHAPTER 4

PROJECT PREPARATION AND IMPLEMENTATION

The purpose of this project was to equip students from Kentucky Christian University in Grayson, Kentucky, who desire to serve in the music ministry. Four goals were attained in order to plan, teach, and finally evaluate this project: (1) assess the worship students' biblical knowledge regarding music in worship, (2) develop an eight-session curriculum on biblical teaching regarding music in worship, (3) increase biblical knowledge regarding music in worship by teaching the eight-session curriculum, and (4) increase the students' biblical knowledge regarding music in worship after successfully completing the eight-session curriculum. This chapter examines the preparation, teaching, and conclusion of these goals.

Project Preparation

Preliminary preparation for the project began in the summer of 2021. Goals were established along with research methodology in chapter 1 in the fall of 2021. In the fall of 2022, one of the assignments in *Foundations of Teaching* was designing an eight-week curriculum to be used for this ministry project. The curriculum was divided into the following parts: (1) musical experiences and biblical foundation of the students, (2) music education in the church, (3) how music enhances worship, and (4) study of specific Scriptures in reference to music—Psalm 33:1-3, Matthew 26:30, Colossians 3:16, and Revelation 5:8-10.

The research purpose, project goals, research methodology, population and sample statements, and instruments were approved on June 11, 2023. The application for using human subjects in research and risk assessment to human subjects was submitted

and approved by the PDS office. The title for this project was changed from Beech Street Christian Church to Kentucky Christian University due to circumstances beyond the researcher's control on July 12, 2023. This change was approved by Dr. Scott Connell, thesis advisor, and Dr. Matthew Haste, program director. The eight-week curriculum was presented to my supervisor, Scott Connell, in July 2023 and approved for implementation in the fall of 2023. The faculty at the Keeran School of Bible at Kentucky Christian University approved the eight-week project to be implemented starting on August 23, 2023.

Project participants included Bible and worship majors in the Keeran School of Bible at Kentucky Christian University in Grayson, Kentucky. The Bible department houses twenty majors and thirteen minors in Bible and worship. Ten students were chosen who are juniors and seniors. Those seeking to be leaders or who were already leading in a church setting were considered for selection. Four females and six male students were chosen.

I personally invited the participants. Students at the university tend to respond to oral conversations followed by emails rather than the other way around. All ten students agreed to participate in the eight-week commitment curriculum. During the week of August 8, 2023, the ten Kentucky Christian University students who were worship and Bible majors signed and dated the agreement to participate. The participation agreement included a statement of confidentiality. Participation in this study was understood to be totally voluntary. Ten students initially signed the participation agreement, but only eight began the eight-week process. Participants created a four-digit code to use for pre-testing, evaluation of the curriculum, and post-testing.

Goal 1 Results

In the spring of 2023, I designed a research tool to be used as an initial tool for this ministry project as part of my *Applied Empirical Research* class.¹ This tool was

¹ See appendix 1.

divided into three parts: (1) five demographic questions, (2) fifteen knowledge-based multiple-choice questions, and (3) a curriculum evaluation tool. The survey was presented to the class and the professor in the spring of 2023. Some changes were made to the Likert-based curriculum evaluation tool which eliminated ambiguous wording and phrases based on the feedback from the professor and the class. The five demographic questions and fifteen multiple choice questions were not changed according to the feedback from the professor and class.

In the fall of 2023, I met my goal of at least five students at Kentucky Christian University completing pre- and post-survey assessments. Eight students—four male and four female—completed both pre- and post-survey assessments. Seven of the eight participants were between the ages of nineteen and twenty-three. The oldest participant was a thirty-year-old male.

The first part of the survey, the five demographic questions, assessed the length of time since each student had professed Jesus as their Lord and Savior, how much time they spent as a member in a Bible-believing church, what each student’s job as a leader or teacher, and how many hours per week were spent studying the Bible and memorizing Scripture. Half of the participants had professed Jesus as Lord and Savior for 5-10 years, while the other half had professed Jesus as Savior for more than 10 years. Two out of 8 had been members of a Bible-believing church for 5-10 years, while 5 have been for more than 10 years. One participant chose “other.” Three of the 8 participants were currently serving as a ministry leader or teacher. Seven of 8 students spend 1-5 hours per week reading the Bible for personal study, while the other 1 responded with “other.” Only half of the participants reported memorizing Scripture as a current practice.

The second half of the survey assessed scriptural knowledge regarding worship and music with fifteen multiple-choice questions. Figures 1 and 2 summarize how the survey data looks when considered from a per-question perspective while achieving pre- and post-assessment answers. Because there are eight students in the study, the number of

correct responses must be a value between zero and eight. In general, a greater number of correct responses was seen in the post-assessment test. The exceptions are questions 6, 8, and 11, where the original number of correct responses were not increased, and questions 10, 14, and 15, which garnered a greater number of correct responses in the pre-assessment survey.

Figure 2 below may not tell the whole story for question 10. For example, the students needed to circle both *A* and *B* to answer correctly. In the pre-assessment survey, three students circled *C* as part of their answers. In the post-assessment survey, only one student circled *C*, meaning all but one student gave an answer that was at least partially correct. Thus, student performance on this question may have improved in a way that counts for the correct responses but could not capture the complete response.

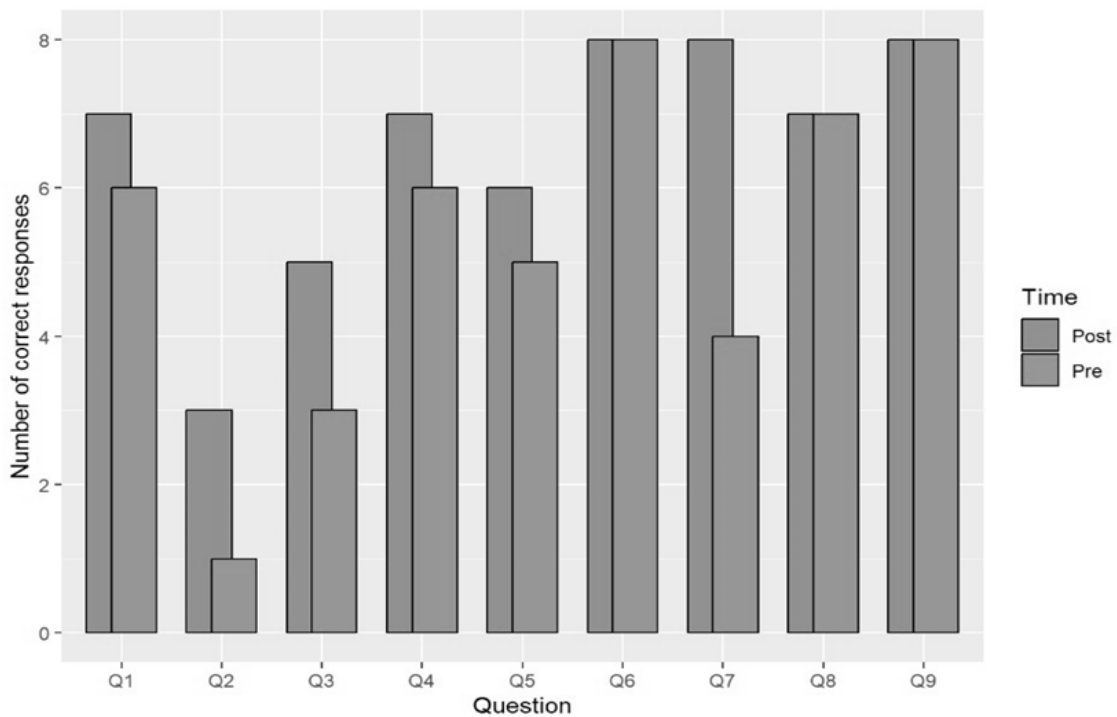


Figure 1. Comparison of correct responses for questions 1-9

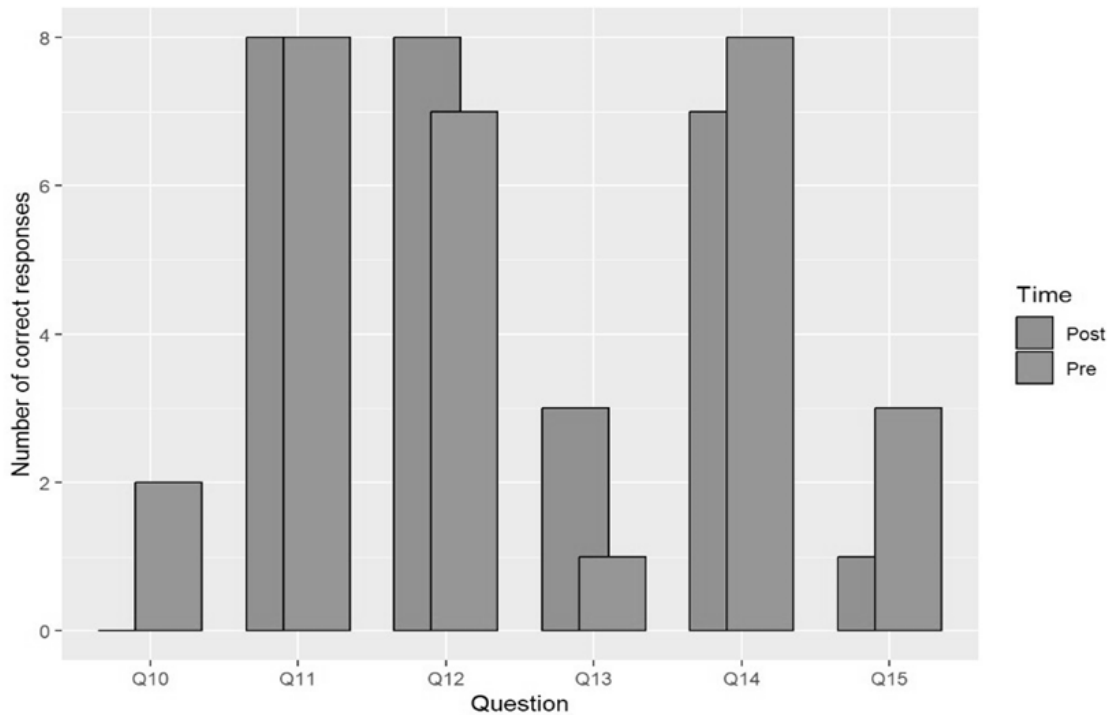


Figure 2. Comparison of correct responses for questions 10-15

Figure 3 summarizes how the survey data looks when considered from a per-student perspective. Here, the performance of each student is compared across the two survey attempts. A few observations are immediate: 5 out of 8 students improved their scores from pre-survey to post-survey, while 2 students (S2 and S8) did not change their pre-assessment and post-assessment scores. Only 1 student scored lower on the post-assessment test. There were extenuating conditions as to why the student had a difficult time with attention span and learning. The student said the classes were valuable and wanted to continue to learn. Only one student scored lower on the post-assessment test compared with the pre-test.

On the pre-survey assessment, the maximum number of correct responses by any student was twelve, and this did not change on the post-survey assessment. On the first attempt, the minimum number of correct responses by any student is 6 (by S1), and this number increased to 8 (by S3) on the post-survey assessment.

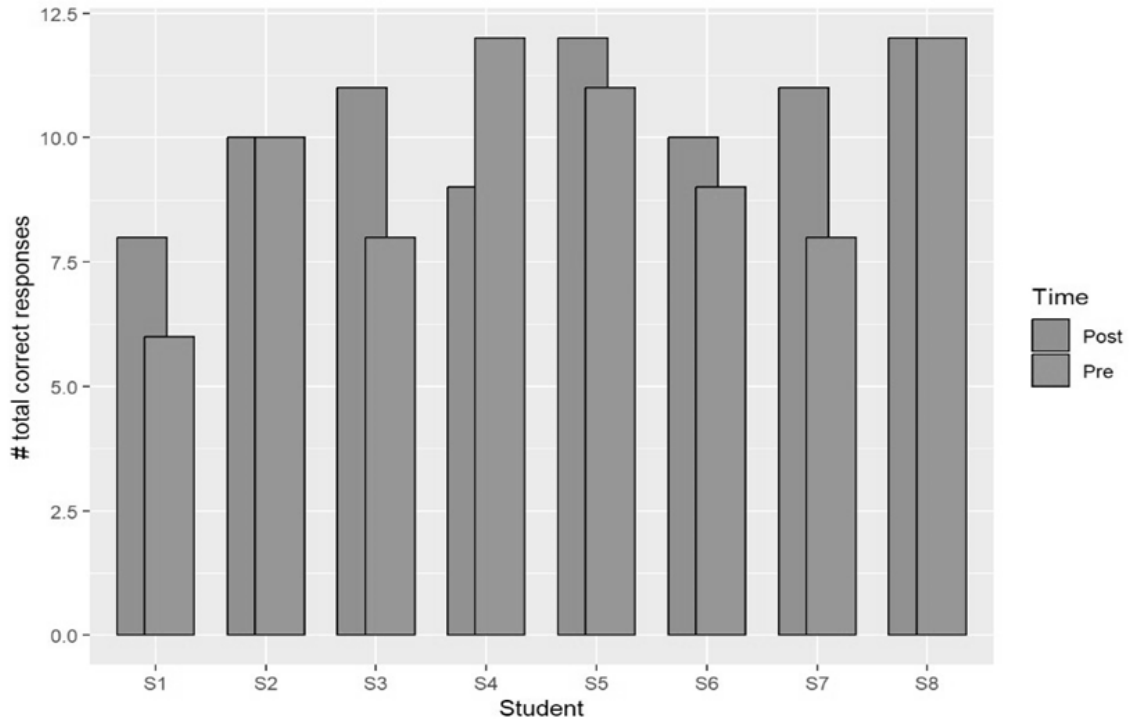


Figure 3. Comparing the number of correct responses by each student

Table 1 is a numerical data chart of the box plot (figure 4). Table 1 is a comparison of student performance pre- and post-assessment survey. For a given student, the total number of correctly answered questions are taken as the measure of student performance, both pre and post.

A box plot tells a similar story of the data collected. The box plot gives visual descriptive statistics of the data. Five number summaries for the correct responses per student are given in the following array. Figure 4 shows that the median number of correct responses post-survey (10.5) is greater than the pre-survey (9.5) median.

Table 1. Numerical data chart

Time	Min	Lower Quartile	Median	Upper Quartile	Max
Pre	6.0	8.0	9.5	11.5	12.0
Post	8.0	9.5	10.5	11.5	12.0

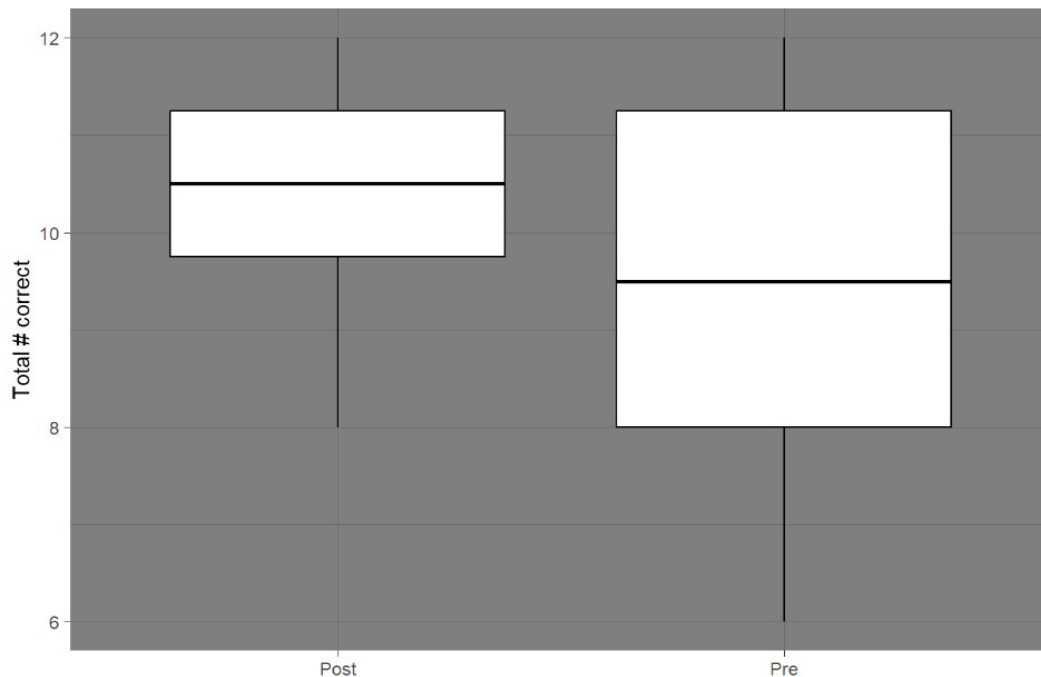


Figure 4. Box plot of the pre- and post-survey data

The inter-quartile range is the measure of how spread out the data is in a particular data set. For these eight students, the spread of the scores is somewhat smaller in the post-assessment survey, being more tightly collected around the higher median. The median of the post data is higher than the median of the pre data. For these eight students, the overall measure of student performance, the median, has increased.

The inter-quartile range is also smaller in the post-assessment survey. In other words, student scores are a tighter spread in the post-survey results. There is a comparison drawn for each student with the number of total correct responses on the pre- and post-survey attempts to measure if the median number of correct responses improved.

When looking at figure 4 for the post-survey data, there appears to be an upward shift in the number of correct responses. The performance is accomplished by a non-parametric analogue of a paired *t*-test to see if this change in the center is statistically significant. The data does not support such a change. However, it may be that a change

might exist, and the small data size means that the statistical test is not sufficiently powerful to detect this change.

An upward shift in the post-survey numbers seems evident. However, given that the post-survey median lies squarely within the interquartile range of the pre-testing values, the difference in median may not be statistically significant, or if a statistically significant difference does exist, there may be insufficient data to detect it. Because I do not wish to assume that the paired data is normally distributed, the Wilcoxon signed rank test was used to test for a change in location. The resulting p-value is 0.2878, so the project failed to reject the null hypothesis that the population median of the difference of paired data is zero. This assumes that the data is alpha = 0.10 level of significance. The data does not support a shift in location.

Goal 2 Results

The second goal of developing an eight-session curriculum on biblical teaching regarding music in worship was met in the fall of 2022. One of the assignments in *Foundations in Teaching* was to design an eight-week curriculum to be used for this ministry project. The curriculum was divided into (1) musical experiences and biblical foundation of the students, (2) music education in the church, (3) how music enhances worship, and (4) study of specific Scripture passages in reference to music (Ps 33:1-3; Matt 26:30; Col 3:16; Rev 5:8-10).

Four faculty at the Keeran School of Bible approved the project, which included the curriculum and learning outcomes for the eight weeks. The panel experts were Robert Shoaff, Dean of the Keeran School of Bible; Scott Cauley, Professor of Theology; Rob O'Lynn, Director of Graduate Bible Programs; and Dennis Durst, Associate Professor of Theology. Each item on the evaluation tool was graded with a

four-point scale pertaining to biblical accuracy, scope, pedagogy, and practicality.² The panel members gave a “4” for each category, which was exemplary. The curriculum was not changed due to the exemplary status given by all four faculty.

Statement 1 of the curriculum evaluations asks if Scripture was well interpreted in the lessons. All four of the faculty ranked question 1 as exemplary (4).

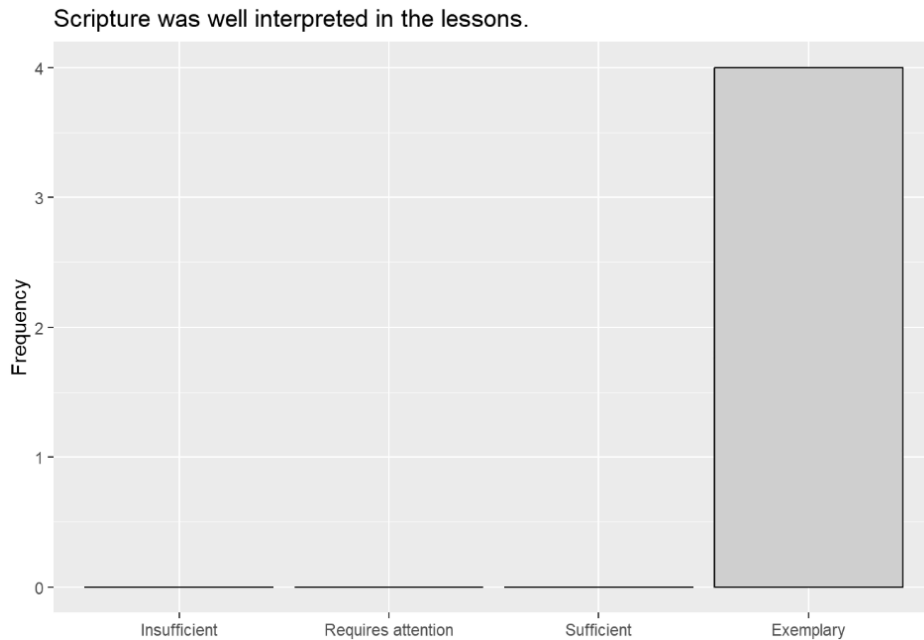


Figure 5. Responses to Scripture were well interpreted in the lessons

Statement 2 of the curriculum evaluation asks if the theology stayed true to the Bible. All four of the faculty ranked question 2 as exemplary (4).

² See appendix 2.

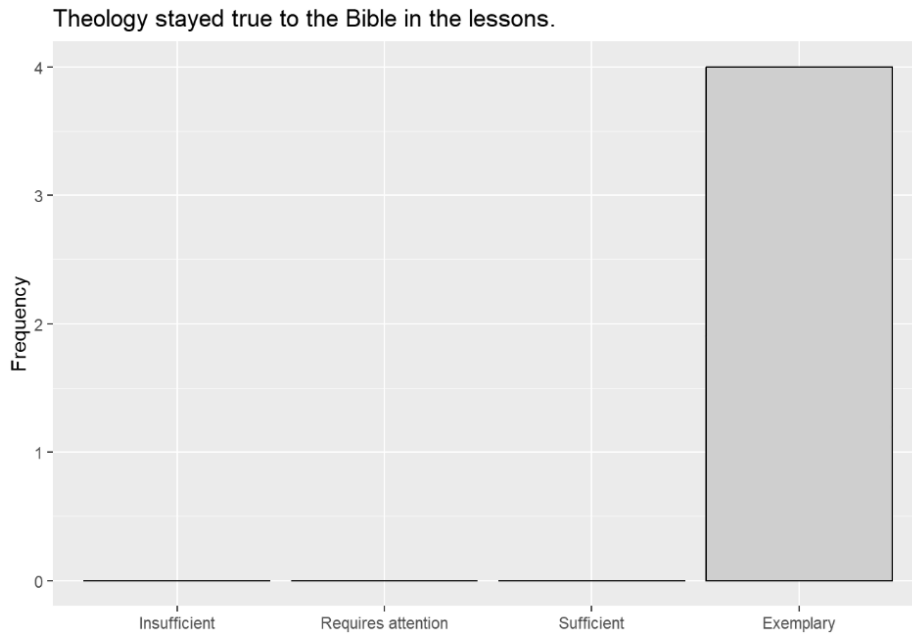


Figure 6. Responses to theology stayed true to the Bible in the lessons

Statement 3 of the curriculum evaluation asks if the subject material was well designed, and the content was explained plainly. All faculty ranked this as exemplary (4).

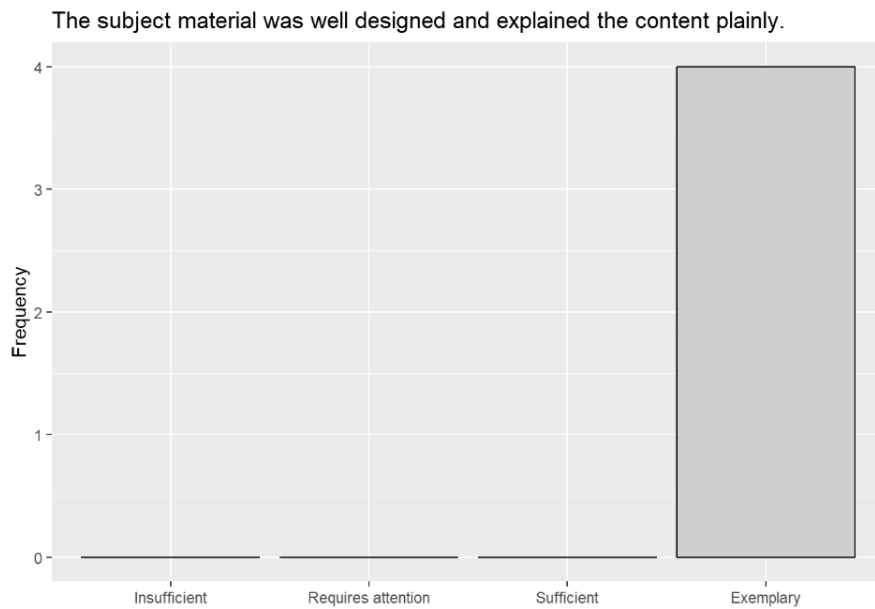


Figure 7. Responses to the well-designed subject material

Statement 4 of the curriculum evaluation asks if the subject material was organized and maintained solid biblical teaching. All faculty ranked this as exemplary (4).

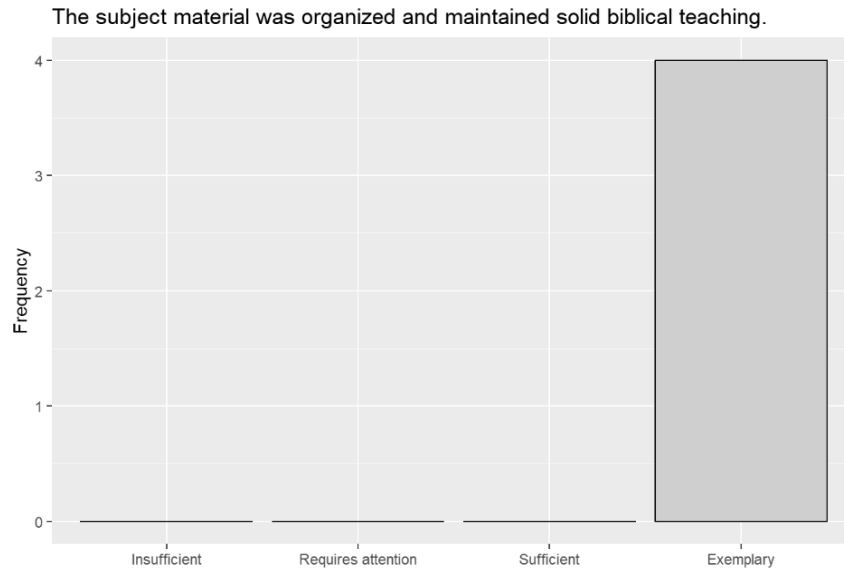


Figure 8. Responses to the subject material being organized and maintaining solid biblical teaching

Statement 5 of the curriculum evaluation asks if each lesson was understandable and addressed the main idea of each section. All faculty ranked this as exemplary (4).

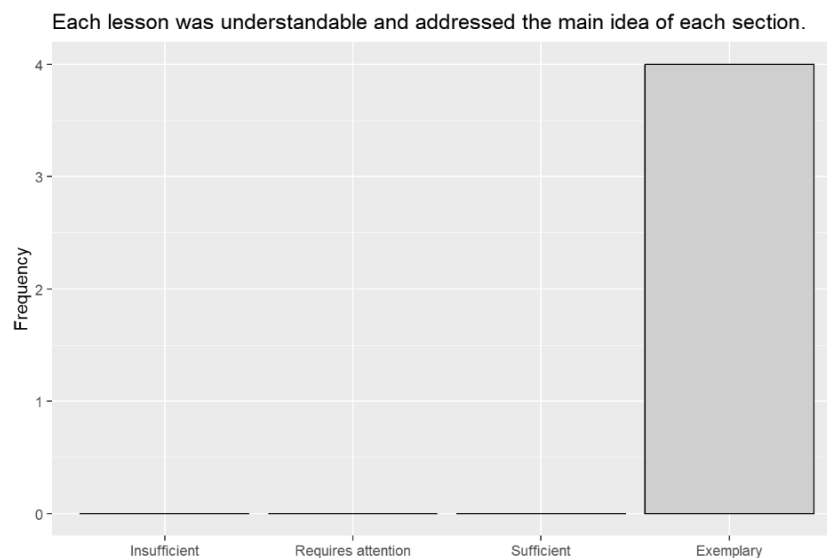


Figure 9. Responses to each lesson were understandable and addressed the main idea

Statement 6 asks if the lessons provided engagement and interactive material.

The faculty ranked this as exemplary (4).

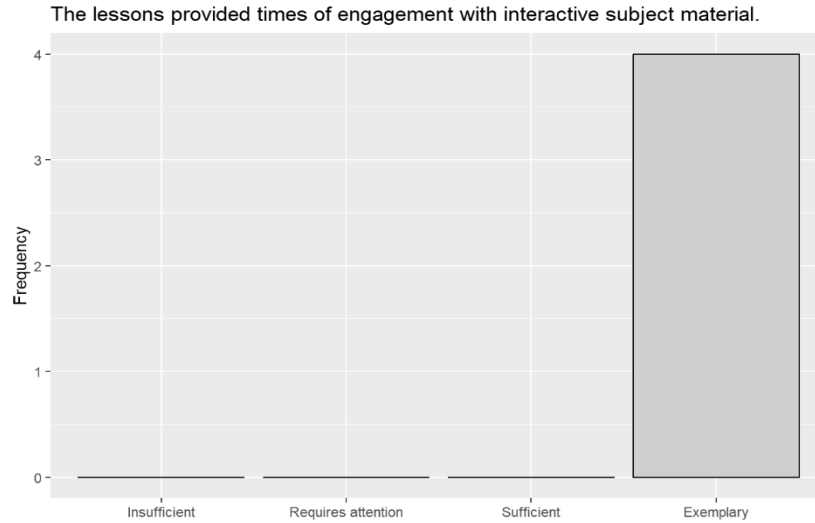


Figure 10. Responses to the lessons provided times of engagement with interactive subject material

Statement 7 asks if music/worship/Scripture was understood. All faculty

ranked this as exemplary (4).

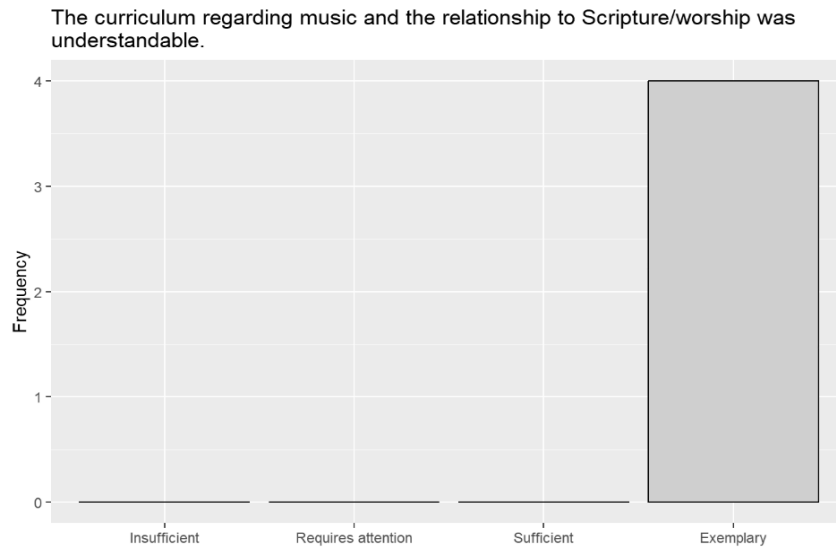


Figure 11. Responses to music/worship/Scripture as understandable

Statement 8 asks if students will be able to converse regarding music/worship and Scripture. All faculty ranked this as exemplary (4).

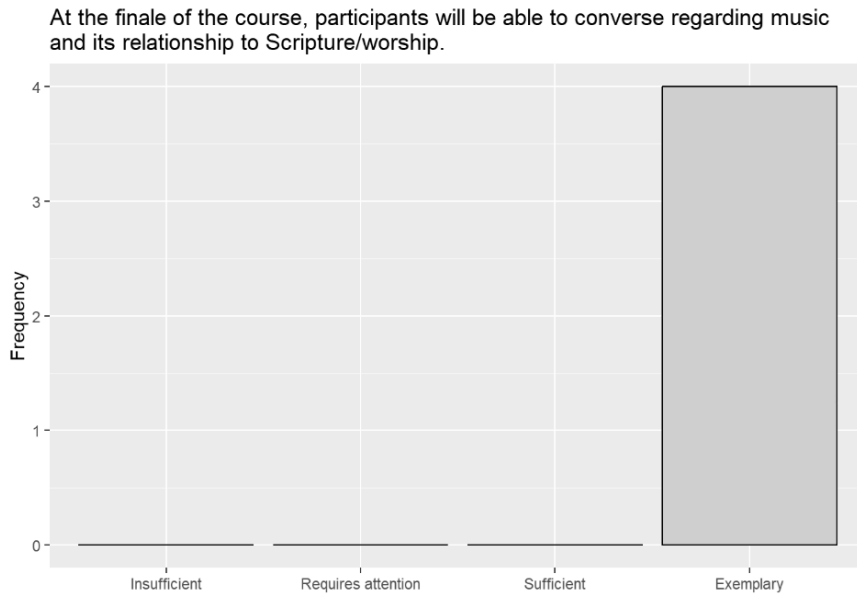


Figure 12. Responses to the finale of the course, participants will be able to converse regarding music and its relationship to Scripture/worship

Goal 3 Results

Goal 3 was to increase biblical knowledge regarding music in worship by teaching the eight-session curriculum. The goal was met by teaching the curriculum one day a week for an hour based upon a rotating student schedule. The teaching week started August 23, 2023, and ended October 23, 2023. All eight students came to each of the eight- week sessions.

Project Implementation

My project at Kentucky Christian University started on August 23, 2023, and ended October 23, 2023. Each class was sixty minutes. Eight students attended each week.

Week 1

In week 1, I gave the class the survey to assess their biblical knowledge regarding music in worship. The class answered personal history questions regarding musical training, preferences of musical style, and biblical knowledge of Scripture regarding music and worship. The eight students who participated in the project were from varying backgrounds in church worship, from Catholic and Pentecostal to Restoration. They had different views for preferred worship music ranging from traditional to contemporary, as well as blended style.

The musical experiences of students were discussed amongst the students. For example, all eight students had played various instruments in a band while six had sung in a choir. Six students had professional training in the past, either instrumentally or vocally. Four knew how to read music, while six played by ear exclusively.

I asked open-ended questions regarding the purpose of music in church. All the students agreed that the main purpose of church music was for praise and worship. Six of the eight students named additional reasons for church music such as Christmas, Easter, funerals, communion, and weddings. However, all agreed that music has its place in the church.

There was also a demographic section of five questions regarding participants' biblical knowledge and faith. The survey asked when Jesus had become their Lord and Savior and the amount of time spent in a Bible-believing church. Scripture was discussed regarding memorization and personal devotion time of each participant.

The second part of the survey was a fifteen-question multiple choice survey related to music and Scripture. There were four specific Scriptures on the survey—Psalm 33:1-3, Matthew 26:30, Colossians 3:16, and Revelation 5:8-10. The students were not allowed to have any resources at their disposal while taking the survey. The test assessed their pre-knowledge of the information. Participants would re-test their knowledge at the end of the eight-week project.

The results of the pre-knowledge survey were discussed earlier in goal 1 above. See figure 1.

Week 2

Students considered music education in their own church and what it consisted of. The class identified music from the Catholic, Protestant, and Contemporary worship communities. When thinking of the Catholic community, seven students thought of liturgical, well-set music presented in a chant-like fashion. According to Constance Cherry, Catholics emphasize the Eucharist as a primary focus of their worship. When thinking of Protestant worship, most thought of traditional hymns and preaching as the primary focus. With contemporary worship, Cherry notes that music was the primary focus in worship and provided more spontaneity.³

The students discussed 1 Chronicles 15:1-29 and 1 Chronicles 16:1-7; 37-43 regarding the Levites and their appointment by David to teach and learn music for the purpose of temple worship. The students also discussed 1 Chronicles 25:5-7 and the musical training of the Levites. The class pointed out that this passage was also the first record of women possibly being trained to play and sing in the temple—the sons and daughters of Hemen. After reading 1 Chronicles 25:5-7, the students discussed the value of knowing the information as it pertained to music education. The students also compared their church’s music education to 1 Chronicles 25:5-7. There are obvious differences in culture represented by this Scripture, but similarities exist for the purpose of music education in the church—more than information gathering but skill building. The students agreed that music education is valuable for the enlightenment of the worshipper as related to God through music. There was agreement that music education emphasized skill and excellence before the Lord.

³ Constance M. Cherry, *The Worship Architect: Blueprints for Engaging Worshipers in Song* (Grand Rapids: Baker, 2021), 215-20.

Music education in the Bible is represented in the book of Psalms, such as Psalm 81:1-3 and 67:1, with instructions to the choirmaster. Psalm 33:1-3 speaks of skill with the strings, which would be attained by education and practice. Ecclesiastes 2:8 was discussed in which men and women sang for the king and provinces, which infers professionalism among sacred and secular musicians. The students read Habakkuk 3, which ends with instruction to the choirmaster. Ezekiel 33:32 references a beautiful voice and playing an instrument well. The class discussed these examples as inferring professionalism through education and practice.

In the New Testament, Luke 7:32 infers skill and professionalism regarding music. Matthew 9:23 refers to flute players hired for mourning. These Scriptures are indicative of some sort of music education. The prodigal son's father in Luke 15:25 had music and dancing to celebrate. The students noted that the father probably only had the best for his returning son. This biblical story inferred training and education. Finally, the class read Acts 16:25, when Paul and Silas sang hymns of joy while in prison. I pointed out that it was evident that Paul knew music and was able to sing different types of music, such as hymns and spiritual songs (Col 3:16).

Greg Scheer's book was read in class. I discussed his warning of music leaders not to overuse harmony when leading a congregation because it could distract from the main melodic line.⁴ The lesson dealt with the importance of words when leading songs along with theological meaning. The students agreed that music teams often sing harmonies that the congregation cannot follow.

The students spoke about their vocal warmups before leading and decided that it was important to start in a low voice and gradually build up the scale to a higher voice. Some dos and don'ts were studied by the class for vocalists before singing. I emphasized that singers should drink warm liquids and avoid milk products before performing. Sleep

⁴ Greg Scheer, *The Art of Worship: A Musician's Guide to Leading Modern Worship* (Grand Rapids: Baker, 2006), 124-25.

was discussed as being important, with at least six hours for resting the voice. Yawning was encouraged to relax the vocal cords.

The class discussed Scheer and his advice that pianists should practice in a room higher than 68 degrees for injury prevention. Keeping hands warm until worship was also presented as important. He suggested daily practice for 1-2 hours to maintain skill. Other instrumentalists also need to practice individually throughout the week in addition to rehearsing with their group.⁵

Scheer emphasizes that the worship teams should have their music at least two weeks in advance. He also suggests adding harmony whenever possible without destroying the melodic line. Scheer believes in catering to the needs of the congregation musically.⁶

In conclusion, students read about music education in the Bible, and what some authors of worship books had to offer. They learned from the readings the importance of music education to be a better worship leader. The class was open for any final discussion. All students agreed that music education was important for the benefit of leading in the church, and as leaders they would continue to study music for self-improvement as well as encourage their music team to seek music education.

Week 3

The participants discussed how music enhances and continues to enhance worship. Constance Cherry's book was read by the students. I emphasized Cherry's opinion that music is in churches for the purpose of praising God, connecting the church to its culture, and used as a tool to speak to nonbelievers.⁷ He stressed that music tells God's story, as in Exodus 15 with the Song of Moses and the Song of Miriam. Cherry

⁵ Scheer, *The Art of Worship*, 124-25, 143-44.

⁶ Scheer, *The Art of Worship*, 18-20.

⁷ Cherry, *The Worship Architect*, 173-74.

also writes that music education is important in churches to combat idolatry. For example, the class read that Cherry observed when the hymn writer Charles Wesley stressed *we* in hymns he was thinking of church inclusion as opposed to the *I* used in many of the contemporary songs, which is more individualistic. The author also pointed out that worship music can lean toward individualism to the point of idolatry. The class discussed congregational and individualistic worship through music and decided that Cherry's warning about worshipping the music instead of God was warranted and should be considered by the worship leader when choosing music. This is an example of idolatry in music.⁸

The class read about musical instruments in the Bible such as the ram's horn in 1 Kings 1:34, the lyre in 1 Samuel 18:6, and the flute in 1 Samuel 10:5. The students chose two instruments and gave biblical references in other parts of Scripture for those instruments, such as the tambourine in Genesis 31:27, bells in Exodus 28:33, and cymbals in Psalm 150:5. The class also contributed information about the instruments used in their worship services and how the instruments enhance or do not enhance worship. Overall, the students thought their instruments enhanced worship but discovered more instruments could be added such as a shaker, tambourine, and cymbal, to enhance the worship music.

Musicians in the Bible were studied, such as David in 1 Samuel 16:18, Deborah and Barak in Judges 5:1-31, Miriam in Exodus 15:20-22, and Jubal in Genesis 4:21. A musician was chosen from this list and presented in class in relation to how he or she may have enhanced worship. It was an open forum for the students to discuss how this information applied to their own church. The students also spoke about how music enhanced their church and the reasons why.

⁸ Cherry, *The Worship Architect*, 175-76.

Scripture as it applies to music proved a valuable tool for discussion. The class discussed musical instruments, musicians, and composers along with authors' opinions of how worship was and is enhanced. The examples given in the Bible as well as in music history wrapped up this week's lesson.

Week 4

In week 4, students analyzed Psalm 33:1-3. Participants read commentaries and discussed the application of the commentary analysis within their own church. Students were given a chance to comment on each verse of Psalms 33:1-3 in class.

The general setting for the Psalms was taught. As an introduction, all students agreed that the Psalms were created for praise, testimony, and comfort. For example, the group read Psalm 96:1 and Psalm 150 for praise, Psalm 48 and Psalm 82 for testimony, and Psalm 81 and Psalm 3 for comfort. As the students read these passages, the class decided to apply these Psalms to their daily devotions.

The group studied specificity in Psalm 33:1-3. For instance, I referred to Leslie S. M'Caw's opinion in *New Bible Commentary*, which states that Psalm 33 was not necessarily composed from personal experiences. The author further states that the purpose of Psalm 33 was for praise through music. In addition, M'Caw writes that the first three verses serve as a prelude of praise and foreshadowed the next twenty-two verses, creating a foundation for further praise.⁹

The class read Tremper Longman's explanation that the Psalms are librettos set to music. As the participants read Psalm 33:1-3, they understood that the expression of praise and thankfulness in the first three verses was a libretto that could be set to music.¹⁰ Libretto was mentioned by the instructor as an important part of opera in the eighteenth

⁹ Leslie S. M'Caw, *Psalms*, *New Bible Commentary* (Grand Rapids: Eerdmans, 1981), 471.

¹⁰ Tremper Longman III, *Psalms*, *Tyndale Old Testament Commentaries*, vol. 15 (Downers Grove, IL: IVP, 2014), 9.

and nineteenth century and was composed first before the music, as with Mozart and Strauss.

As the students became more familiar with the first three verses, Charles Spurgeon's commentary on the Psalms was consulted. The commentary provided a general overview of praise for these verses and then Spurgeon provided detail regarding the first three verses.

In verse 1, Spurgeon defined the upright—they were God's people who had received the covenant and His love. According to Spurgeon, the Levites continually praised God while serving as temple musicians in the Old Testament.¹¹ The students discussed Spurgeon's comparison of heavenly worship with earthly worship. Each student discussed their own church and applicability. Some stated their church worship was not a picture of heavenly worship. The group agreed that a worship experience was spontaneous when defining heavenly worship, and their own churches could benefit from spontaneity.

It was discussed by the class that Spurgeon addressed instruments of praise found in verse 2, and the possibility to attain musical spirituality without strings. While strings are helpful for worship, Spurgeon states they are not necessary; only the voice is necessary when raised in prayerful song.¹²

Next was the comparison of the lyre and the harp. I pointed out that the lyre and the harp are slightly different instruments. The lyre is smaller than the harp, with eight strings instead of ten. Pictures of the two instruments were shown in class, and differences were noted. The class watched The King's Harpists, a praise group with 144 harpists from thirty-five countries carrying a small harp (lyre) in musical worship, on YouTube. The group is composed of Messianic Jews and Christians who travel and sing

¹¹ Charles H. Spurgeon, *Psalms*, Crossway Classic Commentaries (Wheaton IL: Crossway, 1993), 1:127.

¹² Spurgeon, *Psalms*, 1:127.

in Hebrew and English. A large part of their ministry is performed at the Mount of Olives. Videos of the group were shown to demonstrate not only the lyre but also the worshipful praise with instruments and voices.

Spurgeon's discussion of a *new song* in verse 3 was reviewed next. He states that a *new song* calls for new mercies and new compassions for God daily. The students discussed what new mercies they could call for in daily devotions. Spurgeon stated that playing skillfully means that God deserves one's best efforts. Playing skillfully also incorporates teaching, practice, and education. The author emphasized that it is less than worshipful to hear musical praise sung or played without skill.¹³

The students discussed the ways Psalms 33:1-3 applied to their music ministries. It was agreed upon by the group that volunteers in churches who want to serve God are not all meant to serve musically. The discussion evolved into how to guide those who were not able to serve musically to serve in other ministries. The students decided guidance of those who want to serve musically but should not is difficult and should be handled in a Christ-like manner.

Week 5

The next Scripture discussed was Matthew 26:30, with commentary views and the applicability to music. This is the only passage that mentions Jesus singing other than the parallel verse in Mark 14:26. The learning outcome was for students to understand Jesus and his participation in music at Passover, along with which psalms were generally sung at Passover.

The class studied Craig Blomberg and Sherman Johnson's commentaries on the Psalms. Blomberg states that Psalms 113-116 were sung before the Passover meal,

¹³Spurgeon, *Psalms*, 1:127.

and Psalms 117-118 were sung afterward.¹⁴ Sherman Johnson's reference to Psalm 118 as being mighty and strong presents the view that this was a Psalm of courage. This provided a foreshadowing of the cross journey of Jesus.¹⁵

The students read Psalms 113-118 before class and decided which had meaning for their church's worship. The students agreed that Christ knew what lay ahead, yet he was joyful in His Lord. The class discussed how the joyfulness of God's presence should be standard for all who come to worship. However, culture enters the worship service and defines the church. The students discussed the culture in their different churches and the difficulty in addressing praiseworthy worship. From the perspective of leading worship musically, the students admitted that music is more of a personal choice rather than that of the congregation. To avoid this kind of dilemma, the group decided unanimously that prayer is the priority in worship alongside the Scripture and preaching. It was decided by the group that worship leaders could serve the congregation better by prioritizing all three of these items.

The group decided to discuss Jesus and his culture. As stated previously, the Gospels describe Jesus singing only once. However, because of the Jewish culture, it was pointed out by the students that he may have been a singer and possibly a dancer. For example, when Jesus attended a wedding and turned water into wine, the students believed that he, along with his disciples, participated in song and dance. In general, the class believed that Jewish weddings traditionally had, and currently have, music and dancing. Another cultural aspect the class mentioned was his possible participation in a song of thanksgiving before eating while visiting different homes. The possibility of a song of thanksgiving was mentioned by the students as an inference since Scripture does

¹⁴ Craig Blomberg, *Matthew*, New American Commentary, vol. 22 (Nashville: B & H, 1992), 392.

¹⁵ Sherman E. Johnson, *Matthew, Mark*, Interpreter's Bible, vol. 8 (Nashville: Abingdon, 1951), 576-77.

not state it. Another student asked if Jesus participated in the singing when he was worshipping in the synagogue. The class agreed that worshipping in the synagogue probably involved music and singing, which was part of the Jewish culture.

The students discussed how culture may have influenced Jesus's worship of God. For instance, would the prayers of Christ have been sung as a cantor sings in temple? The group discussed how culture affects the kind of musical worship in their own churches. For instance, some students serve churches deep in Appalachia. Some of those churches have Southern Gospel roots with instruments such as the banjo, jug, fiddle, harmonica, and guitar. Churches that emphasize contemporary music only have electronic instruments along with different percussive instruments, such as drum, snare, xylophone, electric bells, and tambourine. Some churches in Ashland, Kentucky, served by students, have a blended service with traditional and contemporary music. The instruments, in that case, might be a combination of electrical, percussive, keyboard, piano, and possibly organ.

The class decided that culture affects the kind of music the congregation demands. Some music is blended with contemporary and traditional. Other churches have strictly contemporary music while others are strictly traditional. Worship leaders need to recognize their own culture as well as the culture of the church that is being served.

Week 6

The class read Colossians 3:16, along with commentary interpretations and the applicability of musical worship. The learning outcome for this class was that students would be able to apply psalms, hymns, and spiritual songs along with admonishment in their own church setting. The students wanted to discuss psalms, hymns, and spiritual songs in Scripture and consider how it applied to their own church setting.

In Colossians 3:16, Paul discusses admonishment. Scott McKnight refers to admonishment as encouraging and uplifting.¹⁶ Surprisingly, this was not the definition that the student group held. They thought admonishment was a strong form of discipline. But, as the students were studying the greeting Paul gave to the church in Colossae, thanking them for their spirituality in Christ, they decided that admonishment was an encouragement for the church to continue being strong for Christ.

I pointed out that Paul was in prison in Rome while writing this letter. He never visited Colossae but addressed practical exhortations of encouragement. Apparently, heresy and some legalism had entered the church. This was taught to the students as they read Colossians 3. The students thought about their churches in relation to legalism and possible heresy. The class was unaware of any legalism or possible heresy in their churches. All eight students decided that their worship music evangelizes and encourages, or at least that is the intention most of the time.

Matthew Henry refers to the psalms Paul referred to in Colossians 3:16, as a way of teaching the Word. He also states that stringed instruments usually accompanied the Psalms in the Old Testament.¹⁷ The class was not aware that the Psalms were usually accompanied by a stringed instrument when sung. However, three students stated that when contemporary music uses the words of the psalms, instruments usually accompany the singers—whether a whole contemporary instrumental band or a single instrument such as a piano.

After reading about hymns and songs in Ephesians 5:19, the students saw this as unification in Christ. The students referred to their own church setting and what that

¹⁶ Scot McKnight, *The Letter to the Colossians*, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 2018), 330-31.

¹⁷ Matthew Henry, *Acts to Revelation*, vol. 6 of *Matthew Henry's Commentary on the Whole Bible* (Peabody, MA: Hendrickson, 1991), 616.

entailed in the way of scripture, music, and preaching. Some students believed their churches were not as unified as described by Paul.

I agreed with McKnight in his commentary, stating that spiritual songs in this Scripture referred to spontaneity. The group decided that spiritual songs in this passage possibly connect to modern contemporary music in current churches. McKnight refers to these as “songs from the Spirit,” which are based on the Holy One.¹⁸ The students agreed that the Spirit is involved in all aspects of the worship service.

The students decided that admonishment, teaching, and singing of hymns, psalms, and spiritual songs should be connected to the worship experience in the church. The students thought that their churches should have all the components of Colossians 3:16 to have spiritual agreement and unity. The class discussed additions or subtractions that could be applied in their own church for more spiritual worship. In general, the students decided that not enough spontaneity and or hymns were contained in their worship. In addition, all eight students agreed that there was not enough connection between Scripture, preaching, and music.

The class agreed that Colossians 3:16 was important for worship and music leaders to acknowledge in their own churches. The thought of hymns, spiritual songs and psalms being sung in church caused participants to investigate their own church worship. All eight students agreed to pray over Colossians 3:16 and the applicability in their own church.

Week 7

In this section, using Revelation 5:8-10, students determined what heavenly worship looks like. An open forum was created for the students to discuss their opinions of what heavenly worship looks like. This Scripture helped students apply the image of heavenly worship with their own church image of worship.

¹⁸ McKnight, *The Letter to the Colossians*, 333.

The class read Revelation 5:8, which describes a song accompanied by harps. Bowls of incense represented prayers. The students read Marvin Vincent's referral to the harp as a *kithara*. It was triangular and had seven strings.¹⁹ This might be different from a lyre used in the Old Testament. It was determined by the class that since the author of Revelation was John the Disciple, and being Jewish, he would know the Old Testament and the types of instruments used for worship. This seems to be valid reasoning brought about by the students. The main point decided by the group was that God takes us from where we are in worship and transforms us into a place where we will be in worship to the Lamb. This opinion directly transferred into a discussion of worship and how transformative God is, and how that affects choices of music for worship.

The historian Josephus refers to a *kithara* as a "small triangle with ten strings and plucked with a plectrum made from ivory."²⁰ This was different than Vincent's description of a *kithara* having seven strings. The class decided it could be that the harp evolved over time. After looking at a picture of a period harp, the group decided it looked like a lyre, small and mobile. The participants compared this to modern-day guitars played with a guitar pick.

Revelation 5:9 mentions the *new song*, as in Psalm 33:3. Vincent refers to this *new song* as new mercies and new grace daily. He also refers to the *new song* with the Song of Moses in Exodus 15:1-18.²¹ The class read through the Song of Moses and decided that not only is this song referring historically to what had transpired with the Jews, but Moses is asking for new grace and new mercy daily. The class decided that personally they should ask for new grace and mercy daily.

¹⁹ Marvin Vincent, *The Writings of John*, vol. 2 of *Word Studies in the New Testament*, 2nd ed. (Peabody, MA: Hendrickson, 2013), 489.

²⁰ Flavius Josephus, *The Complete Works of Josephus*, trans. William Whiston (Grand Rapids: Kregel, 1981), 165.

²¹ Vincent, *The Writings of John*, 490.

Verse 10 represents the final work of the sacrificial lamb described in Exodus 19:6. Along with this, the students read Revelation 1:6 and 20:6, referencing God's people being royal and priestly. In Daniel 7:18, 22, and 27, the students understood that the believers would have dominion with the Lord. The students were divided into discussion groups and spoke about how the scriptures in Daniel connect with Revelation 5:10. God's people in Christ can enter God's presence in heaven and Earth. The students decided to serve God. They needed to continue to pray, study, and lead God's people to Him through music and worship.

Week 8

This lesson was spent discussing how Psalm 33:1-3, Matthew 26:28, Colossians 3:16, and Revelation 5:8-10 were applicable in their own churches. The class decided that the four main Scriptures were applicable to worship as well as adding them to devotional time with God. These scriptures are but a small window into musical Scripture. The hope is that these four passages will help the students better lead the Lord's people in worship through engagement with Scripture.

The students discussed their own devotional time as including music, worship, and scripture. All eight students agreed that the four specific Scriptures taught were valuable tools for launching into other Scripture for worship and music.

Goal 4 Results

The fourth goal was met when students had proven they had extended their biblical knowledge of music and worship pre- and post-survey. The post-survey was given at the end of the eight weeks in the final class. The students used the same PIN as in the pre-survey so that the responses could be matched between pre- and post-survey. The survey comparisons are contained in figures 1, 2, and 3 above. This confirmed that eight out of ten original participants completed the curriculum.

The students stated that they gained more knowledge of worship and music throughout the eight-week course. This was shown with the post-test scores being higher than the pre-test scores of the students. The overall teaching goal from the eight weeks was to help students gain knowledge in what they had learned.

Post-Project

The final evaluation tool was given at the end of the eight-week project. Each participant used the same pin as in the pre-survey. The four evaluation categories were biblical accuracy, scope, pedagogy, and practicality. Within each category, the evaluation tool was: (1) insufficient, (2) requires attention, (3) sufficient, and (4) exemplary.

Two descriptive statistics are appropriate for summarizing the Likert scale data: the median response (percentage of students' response from each question) and the mode (most common response).

Statement 1 asks if the lessons pertaining to Scripture were understandable. The mode was six students who responded with exemplary (4) while two students responded sufficient.

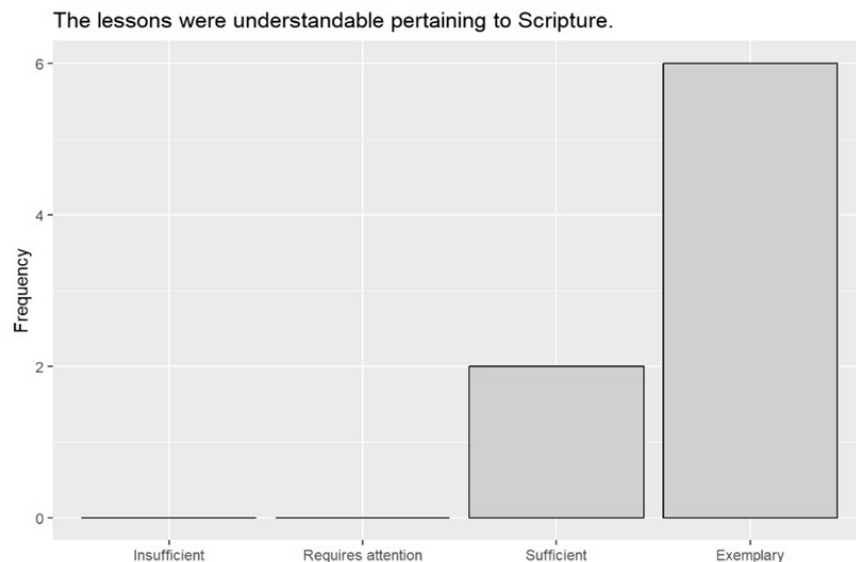


Figure 13. Responses to statement 1

Statement 2 asks if the lessons were biblically and scripturally correct. The mode was all eight students responding with exemplary (4).

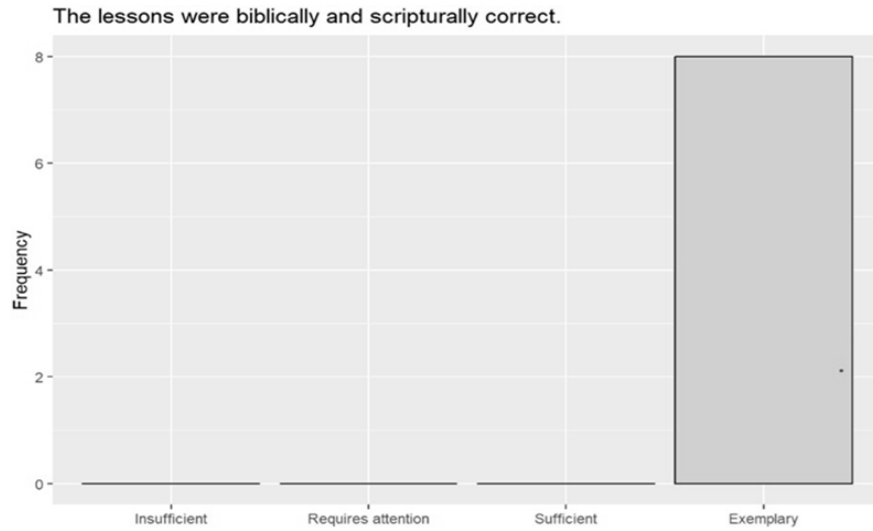


Figure 14. Responses to statement 2

Statement 3 asks if the lessons were taught sufficiently to better understand each Scripture reference. The mode was all students responding exemplary (4).

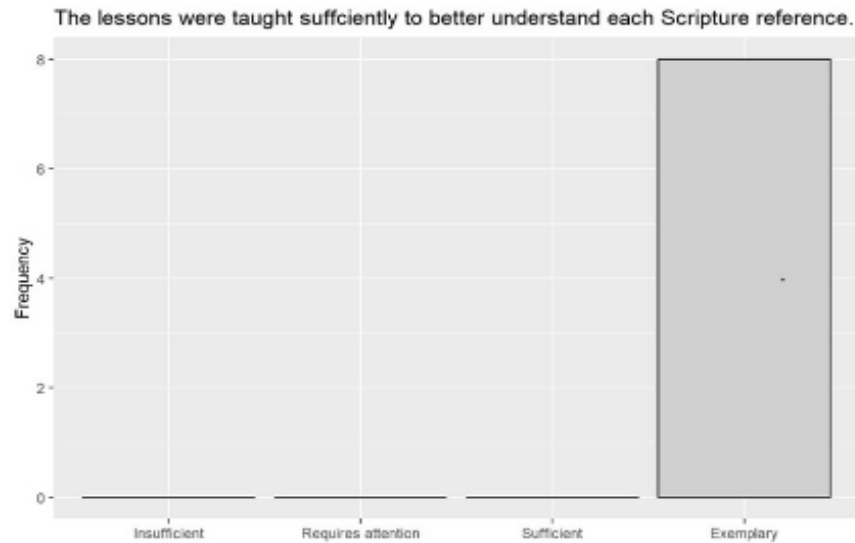


Figure 15. Responses to statement 3

Statement 4 asks if the lessons were organized and methodical. The results were seven as exemplary (4), while one required attention (2).

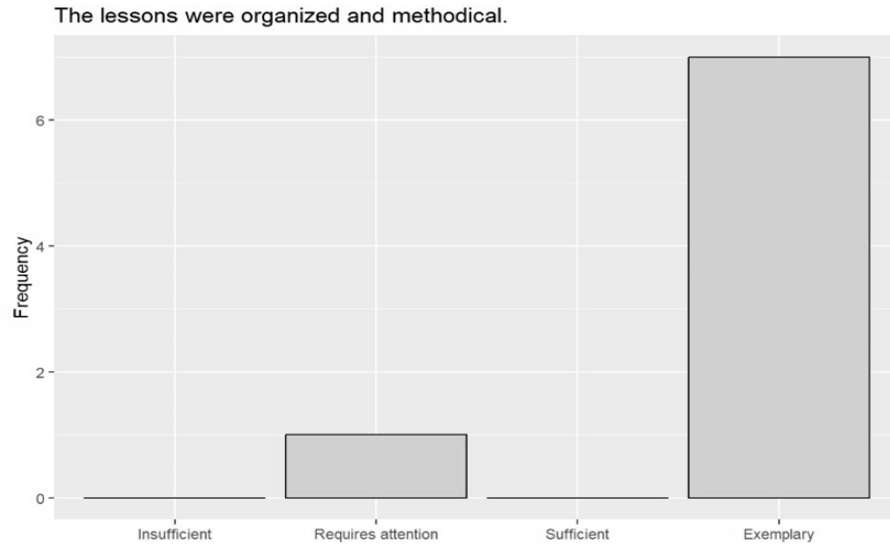


Figure 16. Responses to statement 4

Statement 5 asks if each lesson contained a main idea and details. There were six at exemplary (4), and two students answered sufficient (3).

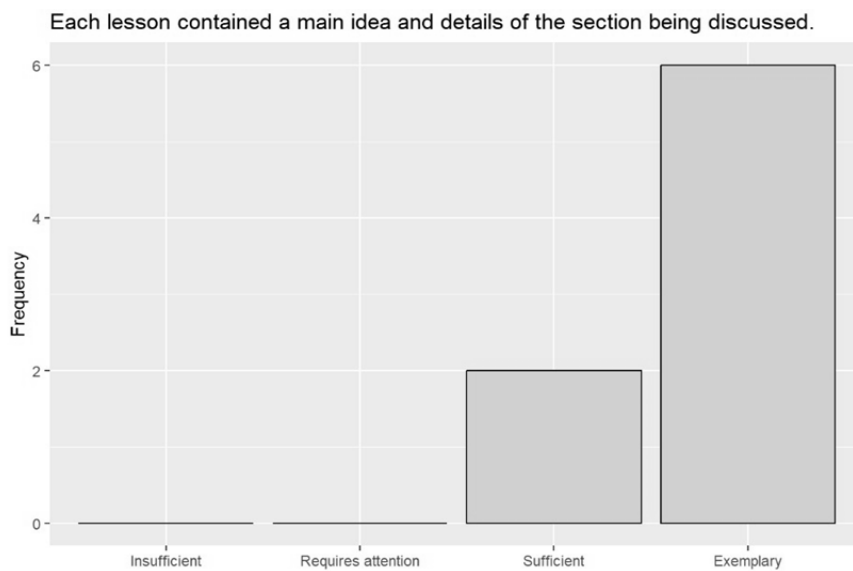


Figure 17. Responses to statement 5

Statement 6 asks if each lesson provided opportunities for participation from the attendees. All eight students answered exemplary (4).

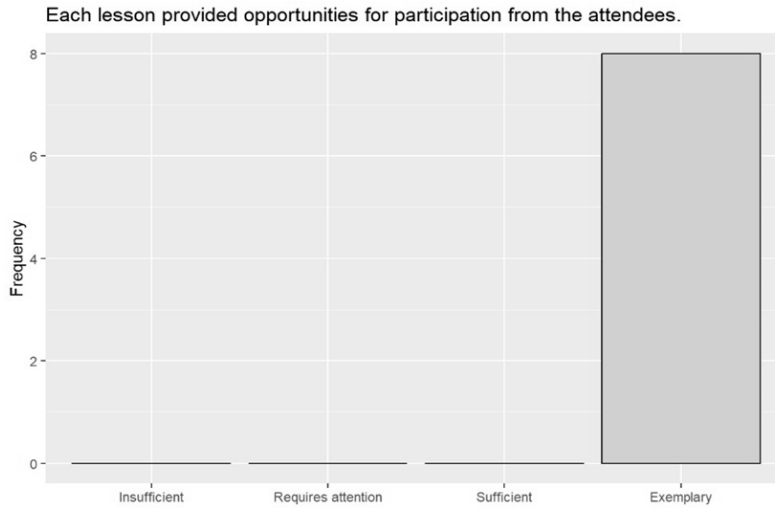


Figure 18. Responses to statement 6

Statement 7 asks if the lessons regarding music and its relationship to Scripture were clearly understood. The answer was exemplary (4) for all students.

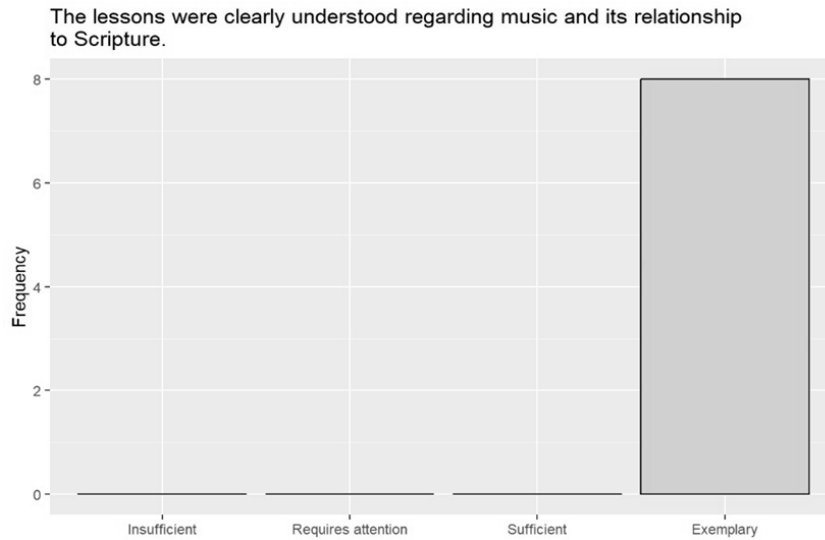


Figure 19. Responses to statement 7

Statement 8 asks, at the end of the course, if students better understood Scripture as it relates to music and worship. All eight students answered exemplary (4).

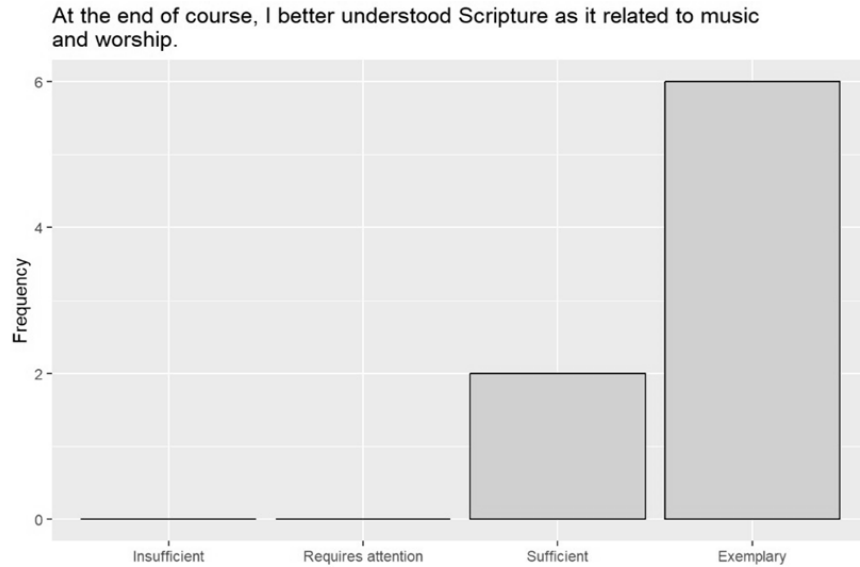


Figure 20. Responses to statement 8

Conclusion

The purpose of this project was to equip students from Kentucky Christian University in Grayson, Kentucky, who desire to serve in the music ministry. The pre-project survey assessed the demographics as well as the biblical understanding of the students regarding music and worship. An eight-week curriculum addressed musical worship in the Bible with the intention of increasing the students' knowledge. By increasing scriptural knowledge of worship and music, the worship leaders would be able to lead more effectively. The classes intended to help students gain sufficient knowledge for a scriptural framework to lead their churches in music and worship more effectively. Finally, a post-project survey was given as an evaluation tool to measure improvement.

CHAPTER 5

MINISTRY PROJECT EVALUATION

In this chapter, an overall evaluation of the ministry project is accomplished through a summary of the purpose and goals. In addition, the strengths and weaknesses of the project are addressed. Consideration of changes that would be made if the project were repeated is also included. Finally, some theological as well as personal reflections are presented with a conclusion of the project.

Evaluation of the Project's Purpose

The purpose of this project was to equip students from Kentucky Christian University in Grayson, Kentucky, who desire to serve in the music ministry. The purpose had its roots in the realization that students lacked biblical principles and structure in their ministry. The project sought to help them spiritually, resulting in an outpouring into the congregation through their worship leadership. Hopefully, this project will help students apply their own discipline of study to a natural way of leading worship.

The project as part of the purpose also sought to connect what the Bible teaches regarding music and worship. First, God refers to praise as being for those who are upright and skillful in music as being the proper way to honor God (see Ps 33:1-3 and Ps 150 for example).

In studying Matthew 26:30, the class gained knowledge of which Psalms were sung at Passover. The *Hallel*, Psalms 114-118, were likely to have been sung at Passover. Psalm 118 was likely to be the last psalm sung at Passover. The class read Psalm 118 and applied certain verses of lamentation as well as thankfulness to what Jesus was facing

with his upcoming crucifixion. Psalm 118 also has modern applications of songs well known in the church—as in verse 24: “This is the day which the Lord has made” (NASB).

Third, Colossians 3:16 describes praise and thanksgiving through song. Paul specifically discusses music as a way of teaching about God. Paul describes admonishing and teaching through “psalms, hymns, and spiritual songs” as a way of not only worship but teaching about Christ.

Fourth, Revelation 5:8-10 shows what heavenly worship looks like. The *new song* represents God’s redemption through the sacrificial death of Christ. Psalms 33:1-3 also speaks of *new songs*. *New songs* were discussed in class as new mercies and grace daily. This can be expressed through music. Worship students can understand the biblical meaning and therefore be thinking of *new songs* as they are leading not only in music but in new grace and mercies daily.

Evaluation of the Project Goals

In this section, the four project goals are evaluated to determine the success of the project. The project goals were effective in equipping the students at Kentucky Christian University to increase biblical knowledge of music in worship. The project had a total of four goals: (1) to assess the worship students’ biblical knowledge regarding music in worship, (2) to develop an eight-session curriculum on biblical teaching regarding music in worship, (3) to increase biblical knowledge regarding music in worship by teaching the eight-session curriculum, and (4) to increase the students’ biblical knowledge regarding music in worship after successfully completing the eight-session curriculum.

Goal 1: Biblical Knowledge Assessment

The first goal of the project was to assess the worship students’ biblical knowledge regarding music in worship. Ten students signed the participatory agreement, though two dropped the class before the first lesson due to scheduling difficulties. The

students were Bible and worship majors, and this assessment of their knowledge was helpful with their own goals of knowledge in musical preparation.

To assess the students' knowledge, a survey was given at the start of the class. Part 1 of the survey assessment gathered demographic information about the students' faith. This section included questions regarding church involvement, the amount of time knowing Jesus as Lord and Savior, the amount of time with daily devotions, and the practice of memorizing Scripture. Four of the eight students had professed Jesus as Lord and Savior for five to ten years, while the other half had more than ten years. It was surprising to learn this statistic because the students are in their early twenties while one is thirty. The fact that four students had professed Jesus as Savior for more than ten years is surprising, considering their young age. Only two students have belonged to a consistent home church for 5-10 years, while five students have belonged to a Bible believing church for more than 10 years. The person who answered with the answer *other* was the oldest—thirty. This was encouraging as there are young people whom I have taught in the past who do not belong to any church or profess Jesus as Lord. It was encouraging to learn that seven students spent 1-5 hours per week studying Scripture. Half of the students memorize Scripture on a regular basis, which seemed like a good number. Although it would obviously be better if they all chose to memorize Scripture, half that amount was a good start in my opinion.

The second part of the pre-survey was a fifteen-item assessment of biblical knowledge regarding music in worship. Chapter 4 covered the statistics of the eight students. Since eight people completed the fifteen-item assessment, which was three more than the five first discussed, the goal was considered successful.

Goal 2: Curriculum Development and Evaluation

The second goal of this project was to develop an eight-session curriculum on biblical teaching regarding music in worship. Researching the biblical criteria for music

in worship and the results of the pre-survey helped form the curriculum for the project. Four faculty from the Keeran School of the Bible at Kentucky Christian University were chosen for an expert panel to complete a rubric that measured biblical accuracy, the scope of the subject material, the pedagogy of each lesson, and the practicality of the curriculum being taught. The expert panel ranked as exemplary (4). Not only was the curriculum approved, but also the learning outcomes.

The goal was considered successful when 85 percent of the indicators met level “3,” of sufficient or higher. Since the expert panel rating exceeded the 85 percent benchmark set for this project, with 100 percent rating the curriculum a “4,” this goal was accomplished. The eight-session curriculum began the week of August 23.

Goal 3: Increased Biblical Knowledge by Teaching the Eight-Session Curriculum

The third goal was to increase biblical knowledge regarding music in worship by teaching the eight-session curriculum. Eight students attended every class starting the week of August 23, 2023. The results of the pre- and post-survey showed all eight students showing improvement from pre-testing to post. This is demonstrated in figure 4 in chapter 4. All students commented that they were more confident in leading their worship team with biblical knowledge of music. These comments, along with improvements seen from the pre- and post-surveys, deemed this a successful project.

The goal was met if five students felt more confident with Biblical knowledge of music. In fact, eight students showed improvement through bar graphing and oral comments of their own leadership.

Goal 4: Increased Biblical Knowledge after Completing the Eight-Sessions

The fourth goal was to increase the students’ biblical knowledge regarding music in worship after successfully completing the eight-session curriculum. Considering figures 1 and 2 as well an evaluation of goal 4 is evident of increased biblical knowledge

of the eight students. Evaluation of the project post-teaching included the following categories: (1) biblical accuracy, (2) scope, (3) pedagogy, and (4) practicality. The Likert-scale criteria were 1-4 with (1) insufficient, (2) requires attention, (3) sufficient, and (4) exemplary. One student ranked item 1 as sufficient (3), with the rest as exemplary (4). The other student ranked item 5 as sufficient (3), with the rest as exemplary (4). Another student ranked item 4 as requiring attention (2) because another lesson was accidentally included on the page being taught. The rest of the items were ranked exemplary (4) by this student. The rest of the eight students and eight questions within the four categories listed above ranked this project as exemplary (4). The goal was met when five of the eight students ranked the project as exemplary. The other three students were sufficient or requiring attention.

Strengths of the Project

The strengths of the project involved the four main Scriptures—Psalm 33:1-3, Mathew 26:28, Colossians 3:16, and Revelation 5:8-10 which provided the foundation of this project. The curriculum was based on these Scriptures because they described skill in music, Jesus’s involvement in music, teaching and admonishing through music as described by Paul, and a glimpse of what heavenly worship looks like as envisioned by John. Students were given other Scriptures that related to music in worship during discussion times as well.

Another strength was that the discussions were mostly student-led instead of teacher-led. Of course, some leadership was required, but students had the ability to lead their own discussions. Students’ confidence and their knowledge of Scripture pertaining to music was improved upon.

The third strength was the ability of the students to connect all Scriptures discussed to their own music and worship leading. For example, five of the eight students stated that they advocated more skill to the music team on instruments and were able to demonstrate with instruments and voice throughout rehearsals. These students also

encouraged their music team and choir to obtain as much individual training as possible to build skill, as stated in Psalm 33: 1-3. Matthew 26:28 was a verse that all the students agreed they could communicate to their team. The group explained to their music team the psalms being sung at Passover and Jesus's response of joy in singing even though He was facing death. Also, all eight students stated that they communicated to their worship team Paul's teaching and admonishing through music (Col 3:16). The students felt that their congregation was more responsive to worship music when led through Scripture. Revelation 5:8-10, with descriptive songs and instruments in heavenly worship, led all eight students to discuss with their music team what to strive for in worship. This passage also gave a picture of what kind of worship the church was to look forward to in heaven.

The fourth strength was that at the end of the eight-week project, all eight students stated they were including more Scripture that pertained to music and worship while leading their own congregation. On a personal level, if students could strengthen their own devotional time with musical Scripture, then their own worship leading would help the congregation connect to musical worship.

The fifth strength was the curriculum evaluation tool. It was a Likert-scale with (1) insufficient, (2) requires attention, (3) sufficient, and (4) exemplary. I was pleased to know that eight students graded five evaluation questions as exemplary, while one student graded one question as requires attention (2), and two students as sufficient (3) on one question each. This was better than expected. Of course, teaching is always evolving, and opportunities for improvement should not be overlooked.

Weaknesses of the Project

While the project had many strengths, there were also weaknesses. The project's first weakness was that there was not enough time for discussion in the classes. Since the project was taught during the day at Kentucky Christian University, students were limited with their time and could only spend an hour for instruction. While discussion was encouraged independently, only four of the eight students accomplished

this. The other four students were not able to find time for independent discussion outside of class.

The second weakness of the project was not having time to teach additional Scripture in depth. Questions would arise, and I would try to answer them, but unfortunately, there was not enough time to discuss other passages that were related. I would only refer to additional Scripture regarding music, which could be helpful for leading worship with hopes that they had the time to research deeper.

A third weakness was not being about to change the curriculum as much as desired in response to what seemed to be needed at the time. For example, if a student needed to address Scripture regarding music in the Old Testament, as it applied to the upcoming worship, last minute changes would have been helpful. Sometimes, this resulted in last-minute changes, which may or may not have been beneficial for the rest of the students.

The last weakness was my own failure to spend additional time studying worship and music in personal devotions. This would have helped my own understanding beyond what I was teaching in the study. I became very busy with what was required for the teaching and neglected what should have been studied personally. However, God is in control and will take the good and use it for his ultimate purpose.

What I Would Do Differently

If I were to teach this project again, there are a few things I would do differently. Since I am the assistant worship professor at Kentucky Christian University, I teach worship courses to both majors and minors. The courses are different in nature from this course as more specific guidelines are university mandated. The first change I would implement would be the timeframe of the course. Instead of one hour, I would request an hour and fifteen minutes. Having an extra fifteen minutes would allow more discussion time, prayer time, and provision for other related Scripture to be included.

The second thing I would do differently would be to have more flexibility to adequately teach the subject material. While too many changes at the last minute were not beneficial, they were sometimes necessary based on the direction of the class discussion. More preparation time on my part would have been beneficial for the students in case of changes needing to be made.

The last change I would suggest regards my own personal devotion. I need to practice consistent devotional time regarding the subject material I am instructing. Being an assistant professor of worship, I became aware of the need to study more material regarding worship and music. The change in personal devotional time would be a good example for the students to apply regarding musical scripture in their own devotions.

Theological Reflections

As I reflect upon the choice of equipping others in worship and music, the project helped my study of specific passages pertaining to the subject material. There are approximately 750 references in three hundred passages in the Bible referring to worship and music. With numerous references to choose from, it would be possible to include at least one daily in my personal devotional.

Using commentaries for Scripture was helpful with comparative studies. I was able to research the scriptural passages in detail to support the theological issues involving the worship/music ministries of students at Kentucky Christian. The commentators presented opinions of Scripture which were helpful to understand musical skill, praise, unification of the church body, and heavenly worship.

For instance, Psalm 33:1-3 describes musical skill as vital for praising God. Second, ecclesiastical liturgies involve music at the core as in Matthew 26:30. Third, in Colossians 3:16, Paul uses music as a tool of unification in the church body. Finally, in Revelation 5:8-10, John writes a picture of heavenly worship with music.

While researching and writing chapter 3, I realized that historical issues involving theoretical and practical means of music and worship were foundational. The

research of music in the Old and New Testament is foundational for understanding the Word of God with clarity. According to Scot McKnight, music teaches the truth of Jesus, which helps one understand the importance of music in worship.¹

As I researched music throughout the different centuries with changes in worship due to musical styles, I realized that the church glorified God throughout those changes. In the twenty-first century, worshippers have a deeper understanding of the character of God from a musical model that is historical and contemporary.

After researching music and worship scriptures, the theological message was that music magnifies God. Skill building is important so that worship through music can be conveyed in the best conceivable way. In other words, skill-building and centuries of music magnify God.

Music and worship leaders help the church to be sensitive to the Holy Spirit. The sensitivity to the Holy Spirit is a blessing from God. The worship leader is responsible for expounding sound theological doctrine.

Practicality played a significant role in this project. God's grace has been consistent throughout the project and dissertation work. I have seen growth in my students spiritually and a hunger on their part to study the Bible more consistently.

Personal Reflections

The comments I received in person and through written evaluation were indicative of my role as their instructor. The fact that students were thinking of more devotional time dedicated to musical Scripture was indicative of the wonderful thought process between the teaching and the receiving. Some stated that they currently seek music and worship Scriptures to apply to their own music and worship team. The class

¹ Scot McKnight, *The Letter to the Colossians*, New International Commentary on the New Testament (Grand Rapids: Eerdmans, 2018), 333.

shared that this course made them stronger leaders, which in turn helped their church worship in a more joyful and spiritual manner.

Applicability was one of the main purposes of teaching this project. As students began to see their own leadership applicability to Scripture, the teaching became personal. As I was able to relate personal experiences with worship leading, I saw an encouraging growth and change in students. The students discovered the difference between reading about worship and music in Scripture and actual application to their own ministry. The class shared they were beginning to have prayer time with their own music and worship team, which helped the music team grow spiritually, leading to stronger worship.

Conclusion

Through this project, the students at Kentucky Christian University were equipped to serve their churches in the music and worship ministry at a higher level. This was evident through the changes in response from the pre- to the post-project surveys. The students agreed there was not enough invested intentional time with Scripture regarding worship and music in their own devotional time.

The eight students became more equipped to faithfully lead their churches in worship and help worshippers grow musically and spiritually. The hope is that this research will help future generations lead others through music and worship Scriptures. My final hope is that the students realize the value of musical training in order to praise God in a worthy fashion. All research was performed with the help of our Lord and Savior.

APPENDIX 1
PRE- AND POST-CURRICULUM BIBLICAL
KNOWLEDGE SURVEY

The following survey assessed the students' biblical knowledge regarding music in worship.¹ There are multiple choice questions pertaining to personal Bible study as well as specific Bible passages regarding music. This survey was given to participants who agreed to participate in the study.

¹ The following survey was adapted from Anna Hsiao Ping Pan, "The Congregation's Understanding of Worship at Pisgah Presbyterian Church, Versailles, Kentucky" (DEdMin project, The Southern Baptist Theological Seminary, 2021), 100.

BIBLICAL KNOWLEDGE SURVEY

Agreement to Participate

Kentucky Christian University is committed to bring others to Jesus. One of the ways we fulfill this commitment is to become a school of worship through music. We want ministries to saturate the church until we are all speaking the truth in love alongside one another. Music is a powerful tool that is God given and a way to minister to the congregation.

This research is being conducted by Sarah Damron-Brown for the purpose of collecting data for a ministry project. Participation is strictly voluntary and totally confidential. You are free to withdraw at any time. By completion of this survey, you are providing informed consent for the use of your responses in this project.

Because ministry is relational, preference is that you include your name below, rather than completing the survey anonymously. If you prefer anonymous, however, please use the last four digits of your phone number for future reference.

Date: _____

Name (or 4-digit code): _____

Demographic Questions

Gender _____ Age _____

1. How many years have you professed Jesus as your Lord and Savior?
 - a. Less than one year
 - b. Between 5-10 years
 - c. More than 10 years

2. How many years have you been a member in a Bible-believing church?
 - a. Less than one year
 - b. Between 5-10 years
 - c. More than 10 years
 - d. Other

3. Are you currently serving as a ministry leader or teacher?
 - a. Yes
 - b. No

4. How many hours per week do you read the Bible for personal study?
 - a. 1-5 hours per week
 - b. 10-15 hours per week
 - c. More than 15 hours per week
 - d. Other

5. Is memorizing Scripture a present practice of yours?
 - a. Yes
 - b. No

General Questions

6. What does Scripture say about building musical skill?

7. Name as many instruments as possible mentioned in the Bible.

8. Do you think stringed instruments (harp, lyre,) were used to accompany prophetic messages?

9. Do you think that Jesus sang hymns during Passover?

10. Do you think that music was a normal part of Jewish life either religiously or secularly or both?

11. Do you know the meaning of Hallel psalms? If yes, do you know which Psalms are identified as Hallel psalms?

12. Did you know that Hallel psalms were sung during Passover?

13. In the writings of Paul, is singing mentioned? If yes, do you know where in the Scriptures?

14. In the Book of Revelation are you aware that there is Heavenly worship?

15. If there is Heavenly worship in Revelation, is music involved in the worship?
16. Do you think that there are instruments played in Revelation as well as singing?
17. Does music play a primary role in Revelation describing redemption and sacrifice?
18. In your opinion, are prayers sung in the book of Revelation?
19. Do you know the general meaning of a “new song” in Scripture?

APPENDIX 2
CURRICULUM EVALUATION

This appendix includes the curriculum evaluation which was given pre-teaching to the Dean, and three other faculty members of the Keeran School of the Bible at Kentucky Christian University.¹ The panel members are theologically sound, and some are currently or have been involved in music in the past. This evaluation measured biblical accuracy, scope, methodology, and practicality of the eight-week course material.

¹ The following evaluation was adapted from Anna Hsiao Ping Pan, “The Congregation’s Understanding of Worship at Pisgah Presbyterian Church, Versailles, Kentucky” (DEdMin project, The Southern Baptist Theological Seminary, 2021), 95.

Name of Evaluator or 4-digit code (last 4 numbers of your phone number): _____

Date: _____

Curriculum Evaluation Tool					
1 = insufficient 2 = requires attention 3 = sufficient 4 = exemplary					
Criteria	1	2	3	4	Comments
Biblical Accuracy					
Scripture was well interpreted in the lessons.					
Theology stayed true to the Bible in the lessons.					
Scope					
The subject material was well designed and expressed the content plainly.					
The subject material was organized and maintained solid biblical teaching.					
Pedagogy					
Each lesson was understandable and addressed the main idea of each section.					
The lessons provided times of engagement with interactive with subject material.					
Practicality					
The curriculum regarding music and the relationship to Scripture/worship was understandable.					
At the finale of the course, participants will be able to converse regarding music and its relationship to Scripture/worship.					

APPENDIX 3
CURRICULUM SPECIFIC QUESTIONS

This appendix includes the curriculum specific questions to be given post-teaching to the participants.¹ The participants have been involved in the eight-week course. This evaluation will measure Biblical knowledge of lessons taught over the course of this time.

¹ The following evaluation was adapted from Anna Hsiao Ping Pan, “The Congregation’s Understanding of Worship at Pisgah Presbyterian Church, Versailles, Kentucky” (DEdMin project, The Southern Baptist Theological Seminary, 2021).

Agreement to Participate

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This research is being conducted by Sarah Damron-Brown for the purpose of collecting data for a ministry project. Participation is strictly voluntary and totally confidential. You are free to withdraw at any time. By completion of this survey, you are providing informed consent for the use of your responses in this project.

Because ministry is relational, preference is that you include your name below, rather than completing the survey anonymously. If you prefer anonymous, however, please use the last four digits of your phone number for future reference.

Date: _____

Name (or 4-digit code): _____

1. What does Paul say about singing in Colossians 3:16? Circle all that apply
 - a. Sing with psalms
 - b. Sing with hymns/spiritual song
 - c. Sing with thankfulness
 - d. All the above

2. What do Jesus and his disciples do immediately after the Lord's Supper in Matthew 26:30? Circle all that apply
 - a. Went directly to Mt. Olivet
 - b. Sang a hymn
 - c. Ate more

3. What does Psalm 33:1-3 teach about music? Circle all that apply
 - a. Play harp
 - b. Sing new songs
 - c. Give thanks with the Lyre
 - d. Play an instrument with skill
 - e. Play an instrument with little or no skill

4. What does the heavenly realm do in Revelation 5:8-10? Circle all that apply
 - a. Sing
 - b. Play instruments
 - c. Both a and b
 - d. Neither a nor b

5. In Revelation 5:9, the "new song" of the creatures and elders represent what? Circle all that apply
 - a. Sacrificial death of Christ
 - b. God's redemption
 - c. Both a and b
 - d. Neither a nor b

6. Was it common for the Jews to sing before, during, and after the Passover meal?
Circle one.
- Yes
 - No
7. After the last Supper, which Psalms do theologians think might have been sung?
Circle all that apply
- Psalms 90-100
 - Psalms 114-118
 - Psalm 150
8. In Revelation 5:8-10, are the prayers of the saints as well as glory to the Lamb sung?
Circle all that apply
- Yes
 - No
9. What stringed instrument other than harp was important in Psalm 33:1-3? Circle all that apply
- Violin
 - Guitar
 - Mandolin
 - Lyre
10. In Psalm 33:1, the psalmist refers to praise as “becoming to the upright.” What is this in reference to? Circle all that apply
- Praise is proper
 - Praise is suitable
 - “becoming” can mean pleasant
11. In Colossians 3:16, Paul speaks of teaching and admonishing. This could mean that lyrics of a song are also teaching about God. Circle one.
- True
 - False
12. In the New Testament church, teachings of Christ were given orally. Is it possible that teachings of Christ could have been expressed musically based upon interpretation of Colossians 3:16? Circle one.
- Yes
 - No
13. In Matthew 26:30, Jesus and his disciples sing a hymn of praise, most likely Psalm 118. What does Psalm 118 express? Circle all that apply.
- Thankfulness
 - Salvation
 - Victory of Israel over the nations
 - None of the above
14. In I Samuel 10:5, do stringed instruments accompany prophecy that is also mentioned in Revelation 5:8? Circle one
- Yes
 - No

15. In what way are Psalm 33:3 and Revelation 5:9 related? Circle all that apply
- a. A new song is sung
 - b. There are no instruments involved except voices
 - c. Both Scriptures refer to deliverance

APPENDIX 4
POST-TEACHING EVALUATION

This appendix includes the course assessment given at the end of the eight-session curriculum.¹ This evaluation was given to participants to address scriptural accuracy, design of the program, applicability of the lessons taught, and practicality as it applies to worship.

¹ The following evaluation was adapted from Thomas Kenji Sugimura, “Equipping Members of New Life Church in Woodland Hills, California to Counsel Biblically” (DMin project, The Southern Baptist Theological Seminary, 2015), 88.

Agreement to Participate

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Because ministry is relational, preference is that you include your name below, rather than completing the survey anonymously. If you prefer anonymous, however, please use the last four digits of your phone number for future reference.

Date: _____

Name (or 4-digit code): _____

Gender _____ **Age** _____

Name of Evaluator or 4 digit code: (last 4 numbers of your phone number)

_____ Date: _____

Curriculum Evaluation Tool					
1 = insufficient 2 = requires attention 3 = sufficient 4 = exemplary					
Criteria	1	2	3	4	Comments
Biblical Accuracy					
The lessons were understandable pertaining to Scripture.					
The lessons were biblically and scripturally correct.					
Scope					
The lessons were taught sufficiently and helped in the understanding of Scripture.					
Each lesson was organized and clear.					
Pedagogy					
Each lesson contained a main idea along with details.					
Each lesson provided opportunities for discussion.					
Practicality					
The lessons were presented with clarity in regard to music and Scripture.					
At the finale of the course, I better understood Scripture and its relationship to music and worship.					

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ABSTRACT

EQUIPPING STUDENTS AT KENTUCKY CHRISTIAN UNIVERSITY IN GRAYSON, KENTUCKY, WHO DESIRE TO SERVE IN THE MUSIC MINISTRY

Sarah Damron-Brown, DEdMin
The Southern Baptist Theological Seminary, 2024
Faculty Supervisor: Dr. R. Scott Connell

This project aimed to equip students at Kentucky Christian University to serve in the music ministry. Chapter 1 supports those wanting to serve in the music ministry by presenting the history, context, and goals of the ministry. Chapter 2 argues for equipping those interested in music ministry attending Kentucky Christian University by presenting an exegesis of Scripture (Ps 33:1-3; Matt 26:30; Col 3:16; Rev 5:8-10). Chapter 3 describes the execution of training to teach music leaders for worship. In summary, chapters 2 and 3 are a plan to equip those who desire to serve in the music ministry. Chapter 4 is a timetable and data for the execution of this project. Chapter 5 is the final evaluation of the project. This project equipped those interested in the music ministry to be as excellent as possible in musicality and leading worship through music and Scripture.

VITA

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EDUCATION

BM, Morehead State University, 1976
MS, Vanderbilt University, 1978
MDiv, The Southern Baptist Theological Seminary, 1992
ADN, RN, RT, New Hampshire Tech, 2005
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Minister of Music and Youth, Monroe Methodist Church, Monroe, New
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