



LIBERTY THEOLOGICAL SEMINARY

A RENEWED APPROACH TO UNDERGRADUATE  
WORSHIP LEADER EDUCATION

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By

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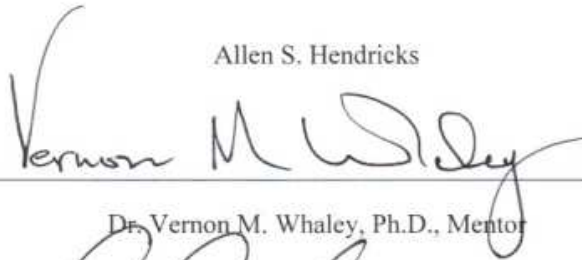
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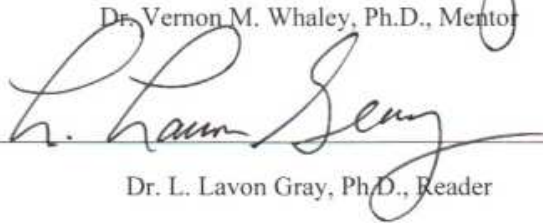
APPROVAL SHEET

THESIS PROJECT  
A RENEWED APPROACH TO UNDERGRADUATE WORSHIP LEADER EDUCATION

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## ABSTRACT

### A RENEWED APPROACH TO UNDERGRADUATE WORSHIP LEADERSHIP EDUCATION

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The church music degree program at Charleston Southern University, based on a European traditional/classical sacred music degree model, has been attracting fewer and fewer students. The last two students pursuing this degree were graduated in May, 2011. Prior to their graduation, the administration encouraged the music department to investigate current career markets and the worship leadership training strategies of other institutions. The purpose of this project is to design a suitable worship leadership degree and thus assist the university in its mission to equip churches with properly trained ministry leaders.

Survey instruments will be used to discover the expectations of lead pastors and worship leaders currently serving local churches. Knowing competency expectations of local pastors raises the hiring potential of graduating students. The recommendations of worship leaders will confirm the required specific skill set. Survey results, analysis of other university degrees, and National Association of Schools of Music accreditation standards will be studied to design a complete undergraduate degree including syllabi, learner outcomes, course content, recommended textbooks, and library holdings strategy.

Abstract length: 171 words

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## CHAPTER ONE

### INTRODUCTION

Over the past twenty-five years pop and rock music dominated the listening habits of the entire western world. Contemporary Christian Music grew from its popularity among American youth in the 1970s and 1980s to its prominent place as the primary cultural expression of many modern worshipers. Over the years the performance nature of Contemporary Christian Music (CCM) changed to congregational expressions of praise and worship in Contemporary Worship Music (CWM).<sup>1</sup> Along the way, singing and performing of this music moved from week night gatherings in church youth departments to sanctuaries on Sunday mornings. The need for musicians skilled as performers of popular music genre developed.

Today, musicians are required to do more than simply choose several hymns or gospel songs to fill spots in the worship order, scheduling soloists, and preparing “special music” by the choir. Now, church musicians, often called worship leaders, plan services with teams of people intentionally seeking to provide a flow of worship that creates a type of holistic worship experience. Organ and piano accompanists are supplemented or replaced by praise bands complete with guitars, synthesizers and drums.

From the 1960s until the turn of the century, the music leaders of medium to large churches were usually college and seminary-trained professionals. The most common job

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<sup>1</sup> John M. Frame, *Contemporary Worship Music* (New Jersey: Presbyterian and Reformed Publishing Co, 1997), 9999.

title was “minister of music,” but people most often referred to these church musicians as “choir directors” or “song leaders.” Their education experience was usually a variation of a traditional and classical model which originated in Western Europe and was intended for music leaders serving in liturgical churches.

Undergraduate programs in Southern Baptist colleges and universities, such as Charleston Southern, Furman, Mercer, Wingate, and Carson Newman, followed this Western European model as did all of the music departments in Southern Baptist seminaries. However, as popular music styles became more accepted in evangelical churches, it became apparent that there was the need for a different approach to educating the “minister of music.” Tradition for the sake of tradition was rejected as popular culture took a legitimate place in the Christian church. The old Western European educational model for equipping church musicians became more and more obsolete.

There are several reasons for the paradigm shift in training musicians for the evangelical community: (1) The Baby Boomer generation began returning to church during the late 1980s and 1990s. They brought with them a preference for new, innovative expressions for worship. Many Baby Boomers rejected traditional worship forms and music styles, expecting instead to sing Contemporary Worship Music (CWM). (2) The growing impact of technology on America during the 1990s led to the use of technology in church services. (3) The information age spawned new approaches to communication. The “X” and “Millennial” generations joined with the Baby Boomers in replacing the traditions of the past with a broader, more experiential worship, based more on the five senses. (4) As music and the related approaches to worship changed, so did the philosophical paradigm to congregational ministry. There developed a greater

emphasis on “personal worship.” Congregations did not want just to sing “about” God, they wanted to sing “to” God. (5) In many regions of the country, the changes in worship style prompted growth in church attendance. In response, church leadership created extra services, upgraded their use of technology, blended musical styles, or completely resisted the pressure to change. As a result, the Baby Boomers often made their way into new and innovative churches.<sup>2</sup>

In addition to the changes brought by the Baby Boomer innovations, during the last two decades, significant and influential ministries have emerged that embrace popular cultural elements in worship. These ministries are large, successful, highly influential mega rallies and worship conferences that encourage “a consumer-driven worship service.” For example, the Promise Keepers, Passion Conferences, Women of Faith, Hillsong Ministries (in Australia), Integrity Worship Institute, National Worship Leader’s Conference (NWLC), and Catalyst Conference model the use of popular praise and worship music genres in worship. They exemplify a level of musical skill not expected of traditional church musicians of the 1950s, 1960s and 1970s.

Meanwhile, leaders of university church music degree programs have not responded to these changes. Rather, they have tenaciously maintained a commitment to the European curriculum model established during the 1960s. This inflexibility by college and university leadership quickly met resistance by pastors and local church leaders. Pastors, in general, became disillusioned with university and seminary graduates of such “traditional” programs. There developed a serious disparity between the preparation

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<sup>2</sup> Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002), 116-117.

received and the needs for qualified worship leaders in evangelical churches. As a result, pastors no longer look to the traditional church music programs around the country to find personnel to meet the growing worship needs in their churches.<sup>3</sup> Likewise, students found that training in the “traditional church music” model did not fully equip them to serve the evangelical churches embracing the use of popular music genres. They began looking for institutions that focused on equipping students to serve the evangelical marketplace.

The music department at Charleston Southern University (CSU) received its initial accreditation from the National Association of Schools of Music (NASM) in 1973. According to CSU records, the first graduates to receive the Bachelor of Arts in Church Music were in 1976. The BA in Church Music degree was a traditional university music degree with two courses devoted exclusively to church music, Church Music Education and Hymnology. The required general music courses of the Bachelor of Arts in Church Music were identical to the courses of the classically based music degrees for performance and music education. These courses included two years of music theory and aural skills, music history, traditional choirs, and classical vocal or piano training. The initial course listing and course descriptions showing points of change in CSU academic catalogs are found in APPENDIX THREE: CSU ACADEMIC CATALOG CHANGES.

### **Statement of the Problem**

CSU registrar office records show that there have been sixty-six graduates of the church music degree program since 1976. There have been only eight church music

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<sup>3</sup> Vernon M. Whaley, "Educating the Worship Leader," speech delivered to Calvin Institute of Christian Worship, September, 15, 2008. , Grand Rapids, MI.

graduates since 2004. The church music degree program at CSU, based on a European traditional/classical sacred music degree model, has been attracting fewer and fewer students. The last two students pursuing the Bachelor of Music with Church Music emphasis graduated in May 2011. Seeing the need for more students graduating with degrees in various church music vocations, the administration encouraged the music department to investigate the current career market and the academic strategies of other institutions regarding the training of music and worship leaders for local church ministry. The university administration believed designing and offering a suitable degree would assist the university in its mission to equip churches with properly trained ministry leadership.

It was then decided that in order to meet the market demands of the twenty-first century evangelical church, CSU needs to institute a new degree for equipping students as worship leaders. The new degree program should address the cultural changes in modern evangelical church worship, including: (1) concepts of creative worship; (2) the use of technology in worship; (3) contemporary worship literature; and, (4) contemporary popular music vocal pedagogy. The program must produce graduates that meet career market needs by fulfilling both the worship leader training and experience expectations of lead pastors, and also the skill set and knowledge base suggestions of worship leaders serving local churches.

For academic integrity, the degree program should meet the NASM standards for at least a Bachelor of Arts in Music, which will require the blending of traditional musicianship with training in popular music styles. The degree content must be relevant to current worship methodology, mindful of probable future paradigm shifts in worship

practices, and offer curriculum content that addresses a breadth of musical skill, knowledge, and performance experiences. The program should gain administrative support by conveying national trends in training worship leaders, showing the probability of increased enrollment, and demonstrating satisfactory retention statistics once the program begins. Faculty, resource, and space needs must be addressed with an awareness of the fiscal realities of increased needs and of good stewardship regarding resources already in place. Detailed planning alongside adequate promotion and marketing is required for an optimal launch.

### **Statement of Limitations**

This paper primarily focuses on the need for developing a curriculum at CSU that strategically targets the training and equipping of worship leaders for the twenty-first century.

The project includes a summary of the biblical, historical, and denominational precedent for the training of worship leaders and a comparative study of training church musicians in evangelistic Christian universities.

The thesis will include a brief study of the changing cultural and national trends in worship practices that demand change in methodology for equipping worship leaders. It will not include any investigation of concerns related to popular music styles and modern worship in the church. This thesis assumes the legitimacy of modern worship practices and musical content when approached with biblical and theological integrity.

The thesis does not include any study of the changes that might be warranted in other career ministry positions by the paradigm shift in worship methodology. It is not intended to be an exhaustive theological analysis of worship, worship leading, or

Christian leadership. Perceived strengths and weaknesses in the proposed CSU program may be shown in contrast to other university programs, but the study will not include a detailed critical analysis of those programs. The project only includes comparisons of undergraduate degree programs, not graduate degrees.

A brief overview of the history of training church musicians at CSU is included, followed by a recommended curriculum design for a new undergraduate degree in worship leadership. Statements regarding general fiscal awareness and responsibility are reported but a detailed cost analysis of the program for the university is not provided. It does not include recommendations for other training options such as church sponsored programs, certificate programs, or associate degrees.

The project investigates the expressed need in the career market, including a survey of pastoral staff and of select worship pastors. The investigation does not include a survey of potential or existing worship leadership students. Also, surveys will not be collected from general church members.

The proposed degree program gives details on the blending of classical and practical training and the resulting student outcomes, but does not contrast or compare student outcomes from older or existing sacred or church music degrees. The thesis includes a brief exploration of the need for intentional training in contemporary vocal and instrumental pedagogy, the use of technology in worship, and other concepts of creative worship. The study advocates the simultaneous use of traditional and popular musicianship concepts. It does not include a detailed explanation of the similarities and differences between traditional and popular music theory. Nor does it include a complete methodology of teaching musicianship using traditional and contemporary music.

### Theoretical Basis

Throughout history, God has called man into corporate worship experiences and has placed individuals in leadership positions responsible for those gatherings. In 1 Chronicles 15:22, after other Levites were appointed as musicians for worship, one reads that “Kenaniah the head Levite was in charge of the singing; that was his responsibility because he was skillful at it.”<sup>4</sup> Being skillful at anything requires gifting from God, instruction from those already skilled, and practice in developing one’s skill level. In 2 Chronicles 31:2, Hezekiah instructed the musicians “to give thanks and to sing praises at the gates of the LORD’s dwelling.” In Psalm 34:3, we find that the song leader calls the congregation into unified worship, “Glorify the LORD with me; let us exalt his name together.” The psalmist makes it clear that singing praises to the Lord is not just a priestly function. Another biblical model for Christian leaders is that of an obedient servant. For example, “Samuel made himself available to God.” He expected to obey the Lord’s call at any moment and he eagerly anticipated those moments. When God called, Samuel’s obedient response was immediate.<sup>5</sup>

“Later in history, in the synagogue tradition of both Old and New Testament time, musical worship was apparently still largely professional, usually soloistic, and always vocal.”<sup>6</sup> In the New Testament we find that Jesus, himself, led his disciples to worship in

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<sup>4</sup> Unless otherwise indicated all Bible references in this paper are to The New International Version Bible (NIV) (Grand Rapids, IL: Zondervan, 2011).

<sup>5</sup> Vernon M. Whaley, *Called to Worship: the Biblical Foundations of Our Response to God's Call* (Nashville: Thomas Nelson, 2009), 108-109.

<sup>6</sup> Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993), 76.

the upper room, when he instituted the Lord's Supper, including the singing of a hymn (Mt. 26:30, Mk. 14:26). The New Testament is not specific about the structure or content of worship experiences but there are two strong passages that clearly direct that psalms, hymns, and spiritual songs be included. "Be filled with the Spirit, speaking to one another with psalms, hymns, and songs from the Spirit. Sing and make music from your heart to the Lord." (Eph. 5:18) "Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts." (Col. 3:16)

In 1 Corinthians 14, Paul gives instructions for orderly celebration of the Lord's Supper. After giving several specific examples, he concludes with the directive, to "let everything be done in a right and orderly way." (1 Cor. 14:40)

Synagogue worship in New Testament times consisted of "praise, prayer and instruction. It (was) the note of corporate praise which (opened) the service."<sup>7</sup> Singing in the worship of the early Christian church was congregational in nature and led by non-professional musicians. However, as Christians grew in numbers around the world, "the increasing power and sophistication of the church was accompanied by the development of trained choirs and music leaders."<sup>8</sup> The church liturgy, including the music throughout the Middle Ages, was planned and led by professional clergy.<sup>9</sup>

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<sup>7</sup> Ralph P. Martin, *Worship in the Early Church* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1974), 24.

<sup>8</sup> Ibid.

<sup>9</sup> James F. White, *A Brief History of Christian Worship* (Nashville, TN: Abingdon Press, 1993), 100.

One of Martin Luther's primary goals during reformation times was to involve the congregation in worship. Early Lutheran hymns were sung in unison but as time passed they were arranged into four part harmony to be sung by choirs along with the congregations.<sup>10</sup> Gifted musicians were produced by the growing middle class and educated in European universities. Bach and others like him were then employed by churches to compose new music, direct choirs during worship, perform, and educate young musicians.<sup>11</sup> However, in Presbyterian, Congregationalist, and Baptist churches of the late sixteenth century, "choirs and their leaders were shunned as 'popish.'" Calvinists used a "precentor" who "announced the psalms (and later, the hymns), set the pitch, and sometimes 'lined them out' phrase by phrase to be repeated by the congregation."<sup>12</sup> Early American protestant churches utilized the same methods as their European counterparts. The choir-led liturgy of the Protestant Episcopal Church led to "the development of a professional music ministry." Churches in major cities followed the Protestant Episcopal Church's model utilizing choirs "to lead the hymns and to sing an anthem and 'responses' in the services. In all except the largest churches, the music director was part-time, though often compensated."<sup>13</sup>

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<sup>10</sup> J. Peter Burkholder, "Borrowing," *Grove Music Online*, *Oxford Music Online*, in "6. Other Renaissance sacred music," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52918pg6> (accessed August 1, 2012).

<sup>11</sup> Smallman, Basil. "Bach, Johann Sebastian." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, under "Leipzig," <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e522> (accessed August 1, 2012).

<sup>12</sup> Hustad, *Jubilate II*, 77.

<sup>13</sup> Ibid.

From the late nineteenth century well into the twentieth century, evangelistic campaigns employed singer/song leaders who led congregational singing with enthusiasm and vigor. The popularity of these leaders inspired many churches to utilize “the revivalist pattern for worship, with an arm-waving songleader who directed the hymns as well as the choir selections and often sang a solo, usually preceding the sermon.”<sup>14</sup> This evangelistic style service is still the norm in many protestant churches today. For nearly 100 years, mainstream protestant churches worshiped under the leadership of either the formally-trained musician and choirmaster or the untrained charismatic gospel songleader.<sup>15</sup>

Southern Baptists, in particular, recognized the importance of music in teaching doctrine to children and young people. Most of their churches followed a worship paradigm somewhere in between the formal protestant churches and the revivalists. They developed programs of training for their church music leadership in denominationally-sponsored colleges, universities, and seminaries. These programs partnered European style classical and sacred music training with “specialized courses in choral techniques, children’s music, junior high and high school music methodology, instrumental methods, and church music literature.”<sup>16</sup> Their music directors soon carried the title of Minister of Music.<sup>17</sup>

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<sup>14</sup> Ibid., 78.

<sup>15</sup> Hustad, *Jubilate II*, 254-256.

<sup>16</sup> Whaley, *Educating*.

<sup>17</sup> Hustad, *Jubilate II*, 80.

In time, the rise of popular culture in secular and sacred areas of life led to a total paradigm shift in worship. The resulting position of worship leader in modern evangelical churches is more like the enthusiastic songleader of the revival crusades than the formally trained Music Ministers.<sup>18</sup> Today's media-driven public is accustomed to more sophisticated level of musical excellence and expects it to be demonstrated in their weekly worship experiences. Growing churches expect their worship leaders to exhibit musical excellence, Christian leadership qualities, and solid spiritual foundations.<sup>19</sup> American evangelical universities are awakening to their opportunity and responsibility to develop and offer degree programs that properly train and equip modern worship leaders.

### **Statement of Methodology**

This thesis project will result in the presentation and implementation of a new undergraduate degree program for CSU. It will demonstrate and define the reality of a viable ministry career market for worship leadership professionals by discovering job postings at various church staff websites and by researching books, articles, and other published material regarding the worship leadership career. The degree program content and outcome expectations will be supported with the use of survey instruments and by analysis of other university programs of similar focus. Results of this research and the surveys will be used to provide specific academic curriculum recommendations including a complete course list, course descriptions, textbook suggestions, and basic syllabi.

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<sup>18</sup> Redman, *Worship Awakening*, 11-12.

<sup>19</sup> Whaley, *Educating*.

Survey instruments are used to gain insights from two groups: lead pastors and worship leaders. Ten lead pastor/worship leader teams were recruited to participate in the surveys. These ministers serve in churches with at least 500 in attendance at their primary worship service. This includes churches with multiple primary services on the same campus where the sum total attendance of those services is at least 500. These churches have at least one service that uses music supported by a praise band/team. Churches of this size are more likely to hire full-time worship leaders to their ministerial staff and might be open to hiring students just finishing a degree program. The goal of the pastor's survey is to discover the knowledge base and skill set they believe to be ideal for worship leaders on their ministry team. The goal of the worship leader's survey is to discover the suggested knowledge base and skill set they believe necessary to begin a ministry career in worship leadership. Knowing the competency expectations of lead pastors raises the hiring potential of graduating students. The recommendations of worship leaders currently serving churches will confirm the skill set demands of a worship leadership ministry career. Copies of the enlistment phone script and the two survey instruments may be found in APPENDIX TWO: SURVEY INSTRUMENT DOCUMENTS.

## **Chapter Two: Literature Review**

This chapter will investigate research done in the area of worship, church music, music in worship, and curriculum development in related resources (articles, theses, dissertations, journal writings). The intent of this chapter is to demonstrate that this thesis project is unique and will contribute to the body of original research in the study of worship and worship leadership.

### **Chapter Three: Issues Surrounding a New Worship Leadership Degree**

This chapter articulates issues to be considered when evaluating the need for a new curriculum in worship. Included is a brief description of the unique contextual issues related to the “worship education” at CSU.

### **Chapter Four: Worship Leadership Career Market**

A description of the current ministry career market for worship leadership will be included. Part-time positions, volunteer and bi-vocational, and full-time job opportunities will be reported. In addition, an overview of the multiple roles expected of a worship leader will be shared.

### **Chapter Five: Analysis of Survey Instruments**

Two survey instruments will be used to gather data for the project. One survey is directed to lead pastors. Knowing the competency and academic expectations of local pastors for their worship leader raises the hiring potential of the graduating student. The second survey is directed to worship leaders currently serving local churches. The degree and course content recommendations of worship leaders currently serving churches will confirm the skill set and knowledge base required of a modern worship leader.

### **Chapter Six: Evaluation of Other University Degree Programs**

Other universities’ degrees which are either new programs or are significantly changed to address the current trends in worship practice will be explored. The project will report current higher education trends for such degrees including department placement and courses included. Significant items included or omitted from programs will be addressed. This chapter will also include content related to NASM accreditation.

## **Chapter Seven: The Worship Leadership Degree Proposal**

The final chapter will include: (1) a brief summary of the study and approach to methodology; (2) statements regarding findings of the study; (3) a plan for the suggested worship degree for CSU; and, 4) items that warrant further research and study.

### **Special Terminology**

**Applied Studies:** class/group and private vocal or instrumental lessons.

**Aural Skills:** sight singing and ear training usually taught along with written music theory.

**Blended Worship:** worship services which usually have a traditional service order containing both modern and traditional elements of music and other artistic expressions. This format for worship services is also being called the new traditional by some.

**Contemporary Christian Music:** pop and rock style performance music with Christian lyrics.

**Contemporary Worship Music:** pop and rock style music with Christian lyrics intended for use as congregational singing in worship.

**Lead Pastor:** usually the primary pastor leader of the ministerial staff responsible for preaching and possibly the chief administrator of the church staff sometimes referred to as the senior pastor.

**Liturgical Worship:** worship services which contain two main sections, the service of the Word and of the Table. These services are usually very formal in structure, usually lead by robed clergy, and culminate in the celebration of the Eucharist, the Lord's Supper. Such services are commonly associated with Catholic, Episcopal, and Lutheran churches. Liturgical Worship is currently being celebrated with traditional and modern

music and other worship elements.

**Modern worship:** worship services which feature a praise band/team, popular music, visual media, and often include multi-sensory experiences such as drama, dance, and visual arts.

**Traditional Worship:** mainstream protestant church worship, which usually includes a set order of worship; congregational hymns sung from a hymnal; feature songs from choirs, ensembles, and soloist; organ and piano accompaniment; scripture and responsive readings; prayers; offertory; sermon; and a time of commitment.

**Worship Leader:** church staff minister responsible for coordinating and/or leading worship services, particularly musical elements, alongside a lead pastor.

## CHAPTER TWO

### LITERATURE REVIEW

The increased awareness and widespread focus on worship has inspired many dissertations, theses, and journal articles. There are studies regarding worship transition and renewal in mainline and evangelical communities. Some dissertation and thesis topics focus on various theological concepts of worship. Others study specific methodology or issues related to worship. Research pinpointing specific theological topics relevant to worship study provides foundation for further study. Journal articles and independent empirical research might provide useful studies in making practical application to the study of administration and planning concepts for worship. Only a few thesis, dissertation, or major writing projects directly relate to curriculum development in worship studies. There seems to be a growing number of journal articles related to teaching worship to pastors and church leadership. However, there are very few dissertations, theses, or articles specifically devoted to the need for undergraduate worship leadership curriculum in American colleges or universities.

#### **Research on Curriculum Development**

One thesis with curriculum implications related to worship is “A Strategy for Identifying the Necessary Elements of a Worship Studies Program” by Don Tuttle. However, significant portions of the project examine “the Biblical foundations of worship” and explore the cultural settings of worship around the world. The survey

instrument is similar to those used with the current project but worship study concepts are divided into more specific items. Learner outcomes are broad in scope whereas the intention of the current project is to present a detailed curriculum framework for an entire undergraduate degree, including syllabi for courses specific to worship studies.<sup>1</sup>

Another thesis is “Dallas Seminary Worship Education for Future Pastors” by Ron Man. This well-written thesis asked and answered the question, “Has Dallas Theological Seminary given future pastors both the biblical/theological foundations and the practical tools to effectively deal with worship issues they will inevitably face in their local church ministries?” The project made a case for adjustments to the seminary’s curriculum which would provide greater intentional experiential and academic focus on worship and worship studies.<sup>2</sup> However, the curriculum goals of the project are to educate lead pastors.

Richard Oliver’s dissertation, The Development and Evaluation of a Seminary Course in Worship Theology, explores the theology of worship and how worship theology is taught in the seminary. Not satisfied with his observations, Oliver offers his own plan for teaching this subject. Oliver blames confusion in the practice of worship on an unclear definition of worship. His research is “based on four assumptions: (1) there is confusion in Christianity today regarding the practice of worship; (2) that confusion is the

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<sup>1</sup> Don Tuttle, "A Strategy for Identifying the Necessary Elements of a Worship Studies Program" (Dmin Thesis, Liberty Baptist Theological Seminary, Lynchburg, VA), 1999. Retrieved from <http://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1193&context=doctoral> (accessed May 20, 2012).

<sup>2</sup> Ronald Man, "Dallas Seminary Worship Education for Future Pastors" (Dmin Thesis, Dallas Theological Seminary, Dallas, TX, 2009), iii. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p001-1326> (accessed

result of an unclear definition of worship; (3) a clearly defined theology of worship will produce a correct definition of worship; and (4) a solid definition should lead to an appropriate, biblical application of worship in the Christian life and in the church.”<sup>3</sup> After examining the writings of several well-respected theologians, including Warren W. Wiersbe, D. A. Carson, and Robert E. Webber, he proposes that “genuine worship is man’s response to God that should be expressed in remembrance, submission, and serving.”<sup>4</sup> While the findings of this work might be valuable to the development of a course on the theology of worship or philosophy of worship, it doesn’t come near addressing the details of an entire degree curriculum.

Though not intended for academic application, Byron Spradlin’s thesis, “Discipling Worship Leadership: Biblical and Theological Rationale for Discipling Worship Leaders,” indirectly challenges curriculum designers to lead students beyond a purely academic and musical approach to disciplining worship leaders.

If musicians and worship leaders are going to take on the mantle of leading God’s people in worship, the Church and its missionary enterprise desperately need to equip them as spiritually maturing, artistically skilled worship leaders. Evidence indicates that the evangelical church is failing in this area of discipleship training. What is needed is curricula or programs of study that will help local church leaders mentor and disciple spiritually maturing, artistically skilled worship leadership.<sup>5</sup>

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May 20, 2012).

<sup>3</sup> Richard S. Oliver, The Development and Evaluation of a Seminary Course in Worship Theology (PhD Diss., Dallas Theological Seminary, Dallas, TX, 2007), 7-8. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p001-1137> (accessed May 20, 2012).

<sup>4</sup> Ibid, 23.

<sup>5</sup> Byron L. Spradlin, "Discipling Worship Leadership: Biblical and Theological Rationale for Discipling Worship Leaders" (DMin Thesis, Liberty Baptist Theological Seminary, Lynchburg, VA, 2012), 4. Retrieved from <http://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1581&context=doctoral>

Spradlin's thesis is directed toward developing a church-sponsored program for discipling everyone involved in the worship ministry of the church: singers, instrumentalists, technicians, etc.

Craig Satterlee's article, "That Room: Augustana Chapel and the preparation of leaders for the church," examines the impact of chapel worship in a seminary setting on its students. "The question, then, is not *whether* chapel prepares leaders for the church, but *how* seminary worship does this."<sup>6</sup> The seminary mentioned in this article is the Lutheran School of Theology at Chicago which is affiliated with the Evangelical Lutheran Church of America (ELCA). Although much of the article refers to liturgical worship practices, primary focuses of the article include a concern that worship practices either "proclaim (or contradict) the gospel more convincingly than what is preached," that "God works through the ritual of Christian worship," and that "through the liturgy, individuals and the community encounter, experience, and celebrate the God to whom the rest of their intellectual, contextual, and ministerial activity is directed."<sup>7</sup>

Brent Laytham's article, "Let Us Pray: Classroom Worship in Theological Education," encourages educators to practice the presence of God in the classroom. "When teaching and learning begin in worship, there are benefits for both teachers and learners. Teachers need the focusing power of classroom worship because our attention

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(accessed May 17, 2012).

<sup>6</sup> Craig A. Satterlee, "That Room: Augustana Chapel and the preparation of leaders for the church," *Currents in Theology and Mission* 35, no. 6 (December 1 2008), 436, ATLA Religion Database with ATLASerials, EBSCOhost (accessed June 19, 2012).

<sup>7</sup> *Ibid.*, 434-435.

too often and too easily stops short of the divine mystery.”<sup>8</sup> Learning to be a worship leader in classrooms devoid of worship may well produce leaders who do worship without truly worshipping. Laytham states that faculty-led classroom worship “invests us in the lives of our students – their experience and their callings, their struggles and their triumphs” and “that it displays us as persons of spiritual trust.”<sup>9</sup>

“At the Nanjing Union Theological Seminary, students are trained to become pastors and teachers in other seminaries in China. Part of their training here is to be able to play a keyboard and conduct a choir. They learn how to manage all aspects of the ministry, should they become the only paid members of the church.”<sup>10</sup> In his article, “Music Education in the Chinese Seminary,” Michael McFarlane suggests that the Chinese students prefer traditional hymnody over contemporary worship songs.<sup>11</sup>

“Teaching Worship as a Christian Practice” explores training leaders of liturgical worship. Dr. John Witvliet, Director of the Calvin Institute of Worship, places worship within the collective context of “Christian Practices.”<sup>12</sup> It may seem that training worship leaders for evangelical churches would be much different than teaching those for

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<sup>8</sup> Brent Laytham, “Let Us Pray: Classroom Worship in Theological Education,” *Teaching Theology & Religion* 13, no. 2 (April 2010), 112, Academic Search Premier, EBSCOhost (accessed June 19, 2012).

<sup>9</sup> Ibid., 116.

<sup>10</sup> Michael McFarlane, “Music Education in the Chinese Seminary,” *China Today* 56, no. 4 (2007 April), 32, Academic Search Premier, EBSCOhost (accessed June 19, 2012).

<sup>11</sup> Ibid., 32.

<sup>12</sup> John D. Witvliet, “Teaching worship as a Christian practice: musing on practical theology and pedagogy in seminaries and church-related colleges,” *Perspectives* 21, no. 6 (June 1 2006), <http://www.rca.org/page.aspx?pid=2978> (accessed June 18, 2012).

liturgical churches. However, this article delivers a sound philosophy of training for worship leaders of any Christian denomination.

A worship professor is not primarily interested in producing worship professors or liturgical critics but rather worshipers (and, in seminary teaching, pastors and worship leaders) who participate in worship more fully, actively, and consciously as part of a vital, faithful Christian life. College teaching remains committed to honing liberal arts habits of mind. Seminary teaching remains dedicated to equipping future pastors with key skills for leadership. Both, however, begin by seeing the learning process as a (rigorous) part of Christian discipleship.<sup>13</sup>

Anne Yardley's article, "Teaching Music in the Seminary," addresses the need of teaching music in seminaries to lead pastors. It includes explanation of five major content areas: (1) developing a theology of church music; (2) discovering the history of congregational song literature from past to present; (3) establishing an understanding of the church musician's position; (4) fostering healthy interaction between pastor and church musician; and, (5) "to identify the primary issues facing church music today."<sup>14</sup>

### **Research Related to Modern Worship**

Jon Lepinski's thesis, "Engaging Postmoderns in Worship," affirms the challenge churches have in attracting and engaging those of the postmodern generation. His research project sought to meet two primary needs: "the need for more specific research concerning reaching and engaging postmoderns and the need to study and report best practices among churches experiencing success in reaching postmoderns."<sup>15</sup> The project studied and reported on the successes of two California churches.

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<sup>13</sup> Ibid.

<sup>14</sup> Anne Bagnall Yardley, "Teaching Music in the Seminary," *Teaching Theology & Religion* 6, no. 3 (July 2003), 170, Academic Search Premier, EBSCOhost (accessed June 19, 2012).

<sup>15</sup> Jon Paul Lepinski, "Engaging Postmoderns in Worship: A Study of Effective Techniques and Methods Utilized by Two Growing Churches in Northern California"

“Re-constructing Biblical Worship for Postmodern Times,” a thesis by Jeffry Iskra begins by affirming the priority of biblically-sound worship methods. Next the author “addresses the general characteristics of the postmodern culture, especially those worthy of consideration in the content of Christian worship.”<sup>16</sup> Following a review of four specific church methodologies, a culminating model is proposed for use as a Saturday night worship service in his own church. The thesis contains detailed reports of significant books relating to worship theology and philosophy, and postmodern culture in the church. The book listing and reports will be valuable research tools for discovering course content for the CSU degree. However, research for Iskra’s project was limited to published books and included no references to other theses, dissertations, or journal articles.

Russell E. Whitener’s thesis, “The Worship Reformation: Examining Trends in Worship, Worship Music, and Possible Revival Implications,” has a twofold purpose. First, the author seeks “to examine the current revolution in worship styles and practices among Christian churches.” Second, Whitener states his plan “to consider whether the current reformation in worship can serve as a catalyst for revival among Christian churches.”<sup>17</sup> However, nearly half of the thesis is used to explore biblical worship

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(Dmin Thesis, Liberty Baptist Theological Seminary, Lynchburg, VA, 2010), 2.  
Retrieved from  
<http://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1351&context=doctoral>  
(accessed June 20, 2012).

<sup>16</sup> Jeffry B. Iskra, "Re-constructing Biblical Worship for Postmodern Times" (Dmin Thesis, Gordon-Conwell Theological Seminary, South Hamilton, MA, 2003), 12. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p068-0327> (accessed May 20, 2012).

<sup>17</sup> Russell E. Whitener, "The Worship Reformation: Examining Trends in Worship, Worship Music, and Possible Revival Implications" (Dmin Thesis, Gordon-

foundations and to review primary points in the history of Christian worship. This section might provide a suitable outline for more detailed study of worship history. The next section of the thesis primarily details the opposing positions regarding CWM of two leading writers on the subject, John Frame and Marva Dawn. Primary source material for this section was two books, Marva Dawn's Reaching Out without Dumbing Down<sup>18</sup> and John Frame's Contemporary Worship Music – A Biblical Defense.<sup>19</sup>

Worship, Contemporary Christian Music and Generation "Y" by Wesley L. Baker is a dissertation project that explores "the effectiveness of Contemporary Christian Music (CCM) in worship for engaging young people, 'Generation Y,' with the Christian Gospel."<sup>20</sup> The project reports on a pastor's interaction with a youth worship planning team at a Christian school. The pastor led the students in the following: (1) a study of biblical worship; (2) an intentional evaluation of CCM; and, 3) planning, leading, and evaluating chapel services at their school. An overview of the history of worship from biblical to modern times and reports of points of view for, and against, the use of CCM fill nearly half of the project. The remainder of the project contains group study outlines, song and worship survey forms used with the students, and reports of the results of the

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Conwell Theological Seminary, South Hamilton, MA, 2004), ii. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p068-0435> (accessed May 20, 2012).

<sup>18</sup> Marva Dawn, *Reaching Out without Dumbing Down: A Theology of Worship for the Turn-of-the-Century Culture* (Grand Rapids, MI: Eerdmans, 1995).

<sup>19</sup> John Frame, *Contemporary Worship Music - A Biblical Defense* (Phillipsburg, NJ: Presbyterian and Reformed Publishing, 1997).

<sup>20</sup> Wesley L. Baker, "Worship, Contemporary Christian Music and Generation "Y"" (Dmin Diss., Erskine Theological Seminary, Due West, SC, 2000), 1. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p064-0057> (accessed May 20, 2012).

students' responses to the surveys. Some of these forms might be suitable as templates for similar studies.

James Burns' thesis, "With Arms Open to a New Millennium: Preaching and Worship in the Digital Age,"<sup>21</sup> details the process of transitioning a church's worship methodology. After identifying the generational characteristics of Boomers, Generation X, and the Millennials, Burns shares several areas that his church's worship transitioned over the course of several years to reach these generations using culturally-appropriate worship methods.

### **Research Related to Music in Worship**

An article by Brian Wren, "'Sing It, Preacher!': Thoughts about Contemporary Worship Music," affirms that "congregational singing...is an indispensable part of Christian worship" and that "churches...need to give critically sympathetic attention" to CWM.<sup>22</sup> After a concise overview of congregational song concerns throughout church history, Wren shares a balanced interpretation of the art music vs. popular music situation that continues today. He also provides an explanation of cultural language and identity including his conclusion that "the integration of visual images and music with a beat is a cultural form, in which we need to work, and with which we wish to converse, in open

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<sup>21</sup> James Burns, "With Arms Wide Open to a New Millennium: Preaching and Worship in the Digital Age" (Dmin Thesis, Iliff School of Theology, Denver, CO), 2004. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p098-0003> (accessed May 20, 2012).

<sup>22</sup> Brian A. Wren, "'Sing It, Preacher!'" Thoughts about Contemporary Worship Music," *Journal for Preachers* 24, no. 1 (January 1 2000), 45, ALTA Religion Database with ATLASerials, EBSCOhost (accessed August 4, 2012).

yet critical dialogue.”<sup>23</sup>

Michelle K. Baker-Wright’s article, “Intimacy and Orthodoxy: Evaluating Paradigms of Contemporary Worship Music,” expounds on her concern that CWM “emphasizes the subjective and focuses on the self rather than God.” She suggests that “greater attention needs to be given to God’s Trinitarian identity...as well as the nature and definition of intimacy between humanity and God.” She believes that the overemphasis of self in CWM is due to a predominant creative process in isolation and in response to pain.<sup>24</sup>

German ethnomusicologist, Gesa F. Hartje’s article, “Keeping in Tune with the Times – Praise & Worship Music as Today’s Evangelical Hymnody in North America,” states that Praise and Worship (P&W) music “is unquestionably one of the defining elements of evangelical culture in the United States.”<sup>25</sup> Her purpose for the article is to show how traditional and contemporary worship music are alike. She evaluates positive and negative aspects of hymnody and CWM. In the end she says, “maybe in the near future, all Christian worshipers will be more inclined to see the two repertoires and music practices as part of a greater whole.”<sup>26</sup>

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<sup>23</sup> Ibid, 51.

<sup>24</sup> Michelle K. Baker-Wright, “Intimacy and Orthodoxy: Evaluating Existing Paradigms of Contemporary Worship Music,” *Missiology* 35, no. 2 (April 1, 2007): 169-178, *ALTA Religion Database with ATLASerials*, EBSCOhost (accessed August 13, 2012).

<sup>25</sup> Gesa F. Hartje, "Keeping in Tune with the Times: Praise and Worship Music as Today's Evangelical Hymnody in North America," *Dialog* 48, no. 4 (December 1 2009), 365, *ALTA Religion Database with ATLASerials*, EBSCOhost (accessed August 3, 2012).

<sup>26</sup> Ibid, 371.

“Today’s Challenges and Resolutions Regarding Church Music,” a thesis by Phillip McFarland reads very much like a research project on the use of music in worship. McFarland gives the details of the workshops and survey instruments he used to raise his church’s awareness of the impact of music on worship.<sup>27</sup>

“Singing the Lord’s New Song: Transforming Worship from Performance to Experience,” a thesis by Nae Pearson III, addresses the transformation of a performance-oriented liturgical service to one that is more experiential. While Pearson shares research on the history of the church and on the theology of worship, the thesis is more of a testimonial of his experiences through the transition. The thesis is primarily a report of creating a multigenerational music ministry. The resulting worship is still performance-oriented, but with a wider representation of the church’s membership sharing in worship.<sup>28</sup>

Thomas Seel’s thesis, “Toward a Theology of Music for Worship Derived from the Book of Revelation,” purposes “to show that the New Testament does have practical and specific things to say regarding the use of music for worship in the life of the contemporary Church...The study analyzes the forms of music, performing groups and the performance practice within the book of Revelation.” Seel develops his theological

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<sup>27</sup> Phillip McFarland, “Today’s Challenges and Resolutions Regarding Church Music” (Dmin Thesis, Liberty Theological Seminary, Lynchburg, VA), 2006 Retrieved from <http://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1402&context=doctoral> (accessed July 20, 2012).

<sup>28</sup> Nae Pearson III, “Singing the Lord’s New Song: Transforming Worship from Performance to Experience” (Dmin Thesis, Wesley Theological Seminary, Washington, DC), 2011, Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p110-0022> (accessed May 20, 2012).

concepts with historical analysis of the music and performance practices in Revelation. He states, “These points of theology of music for worship are historically, biblically, and eschatologically supported and made relevant to the contemporary church musician and worship leader.”<sup>29</sup>

In “POP Goes the Worship,” Mark Moring interviews religion professor, T. David Gordon, author of the book, “Why Johnny Can’t Sing Hymns.”<sup>30</sup> Gordon’s conclusion is that “the forces that shape pop culture should not be the arbiters of how we worship God.”<sup>31</sup> He believes that pop-style music is popular in church by default, because it’s popular everywhere else. Gordon’s stance is against pop-style Christian music as a whole. Gordon states,

In every generation, gifted people would write some good hymns, and subsequent generations would enjoy them. Nothing new there. What's new is the notion that you have to have new music in a worship service. That's unprecedented. I'm asking why people feel this emotional distance from hymns that was not felt by generations before.<sup>32</sup>

Margaret Petty’s article, “Hymns, Music and Spirituality,” expounds on the theology of music in worship, including many insights and ample support from biblical references. “The Bible is replete with examples; more than 575 references, from both Old

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<sup>29</sup> Thomas Allen Seel, "Toward a Theology of Music for Worship Derived from the Book of Revelation" (ThM Thesis, The Southern Baptist Theological Seminary, Louisville, KY), 1990, in Abstract, PROQUESTMS, ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/303867105?accountid=12085> (accessed August 5, 2012).

<sup>30</sup> T. David Gordon, *Why Johnny Can't Sing Hymns: How Pop Culture Rewrote the Hymnal* (Phillipsburg, NJ: P & R Publishing, 2010).

<sup>31</sup> Mark Moring, "POP Goes the Worship," *Christianity Today* 55, no. 3 (March 2011), 24, Academic Search Premier, EBSCOhost (accessed June 19, 2012).

<sup>32</sup> *Ibid.*, 25

and New Testaments, describe music from all instances of daily life, and especially, worship.”<sup>33</sup> Petty sees that music in worship has a wide sphere of influence and impact. “This unique gift of music, his kingwork, he bestows upon us, as a means of corporate expression for proclamation, teaching, mutual encouragement and worship.”<sup>34</sup>

Anne Morris’s article, “Music in Worship: The Dark Side,” uses three case studies to examine the misuse of music in worship. However, research quotes seem to be used as proof texts to support the mostly unsubstantiated claims made. “My approach will be by means of three unrelated and independent case studies that illustrate some areas of concern, and serve as entry points to the topic.”<sup>35</sup> Morris says herself that the article is just a beginning point and later adds that the research on her primary concern of the emotionally manipulative power of music is incomplete. “What has not yet been fully researched is the process of the actual transmission of emotion.”<sup>36</sup> This articles introduces a warning against the manipulative use of music in worship.

“Renewing Worship: The Beginning or the End?” an article by Lorraine S. Brugh, introduces the Evangelical Lutheran Church of America’s new Renewing Worship project. “The Renewing Worship project seeks to give voice to the words and

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<sup>33</sup> Margaret Cording Petty, "Hymns, Music and Spirituality," *European Journal of Theology* 19, no. 1 (January 1 2010), 69, ALTA Religion Database with ATLASerials, EBSCOhost, June 20, 2012.

<sup>34</sup> Ibid., 75.

<sup>35</sup> Anne Morris, "Music in Worship: The Dark Side," *Practical Theology* 3, no. 2 (August 1 2010), 205, ALTA Religion Database with ATLASerials, EBSCOhost (accessed August 4, 2012).

<sup>36</sup> Ibid., 208.

songs that will carry our praises for the next generation.”<sup>37</sup> Brugh affirms the denomination’s commitment to the primary liturgical worship elements, the service of the Word and of the Table, and suggests that music is a vitally important element within that structure. Recognizing that there has been an “explosion” of congregational song since the 1978 *Lutheran Book of Worship* was published, “new hymns, songs, and liturgical music are some of the important new contributions of the Renewing Worship project.”<sup>38</sup>

In “The Sacrifice of Praise: Strengthening Congregational Singing,” Jeffrey Peterson explores the Church of Christ’s historical practice of only using a cappella singing in its worship services in light of the CWM movement in modern worship. Including a brief exploration of the realities of legalism, Peterson opens the door to the possibility that instruments in worship are not the central issue. “If we take our cues from the New Testament, the primary questions we will ask about the church’s music are how well it grounds us in the Christian faith and how adequately it equips us to live the Christian life.”<sup>39</sup> Without saying that his denomination should retain its a cappella practice, he makes the following challenge:

Those of us involved in the church’s teaching ministry should consider how we can best encourage and strengthen the congregational singing of hymns that can deepen the faith of the churches we serve.<sup>40</sup>

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<sup>37</sup> Lorraine S. Brugh, “Renewing Worship: The Beginning or the End?,” *Word & World* 26, no. 2 (March 1 2006), 177, ALTA Religion Database with ALTASerials, EBSCOhost (accessed August 4, 2012).

<sup>38</sup> *Ibid.*, 174.

<sup>39</sup> Jeffrey Peterson, “The Sacrifice of Praise: Strengthening Congregational Singing,” *Christian Studies*, no. 24 (January 1 2010), 51, ALTA Religion Database with ALTASerials, EBSCOhost (accessed August 4, 2012).

<sup>40</sup> *Ibid.*, 53.

In Steven R. Guthrie's article, "United We Sing: Music and Community," the issue of style is completely avoided as he points out the unifying nature of congregational song in worship. "Singing not only enacts the church's unity; it also manifests the distinctive shape of that unity. The new humanity is created out of many; there is indeed 'one body and one Spirit' (Eph. 4:3-4)." Singing provides "a worshiping testimony" of mutual submission to each other in the unity of the music and the message, and to God as we submit to Him and give Him the glory.<sup>41</sup>

### **Non-music Specific Research Suitable for Course Content**

"The objective of this thesis is to determine as clear an understanding as possible of the nature of worship within the context of the first-century church...through an analysis of the vocabulary of worship within the New Testament text and a contextual survey of its most specific references to worship."<sup>42</sup> In "The Worship of the New Testament Church: A Grammatical and Contextual Analysis of First-Century Christian Devotion" James Holms proposes that careful analysis of the individual words that are all translated "worship" in English should prove useful for those planning and leading current worship.

James Kraft's thesis project, "Christian Worship in the Reformed Tradition that Connects," includes a study course "designed to be used to help worshippers understand

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<sup>41</sup> Steven R. Guthrie, "United We Sing: Music and Community," *Christian Century* 128, no. 1 (January 11 2011), 28, ATLA Religion Database with ATLASerials, EBSCOhost (accessed August 4, 2012).

<sup>42</sup> James Christopher Holms, "The Worship of the New Testament Church: A Grammatical and Contextual Analysis of First-Century Christian Devotion" (M Thesis, The Southern Baptist Theological Seminary, Louisville, KY), 2003, 4. Retrieved from <http://search.proquest.com.ezproxy.liberty.edu:2048/pqdtft/docview/305316770/138888ACB9A638AC3C4/2?accountid=12085> (accessed August 5, 2012).

the theology and practice of worship, and worship leaders plan and evaluate contemporary worship.” The project focused on four topics he deemed “necessary and sufficient for appraising contemporary Christian worship. These motifs are: (1) Biblical; (2) Catholic (the history and universality of the church); (3) Confessional (Reformed tradition); and, (4) Pastoral (the contemporary needs of the people).<sup>43</sup>

Daniel Collison’s dissertation, Toward a Theology and Practice of Missional Worship, will be a valuable resource for both foundational studies in worship theology and philosophy, as well as more practical studies of planning and leading worship. “Statistics presented in this paper confirm that the ‘worship-driven’ evangelism philosophy is ineffective in reaching the unchurched, but successful in attracting transfer Christians from neighboring churches not able to compete with expensive worship productions.”<sup>44</sup> Collison’s dissertation focuses on three main elements: (1) He explores current worship models and their connection or lack of connection to mission. (2) He “concentrates on the biblical and theological foundations of worship and mission in an effort to establish their collaborative relationship.” (3) The author “addresses the critical concerns of defining context and establishing a clear worship mission.”<sup>45</sup> Collison

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<sup>43</sup> James Kraft, "Christian Worship in the Reformed Tradition that Connects: A Resource for Churches Wanting To Develop Corporate Worship that Connects with People in Contemporary Culture, that Is Biblical, that Is Faithful to the Church Catholic, and that Is Informed by the Reformed Tradition" (PhD Diss., Pittsburg Theological Seminary, Pittsburg, PA), 2001, in Abstract, Research in Ministry, ALTA (accessed August 4, 2012).

<sup>44</sup> Daniel Collison, Toward a Theology and Practice of Missional Worship (doctor of ministry diss., Fuller Theological Seminary, Pasadena, CA, 2009), iii. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p125-0003> (accessed May 20, 2012).

<sup>45</sup> Ibid., 6.

suggests that “a worship mission should include summaries of a church’s theology of worship, philosophies of worship and context, and a missiology of worship.”<sup>46</sup>

“Missional Worship,” a thesis project by Edward Williams is similar in content and intent to that of Daniel Collison. However, the presentation is more of a personal reaction to a few primary sources and the personal testimony of ministry and spiritual experiences related to mission and worship.<sup>47</sup>

“9.5 Theses on Worship,” by Gary Parrett expounds on a list of theological truths concerning worship. Those truths could be useful as content for a course on the theology, biblical foundations, or philosophy of worship. Parrett states:

We desperately need theological discussions of worship in general. But what many congregants want is something more practical and immediate—a coherent and biblical understanding regarding the songs we sing and the instruments we use in worship.<sup>48</sup>

After laying a basic foundation regarding the individual and corporate nature of worship, Harris Parker’s article, “Contemporary Worship and Christian Education,” asks the question, “What responsibility do we have as Christian educators to provide such experiences for our children and youth and to prepare them to participate with the adult congregation?”<sup>49</sup> This article’s purpose is to convey the author’s belief that Christian

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<sup>46</sup> Ibid., 121.

<sup>47</sup> Edward Sansom Williams, “Missional Worship” (Dm Thesis, Austin Presbyterian Theological Seminary, Austin, TX), 2002. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p075-0050> (accessed May 20, 2012).

<sup>48</sup> Gary A. Parrett, “9.5 Theses on Worship,” *Christianity Today* 49, no. 2 (February 2005), 38, Academic Search Premier, EBSCOhost (accessed June 19, 2012).

<sup>49</sup> Harris H. Parker, “Contemporary Worship and Christian Education,” *Religious Education* 65, no. 4 (July 1 1970), 336, ATLA Religion Database with ATLASerials, EBSCOhost (accessed June 19, 2012).

educators are responsible for teaching children and youth about biblical standards for church music.

After a careful search and examination of related resources (articles, theses, dissertations, and journal writings), it is concluded that no other work has addressed the unique needs of worship leadership curricula at CSU. Although several works were discovered which had educational content and others were related to specific areas of probable course content, their educational purposes and proposals do not fulfill the purpose of this thesis. Having completed this search and analysis, the author believes that this thesis is indeed unique and it will contribute to the body of original research in the study of worship and worship leadership.

### CHAPTER THREE

#### ISSUES SURROUNDING A NEW WORSHIP LEADERSHIP DEGREE

Important to the establishment of any new curricula is an evaluation of the context in which that program of study will be instituted. What follows is a listing of related issues that surround the establishment of a new worship leadership degree. Beginning with specific challenges unique to CSU and moving on to areas of concern for a worship leadership degree in general, observations and suggestions are then applied to curricula development.

#### **Fiscal Considerations in Administration and Enrollment**

Motivating university administration to accept the risks associated with beginning a new degree program will require a conservative approach that utilizes existing building and faculty resources efficiently. The plan will also need supporting evidence that such programs are desired by students and that other universities similar to CSU are finding success in changing existing programs or beginning new degrees such as the one that will be proposed for CSU. The current economic setting has led to some universities decreasing their faculty numbers due to lower student populations. New degree programs can require additional faculty, technology resources, and classroom space.

The current economic setting is placing many small universities into financial stress and even crisis. “Administrators have become accustomed to budgets that are not adequate to provide all of the services schools are expected to provide, but since

economic conditions worsened in 2008, the financial picture for most schools and universities has become more dismal.”<sup>1</sup>

CSU has also felt the economic crunch but has managed to do so without decreasing faculty. In fact, new buildings are being built, a graphic arts degree program has been added, and the number of students accepted into the school of nursing is being dramatically increased. Still, most university programs designed for modern worship leaders are relatively new. Showing the trend toward such degrees and evidence of their success will be necessary to gain the approval of administrative and academic decision makers. Since a handful of programs have been going for two to five years or so, obtaining any insights from faculty members at these institutions will be valuable.

There is another element in the rationale to change the CSU degree rather than dropping it. The professor overseeing the HSM church music degree program occupies the university’s only endowed chair, the Horton Chair of Church Music. The university would not want to send a message to potential chair donors that endowed positions might be suspended.

Once students are attracted to and enrolled in new degree programs, the challenge is far from complete. The university’s next challenge is in retaining the students. First, millennial students have some common characteristics which must be addressed. Millennials want to make a positive difference in the world and are optimistic concerning their ability to do so.<sup>2</sup> While they believe education is necessary to make those desires a

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<sup>1</sup> Mike Kennedy, "Outlook 2011," *American School & University* 83, no. 5 (January 2011), 13, Academic Search Premier, EBSCOhost (accessed May 18, 2012).

<sup>2</sup> Tom Rainer et al., *The Millennials: Connecting to America's Largest Generation* (Nashville: B & H Publishing Group, 2011), 16-18.

reality and go to college with high academic goals, they value their personal time and time devoted to maintain relationships with friends and family.<sup>3</sup> The effort required to produce academic success may be sacrificed for personal and social reasons. They have a desire to learn, value input from mentors, prefer interactive learning, and expect two-way communication with their instructors.<sup>4</sup>

### **Music Department Issues**

Many universities have struggled internally with making the obvious need for change regarding such programs. “Institutions training church musicians classify popular music as unworthy of church worship, with techniques to be avoided, not acquired.”<sup>5</sup> Evidence of this can be seen in the academic department placement of the programs within institutions. Even though church music degrees were nearly all placed in college and university music departments in the past, new degree programs are sometimes placed within religion, theology or other departments.<sup>6</sup> Maintaining open minds and open communication within the music department will be necessary to make adjustments and transitions smoothly. Because most university music departments tend to be classically based, some believe them to be classically biased.

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<sup>3</sup> Thom S. Rainer and Jess W. Rainer, *The Millennials: Connecting to America's Largest Generation* (Nashville: B&H Publishing Group, 2011), 108-109.

<sup>4</sup> Ibid, 41.

<sup>5</sup> Wren, “Sing it,” 47.

<sup>6</sup> Indiana Wesleyan University’s Bachelor of Science in Christian Worship is offered in the School of Theology. Huntington University’s Bachelor of Science in Worship Leadership is offered in the Department of Ministry and Missions. Liberty University’s Center for Worship is a part of the School of Religion.

Though there is much to be said about the many and wonderful contributions historic Western European traditions have made, the truth is, those in charge set the rules. The bully pulpits of power and colonization strongly influence likes and dislikes. In our profession, many of us are still trying to break free of several beliefs that, in the not too distant past, were taken as gospel truths. Among the more egregious beliefs are, "If you learn to sing classically, you can sing anything"; "All styles are supported by only one voice technique"; and, "Bel canto means beautiful singing, and beautiful singing means classical singing." At issue is not someone's personal opinion; rather, it is about imposing these collective opinions on an entire system of voice pedagogy.<sup>7</sup>

In his *Journal of Singing* article, "Personal and Pedagogic Aesthetics," Leon

Neto, a voice and guitar professor in the Center for Worship at Liberty University, states,

Classically trained voice teachers may see Praise and Worship repertoire as of lesser value when compared to classical repertoire, and in fact by traditional standards it may look less elaborate than lieder or opera arias. However, a voice teacher who intends to train Christian singers needs not only to know the repertoire, but also understand how it needs to be phrased and interpreted without compromising the style.<sup>8</sup>

In general, "professional church music training is not geared to the acquisition of popular music skills and performance practices, and often inculcates the conviction that they are unmusical."<sup>9</sup> Intentional training in contemporary vocal pedagogy may be necessary for classically-trained vocal faculty or new faculty with non-classical training could be required.

Curriculum change related to this degree program should not diminish the academic and musical integrity of the department. Creating a degree with musical

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<sup>7</sup> Robert Edwin, "Personal and Pedagogic Aesthetics," *Journal of Singing* 66, no. 5 (May/June 2010), 575-576, Education Full Text (H.W. Wilson), EBSCOhost (accessed May 18, 2012).

<sup>8</sup> Leon Neto, "Contemporary Christian Music and the "Praise and Worship" Style," *Journal of Singing* 67, no. 2 (November/December 2010), 197, Education Full Text (H.W. Wilson), EBSCOhost (accessed June 29, 2012). Leon Neto is an assistant professor of voice and guitar in the Center for Worship at Liberty University.

<sup>9</sup> Wren, "Sing It," 47

relevance should not result in students with compromised musicianship. Careful planning, implementation, and adjustments will be required for several years after the degree program is introduced, as students progress through the four-year program, and as they enter the worship leadership career field. Furthermore, many of the students attracted to such degrees will be deficient in musicianship skills such as healthy singing habits, written music theory, and instrumental technique. The concept of music as a discipline is quite new to students whose only musical experiences are participation in “garage bands” and youth praise teams. In addition, the models they initially choose for their future ministries are often the careers of internationally-known Christian artists. Helping such students to complete university degree programs which will challenge them musically and academically for several years will be difficult. “Most people acquire their musical taste during adolescent among friends of the same age, and they carry early preferences right through to the grave. This powerful force overrides considerations of individual neurology and personality.”<sup>10</sup> A successful program must develop strategies that intentionally instill and maintain each student’s confidence in the program and all of its components.

As the need on the part of the local church has become more pronounced, there has developed a serious, and at times painful, division between those seeking to

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<sup>10</sup>Robert Jourdain, *Music, the Brain, and Ecstasy: How Music Captures Our Imagination* (New York: Avon Books, 1997), 263, quoted in Brian A. Wren, “Sing It, Preacher!” Thoughts about Contemporary Worship Music,” *Journal for Preachers* 24, no. 1 (January 1 2000), 46, ALTA Religion Database with ATLASerials, EBSCOhost (accessed August 4, 2012).

provide practical training for the church and those seeking to maintain commitment to educational and musical integrity.<sup>11</sup>

The old adage that “perception is reality” cannot be ignored. Part of this awareness will be demonstrated by making sure degree content is truly necessary and relevant. Decreased enrollment in older sacred music degrees already indicates that many potential students will not pursue purely classical training. They are totally immersed into current popular music. For visible evidence of this, one only has to observe the sheer number of these young adults walking through most of their day listening to various media players through ear buds. Because their parents were the ones who left traditional churches in the 1980s to begin and join the new churches with experiential worship and popular music, many millennials have never been to a church service that didn’t feature a praise band.<sup>12</sup>

Standard musicianship should be introduced and taught with a connection to the cultural language and experience of these students. To do otherwise is to risk high dropout percentages. Some students will drop due to perceived irrelevance. Others may drop due to a perceived disconnection between standard musicianship and pop culture musicianship. “Student-engagement data from the National Survey of Student Engagement for four-year institutions and the Community College Survey of Student Engagement for the community college sector makes it abundantly clear that student engagement is the key to academic motivation, persistence, and degree completion.”<sup>13</sup> It

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<sup>11</sup> Whaley, *Educating*.

<sup>12</sup> Redman, *Worship Awakening*, 117.

<sup>13</sup> Angela Provitera McGlynn, "Millennials in College: How Do We Motivate Them?," *Education Digest* 73, no. 6 (February 2008), 20, Academic Search Premier, EBSCOhost (accessed May 24, 2012).

is common knowledge; motivation that leads to action requires belief in the leader, decision, or cause. Engagement in the learning process is no different. Specific to this project, the cultural disconnect between classical and popular music must be addressed carefully when designing teaching strategies.

Millennial generation students are confident in who they are and what they are going to accomplish. They have been told and believe they are special.<sup>14</sup> “What we educators need to do is to capitalize on the strengths they bring to the classroom. If we recognize their strengths, we can create a classroom dynamic and use strategies that will effectively engage them.”<sup>15</sup> First, the instruction process must affirm the legitimacy of a student’s existing musicianship, affirming that they are special. Second, elements of musicianship outside of that student’s experience should be introduced by showing how those elements will improve the student’s abilities, tapping into their desire to achieve. In this sequence, the educator should be able to avoid triggering a doubtful or defensive response. Engagement is strengthened because the instruction’s primary focus is the student, rather than concepts to be taught.

### **National Association of Schools of Music Accreditation**

A goal for the new degree program is that it meets NASM standards for accreditation. Founded in 1924, this organization has been, and remains the primary agency for accrediting schools of music in higher education. Their criteria for accreditation have not only preserved the ideals of the classical music tradition in music

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<sup>14</sup> Neil Howe and William Strauss, *Millennials Rising: The Next Great Generation* (New York: Vintage Books, 2000) 7-13.

<sup>15</sup> Ibid.

education but have also encouraged innovation and creativity regarding the ever-changing nature of musical expression. One published objective is “To establish minimum standards of achievement without restricting an administration or school in its freedom to develop new ideas, to experiment, or to expand its program.”<sup>16</sup> In his report at the 2011 Annual Meeting, NASM President, Don Gibson said the following:

It is essential that we face one issue head-on whenever it appears in our local efforts, and that is the notion that the NASM Commission will not approve new ideas or approaches. This is simply not the case and never has been. It would take another speech to review all the ways NASM has supported innovation over the years. Today, I simply ask each of you to join me in leading our colleagues on campus to a clear understanding of what NASM is doing now to promote local curricular reviews for the purpose of seeking better ways to teach and learn. It helps to point out that the traditional ways of delivering instruction are not the standards used by NASM. The *tradition* is *not* the standard. The texts of the standards are the standards. There are many ways to meet the competencies, some not yet discovered. Let’s help everyone get away from the practice of saying “we can’t do that because NASM won’t let us” every time they are opposed to something.<sup>17</sup>

Prior to its annual meeting in May 2011, NASM had pre-meeting workshops. One of these focused on sacred music standards including the following major points which are directly relevant to developing the music and worship leadership degree program at CSU:

- The Western art music tradition as it relates to worship
- Vernacular and/or pop culture worship practices and conventions
- Familiarity and facility with the entire range of technologies used to support worship

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<sup>16</sup> *National Association of Schools of Music*, "Purposes," <http://nasm.arts-accredit.org/index.jsp?page=Purposes/> (accessed June 28, 2012).

<sup>17</sup> Don Gibson, "Report of the President," speech delivered to NASM Annual Meeting, November 20, 2011, Scottsdale, AZ, PDF <http://nasm.arts-accredit.org/site/docs/ANNUAL%20MEETING%20PAPERS/NASMPresidentsReport2011-DonGibson.pdf>. (accessed May 9, 2012).

- Church musicians serving a P-12 music education role, should the decline of public education music programs accelerate
- Attention will also be given to the relationship between (a) public information such as degree titles and descriptions and (b) what programs can be expected to deliver based on content and expectations for musical development.<sup>18</sup>

The mention of “pop culture worship practices” and “technologies” in worship in the agenda indicates that NASM is growing in its awareness of current trends in worship and of the necessity to address such issues in university program accreditation. Assuming that NASM will “allow” degree programs to make necessary changes to address the career needs of modern worship leaders, meeting the accreditation challenge for this degree is desired because it increases the perceived value of the degree program to the students and their parents. It also supports other popular music-based degree programs by demonstrating that obtaining accreditation for such programs is possible. NASM degree acceptance proves to classical music instructors and professors that such programs are capable of having legitimate educational merit.

After the previous part of this section was written, NASM released a document on July 24, 2012, to its member institutions. This document, a proposal of handbook changes and additions, includes the addition of music-based worship leadership degree accreditation standards. There will be discussion and a vote on the proposals at the organization’s annual meeting in November 2012.<sup>19</sup>

The author of this document is cautiously optimistic about these proposals. First,

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<sup>18</sup> National Association of Schools of Music, *NASM Annual Meeting 2011: Pre-Meeting Workshops* (Scottsdale, AZ: National Association of Schools of Music, 2011), 6-7, [http://nasm.arts-accredit.org/site/docs/AnnualMeeting/2011\\_NASM-PRE-MEETING-WORKSHOPS.pdf](http://nasm.arts-accredit.org/site/docs/AnnualMeeting/2011_NASM-PRE-MEETING-WORKSHOPS.pdf) (accessed May 25, 2012).

<sup>19</sup> National Association of Schools of Music, "Proposed Handbook Changes," Reston, VA: National Association of School of Music, July 24, 2012, PDF.

the proposals have not been discussed or accepted yet. Second, the interpretation of the statements in an actual accreditation situation has not occurred. NASM is proposing an entirely new Appendix section which includes accreditation standard guidelines for both liberal arts and professional degrees in music-based worship study. In short, liberal arts degrees require a lesser percentage of music classes, making room for more worship study courses and other courses in related or outside fields. The professional degree standards require a higher percentage of music classes and some specific standards not mentioned in liberal arts degree standards. For example, in the professional degree standards area of this document it states, “Functional performance abilities in keyboard and voice are essential.”<sup>20</sup> We will see later in this thesis that some current worship leadership degree programs do not require piano training, while others give students the choice of guitar or piano. The greatest benefit of this proposal for degree design is it clarifies NASM expectations, making it easier for institutions to understand standards expected and to design curricula to meet those standards.

### **Realities of the Career Market**

As worship practices in evangelical churches have changed, so have the expectations of lead pastors regarding the qualifications and skill requirements of music and worship leaders on their staff teams.

What might work at one location in preparing worship leadership, might not work at another locale. Even so, pastors and local church leaders have looked to their evangelical colleges and universities as a place for finding qualified, skilled musicians

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<sup>20</sup> Ibid., 8.

and worship leaders. They have assumed these institutions would graduate personnel with a practical understanding of local church needs. They have assumed that these institutions could capture a sense of mission with their congregation as they equip and train ministers of music.<sup>21</sup>

However, curriculum adjustments at these institutions in general have not kept up with worship changes, and as a result, are not filling the employment demand of modern and growing churches. A successful degree program will need to identify and meet the expectations of lead pastors to win their confidence, both in hiring graduates from the programs and in sending students from within their congregations to the programs.

A successful degree program must also demonstrate relevance to current worship leadership career demands to gain the confidence of worship leaders already serving local churches. The university hopes to attract some of these leaders into its program. Some worship leaders will recognize the new program can fill deficiencies in their own skills and training. Others will see the value of the program and refer new students.

### **Church-based Worship Training Programs**

Lack of confidence in university programs has inspired some large churches to begin their own programs to train worship leaders. One such program, Seacoast School of Worship, was recently started near CSU by Seacoast Church, Mt. Pleasant, SC. It is a one-year program.<sup>22</sup> New Life School of Worship, sponsored by New Life Church in Colorado Springs, CO, is a nine-month program.<sup>23</sup> Ocean's Edge School of Worship,

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<sup>21</sup> Whaley, *Educating*.

<sup>22</sup> *Seacoast School of Worship*, <http://www.seacoastschoolofworship.com/> (accessed July 2, 2012).

<sup>23</sup> *New Life School Of Worship*, <http://www.newlifeschoolofworship.com/>

affiliated with Calvary Chapel in Ft. Lauderdale, FL, is a nine-month program.<sup>24</sup> All of these programs contain classes in general musicianship, worship studies, and biblical studies with class schedules similar to one year of a university degree program. All offer practical training in leading worship teams and working with technology. Faculty lists on the websites are incomplete and most do not list the academic credentials of full time faculty. None of these programs are accredited or award degrees of any kind. Other concerns for such programs are the limited time on task for developing musicianship skills, and the limited number of biblical, ministry, and leadership classes that can be scheduled into one year.

### **Expectations of Pastors and Church Leaders**

In order to identify and qualify expectations of current lead pastors and worship leaders, this project will be using two survey instruments. Ten lead pastor/worship leader teams will be selected for participations in the surveys. One survey will be directed to lead pastors in churches with 500+ in attendance at their primary worship service. These churches will have at least one service that uses music supported by a praise band/team. Churches of this size are more likely to hire full time worship leaders to their ministerial staff and might be open to hiring students just finishing a degree program. Knowing the knowledge base and skill set expectations of local pastors raises the hiring potential of the graduating student. The second survey is for the full time worship leaders currently serving these churches. The recommendations of worship leaders currently serving churches will confirm the required competencies. The surveys may be found in

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(accessed August 2, 2012).

<sup>24</sup> *Ocean's Edge School*, <http://www.oceansedgeschool.com//> (accessed July 2,

## APPENDIX TWO: SURVEY INSTRUMENT DOCUMENTS.

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## CHAPTER FOUR

### THE WORSHIP LEADERSHIP CAREER

This chapter addresses two primary elements: (1) identifying the job market demands for worship leadership; and, (2) describing the task of worship leadership. The job market will be identified primarily by exploring university career options for worship leadership majors and investigating internet job posting sites. The “job-task” will be defined by articulating documentation in books, articles, denominational postings and employment agencies specializing in securing worship leaders for various ministries.

#### **A New Worship Paradigm with a Growing Career Market**

Throughout all of church history musicians have served alongside clergy in leading people in worship. These are theologian-musicians that know how to lead and “sculpt” a worship ministry alongside a pastor that executes gifts in teaching, preaching, or evangelism. But during the first decade of the twenty-first century, the demand for qualified, skilled worship leaders has intensified greatly. Mainline denominations, catholic congregations, evangelical communities, and newly-organized church plants now employ worship leaders that embrace the use of popular music as the primary genre for expressions of faith and technologies as the chief means for communication.<sup>1</sup>

Evangelical church leaders often search for skilled worship leaders to help in establishing new church plants, revitalization of older congregations, or broadening of

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<sup>1</sup> Hustad, *Jubilate II*, 259.

communication platforms with large, multi-staffed mega churches. For certain, there has developed a new worship paradigm that seems to drive an underlying philosophy of church growth strategy for numerous denominations and para-church groups.

In fact, some denominations are using this new worship paradigm as methodology for dispelling declining enrollment and church membership, especially in the evangelical community. For example, in 2009, LifeWay<sup>2</sup> Research<sup>3</sup> reported to the Southern Baptist Convention (SBC), their denomination could be reduced fifty percent by 2050. "If the denomination doesn't do more to reverse its image as an aging and mostly white religious body,"<sup>4</sup> the decline in numbers will continue. To combat this dismal trend, Southern Baptists have launched hundreds of initiatives which include the use of contemporary praise and worship paradigm methodology for reaching "this generation" with the gospel:

The question then becomes how do we best go about carrying that message. We believe the evidence is clear we are sent to reach new people best through starting new churches. And through a coordinated national strategy we call Send North America, our goal is to help move churches and individuals into all regions of North America to do just that.<sup>5</sup>

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<sup>2</sup> "LifeWay Christian Resources of the Southern Baptist Convention, established in Nashville, Tenn., in 1891, is one of the world's largest providers of Christian products and services, including Bibles, church literature, books, music, audio and video recordings, church supplies and Internet services through LifeWay.com." *Lifeway Christian Resources*, "About Us," <http://www.lifeway.com/Article/About-Us/> (accessed August 8, 2012).

<sup>3</sup> LifeWay Research was launched by Dr. Thom S. Rainer and LifeWay Christian Resources for the purpose of assisting and equipping church leaders with insight and advice that will lead to greater levels of church health and effectiveness. *Lifeway Christian Resources*, "About Lifeway Research," <http://www.lifeway.com/Article/LifeWay-Research-about-us/> (accessed August 8, 2012).

<sup>4</sup> "Southern Baptists seek to shake membership malaise." *Christian Century* 126, no. 15 (July 28, 2009): 15. Academic Search Complete, EBSCOhost (accessed July 27, 2012).

<sup>5</sup> *North American Mission Board*, "Why Send," <http://www.namb.net/overview-why-send/> (accessed July 27, 2012).

In addition, many churches started in the 1980s and 1990s, earlier in the contemporary worship movement, have grown from their modest beginnings in living rooms, leased store fronts, and rented public school auditoriums to vibrant growing churches with their own campuses and buildings.<sup>6</sup> Other, well established churches, are adding “modern worship service” to their member’s worship options alongside traditional and blended services.<sup>7</sup> With these changes have come significant job opportunities for young, well trained, skilled musicians. And, the employment opportunities for worship leaders are expanding.

Job demand often motivates college and university administrators to create new venues for study. And the same job demand often motivates prospective university students to enroll in degree programs.

To help meet this demand and interest by potential student recruits, university websites often list possible careers on their web sites. Others publish statements regarding career path and degree suitability. Conclusions are often drawn from a contextual analysis of the constituents for which they serve. Some institutions use an independent research group to determine alumni interest and market demand. Whatever the method of responsible investigation, college administrators and denominational agencies are responding to the growing job market for worship personnel.

The Center for Worship at Liberty University acknowledges this worship paradigm shift and provides a listing of career possibilities in worship on its website:

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<sup>6</sup> Redman, *Worship Awakening*, 117.

<sup>7</sup> Ibid., 205.

Today's local churches need both music ministers and worship leaders to take charge of the multi-faceted, changing ministry. These ministries no longer require personnel exclusively equipped as musicians. They require professionals who have broad experience in worship teaching, worship training, team management and discipleship, worship evangelism, principles of marketing technology, drama and music.

Hundreds of career opportunities are available to students prepared to serve in local church and para-church ministries, including:

- Minister of Music
- Worship Pastor
- Worship Leader
- Music and Worship Evangelist
- Director of Worship and Drama
- Worship and Missions Director
- Director of Worship for Women's Conferences
- Teaching Pastor of Worship
- Support Staff (in large church worship ministry)
- Associate Director of Worship Programming
- Director of Worship Arts
- Director of Worship Technology
- Contemporary Christian Artist
- Songwriters
- Worship Leaders for Youth Ministries<sup>8</sup>

Azusa Pacific encourages potential students with these words:

Graduates with a degree in music and worship assume positions in local churches as musicians, music directors, worship leaders and administrators, in Christian schools as teachers and administrators, and in local or global church and parachurch organizations as leaders and staff members.<sup>9</sup>

The University of Mobile lists the following career opportunities for worship leadership

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<sup>8</sup> Liberty University, "Career Opportunities," Center for Worship, <http://www.liberty.edu/academics/arts-sciences/worship/index.cfm?PID=9376/> (accessed June 26, 2012).

<sup>9</sup> Azusa Pacific University, "Music And Worship Emphasis," School of Music, <http://www.apu.edu/music/undergraduate/bachelorofmusic/musicworship/> (accessed June 27, 2012).

graduates:

- Worship Leader
- Bi-vocational Worship Leader
- Pastor
- Youth Minister
- Evangelist
- Missionary
- Arranger
- Producer
- Composer<sup>10</sup>

The Baptist College of Florida published a career statement in its academic catalog:

The Bachelor of Music in Contemporary Worship Ministry degree is designed to prepare graduates for successful roles as contemporary worship leaders, ministers of music, music media and technology ministers, or Christian artists and performers.<sup>11</sup>

Church job posting websites contain a multitude of worship leadership job openings. For example, on May 26, 2012, a sampling of job postings for music and worship leadership positions on non-denominational ministry job site, *churchjobs.net* (also dba as *worshipjobs.com*<sup>12</sup>) indicates there were nearly 200 music and worship postings.<sup>13</sup> *Churchstaffing.com* had fifty-six positions posted,<sup>14</sup> and *churchjobfinder.com*

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<sup>10</sup> University of Mobile, "Worship Leadership," Center for Performing Arts, <http://www.umobile.edu/Academics/AcademicAreas/CenterforPerformingArts/WorshipLeadership.aspx/> (accessed June 27, 2012).

<sup>11</sup> Baptist College of Florida, "2012-2013 Catalog," 39. Retrieved from [http://www.baptistcollege.edu/academics/catalogs/catalog\\_12\\_13.pdf](http://www.baptistcollege.edu/academics/catalogs/catalog_12_13.pdf) (accessed July 17, 2012).

<sup>12</sup> *Worshipjobs.com*, "Home Page," <http://www.worshipjobs.com/> (accessed May 26, 2012).

<sup>13</sup> *Churchjob.net*, "Home Page," <http://www.churchjobs.net/> (accessed May 26, 2012).

<sup>14</sup> *Churchstaffing.com*, "Home Page," <http://www.churchstaffing.com/> (accessed May 26, 2012).

boasts 261 worship positions posted.<sup>15</sup> *Ministrysearch.com* had thirty-one positions on August 8, 2012.<sup>16</sup> *Simplyhired.com*, a secular based job site, posts fifty-two openings in worship and forty-three in music.<sup>17</sup> While far from exhaustive, the sampling of job availability above does seem to demonstrate the career market for music and worship leadership is significant and growing.

Other places to find open worship leadership positions are university and denominational websites. Many universities have career service departments where employers can post job openings for students and alumni to consider. Many denominational websites have career service pages and job posting options. For example, there are sixty-two positions posted on the SBC jobsite,<sup>18</sup> seven on the Evangelical Lutheran Church of America website,<sup>19</sup> and fifteen on the United Methodist Church website.<sup>20</sup>

*Slingshot Group* is an internet based church staffing and coaching organization.

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<sup>15</sup> *Churchjobfinder.com*, "Home Page," <http://www.churchjobfinder.com//> (accessed May 26, 2012).

<sup>16</sup> *Ministrysearch.com*, "Home Page," <http://www.ministrysearch.com/index.htm>. (accessed August 8, 2012).

<sup>17</sup> *Simplyhired.com*, "Home Page," <http://www.simplyhired.com//> (accessed August 8, 2012).

<sup>18</sup> *Sbc.net*, "Sbcjobsearch," <http://www.sbc.net/jobs/default.asp/> (accessed May 26, 2012).

<sup>19</sup> *Evangelical Lutheran Church Of America*, "Human Resources-career Opportunities-Outside Positions," <http://www.elca.org/Who-We-Are/Our-Three-Expressions/Churchwide-Organization/Human-Resources/Career-Opportunities/Outside-Positions.aspx/> (accessed August 8, 2012).

<sup>20</sup> *United Methodist Church*, "Jobs," <http://archives.umc.org/interior.asp?mid=287/> (accessed August 8, 2012).

Such an organization is a significant testimony to the importance of strategic placement of well-trained worship leaders in churches around the country. This innovative group, staffed by a team of 15 career worship specialists, evaluates a church's need for worship personnel and then helps find appropriate talent to meet the need.<sup>21</sup> Most of the positions filled by *Slingshot Group* are for gifted worship leaders seeking full time positions in medium to large progressive church ministries.

### **The Career Options and Descriptions**

In addition to the full time worship opportunities articulated above, more and more ministries are strategically crafting job descriptions for worship leaders to serve in bi-vocational roles. This is not a new phenomenon. Church musicians from the Baroque period to the present have earned a living for themselves and their families by working simultaneously in the secular and sacred music worlds. For example, while in Weimer, J. S. Bach was employed as a "court musician" by the Duke of Weimer, played organ at his church, taught private music lessons, and maintained a vibrant harpsichord repair shop.<sup>22</sup> In Salzburg, Mozart's "duties included instructing the choirboys and playing piano in the cathedral, in the small chapel, and at court."<sup>23</sup> William Billings taught singing schools

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<sup>21</sup> *Slingshot Group*, "Home Page," <http://slingshotgroup.org/#home/> (accessed August 8, 2012).

<sup>22</sup> Christoph Wolff, et al. "Johann Sebastian Bach." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> (accessed August 9, 2012).

<sup>23</sup> Cliff Eisen, et al. "Mozart." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3> (accessed August 7, 2012).

while leading music at several churches in Boston. When his financial situation declined later in life, he returned to working in the leather industry.<sup>24</sup> In addition to his teaching, conducting, and administrative duties in university and seminary positions, Milburn Price served as a part time minister of music on many occasions.<sup>25</sup> Matt Papa is a CCM & CWM artist who is available for concert bookings, sells his music in recorded formats, and is the worship leader of Summit Church in Durham, NC.<sup>26</sup> These are true bi-vocational roles. Whatever the rationale, it is obvious that bi-vocational positions for worship pastors are here to stay:

A modern movement advocating "intentional" bi-vocational ministry is based on the concept that even in cases when churches can afford fully funded leadership, it may not be the ideal. And if new churches are to be started at the accelerated rate needed to reach the nation, they may just be an extravagance.<sup>27</sup>

While there certainly is historical precedent for bi-vocational music ministry, more and more opportunity is now available to serve in dual roles as worship pastor and

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<sup>24</sup> Karl Kroeger. "Billings, William." In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03082> (accessed August 7, 2012).

<sup>25</sup> Dr. Milburn Price recently retired as dean of the School of Performing Arts at Samford University in Birmingham, Ala., had been dean of the School of Church Music at the Southern Baptist Theological Seminary, and chair of the music department at Furman University. During his tenure in these positions, Dr. Price served as part-time minister of music for Baptist churches in SC, KY, and AL. *Samford University*, "Milburn Price, Senior Lecturer," <http://www.samford.edu/arts/facultyStaff.aspx?id=45097160223&terms=milburn%20price/> (accessed August 8, 2012).

<sup>26</sup> *Matt Papa*, "About," <http://mattpapa.com//> (accessed August 8, 2012).

<sup>27</sup> Baptist Press, "Bivocational Ministry Emerging as Option," November 5, 2002, 1, PDF, <http://www.bivosmallchurch.net/index%20files/Bivocational%20Ministry%20Emerging%20As%20Option.pdf>. (accessed July 27, 2012).

some “other ministry” combined. These include, but are not limited to: Worship and Youth Pastors, Christian Education and Worship Pastor, Worship and Administrative Pastor, Worship and Family Ministry Pastor, Director of Worship Technology and Drama, and Worship and Senior Adult Minister. Often, these roles expand as churches with positions, which began as some type of combination ministry, divide the tasks, and provide opportunity for the worship leader to specialize in only one or two areas.

### **Multiple Roles of Full Time Worship Pastors**

Dr. Vernon M. Whaley, Director of Liberty University’s Center for Worship outlines twelve unique job tasks and roles for the worship pastor in his course, *The Role of the Worship Leader*. These tasks include: 1) Worshiper; 2) Disciple; 3) Theologian; 4) Professional; 5) Artist; 6) Musician; 7) Teacher; 8) Pastor; 9) Counselor; 10) Leader; 11) Businessman; and, 12) Family man.<sup>28</sup>

Darlene Zschech states, “The worship pastor is shepherd first, musician second—a true worshiper, one who leads with skill, wisdom, and godly devotion.”<sup>29</sup> She adds, “Our role is to declare and announce that God is here. If we just play and lead to please the ears of man and satisfy our own desires to play/sing, and march into services without a holy awareness of his presence and magnificence then we rob people of their spiritual inheritance. Lead people to the courts of our God”<sup>30</sup>

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<sup>28</sup> Whaley, *Educating*.

<sup>29</sup> Darlene Zschech, "Leadership," *Worship Leader*, May, 2012, <http://worshipleader.com/leadership-3//> (accessed July 29, 2012).

<sup>30</sup> Ibid.

A genuine follower of Christ is a disciple. The Merriam-Webster dictionary defines a disciple as “one who accepts and assists in spreading the doctrines of another.”<sup>31</sup> When the worship leader serves as disciple, there becomes a growing awareness that Jesus is present and he initiates and facilitates our worship. Matt Redman further describes this discipleship role by saying, “The call of Christ is to live a radical life of love and service – a life that leads to many costly acts of devotion, a life of intimacy with guts, passion with perseverance.”<sup>32</sup>

The worship leader must be a theologian and continue to grow in theological understanding. D. A. Carson contends that “many ‘worship leaders’ have training in music but none in Bible, theology, history, or the like.”<sup>33</sup> John D. Witvliet continues by explaining that, “One way . . . theological study helps us as worship leaders is that it challenges us to embrace the whole gospel rather than just one part of it.”<sup>34</sup> Vernon Whaley concludes:

There is an important process we need to keep in mind, especially as we begin to make application of our theology to local church ministry. Let me remind us that our theology will provide the basic structure for our philosophy of ministry. Our philosophy *of* ministry will most often determine our methodology *for* ministry.<sup>35</sup>

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<sup>31</sup> *Merriam-Webster Dictionary*, s.v. “disciple,” <http://www.merriam-webster.com/dictionary/disciple/> (accessed July 28, 2012).

<sup>32</sup> Matt Redman, *Facedown* (Ventura: Regal Books, 2004), 59.

<sup>33</sup> D. A. Carson, *Worship by the Book* (Grand Rapids: Zondervan, 2002), 47.

<sup>34</sup> John D. Witvliet, “The Joy of Christ-centered Trinitarian Worship,” *Worship Leader*, July 14, 2011, <http://worshipleader.com/the-joy-of-christ-centered-trinitarian-worship/> (accessed August 9, 2012).

<sup>35</sup> Vernon M. Whaley, “The Case for Building a Theology of Worship,” lecture delivered to a class at Liberty University, June 18, 2007, Lynchburg, VA.

A worship leader is a professional and as such is vital to the well-being of a church, no matter whether in a part time small fellowship or a mega church. Colossians 3:17 leaves no room for mediocrity; “And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through him.” A professional seeks excellence not for the sake of recognition or pride, but in order to offer God an unblemished sacrifice of praise. Professionals study and train to attain excellence, and remain lifelong learners to maintain excellence.

The worship leader is also an artist. Rob Redman says, “The crisis that faces most churches now is not a lack of resources but rather the failure of imagination to use the resources God has already given.”<sup>36</sup> The artist has imagination, the vision to see all of the pieces put together long before the work is done. Often, the worship leader is an artist among artists:

The arts are playing an ever-increasing role in church these days and I’m not talking just about music. Artists from all walks of life are bringing freshness and creativity to worship services. More than any other time in Church history, worship today is led predominantly by teams of artists.<sup>37</sup>

“Rare is the person who has excellent musical skills, vibrant faith, and the ability to collaborate with others.”<sup>38</sup> But, the worship leader must do just that. Worship leaders need to demonstrate skillful musicianship. In the Old Testament we find that, “Kenaniah the head Levite was in charge of the singing; that was his responsibility because he was skillful at it.” (1 Chron. 15:22) The musicianship of the worship leader does not stop with

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<sup>36</sup> Redman, *Worship Awakening*, 208.

<sup>37</sup> Rory Noland, "The Worshiping Artist," *Worship Leader*, February 21, 2012,, <http://worshipleader.com/the-worshipping-artist/> (accessed August 9, 2012).

<sup>38</sup> Scheer, *Art of Worship*, 33.

his own talent.

We choose songs that people do not know, in keys they cannot sing, to beats they cannot follow, and then wonder why they are not engaged... A gifted worship leader will work not just to fill twenty minutes with unrelated songs, but to craft a time of worship, that allows people to truly meet with God.<sup>39</sup>

A worship leader, being a lifelong learner, is also a lifelong pastor/teacher. The word pastor has origins in a Latin word which means herdsman. A pastor is a shepherd;<sup>40</sup> a shepherd cares for a flock. Don Hustad's words regarding the pastoral responsibilities of a minister of music are very appropriate here:

Ministers of music have a special responsibility to show love and concern for the members of their musical groups, giving counsel when needed, visiting them in their homes or in hospitals, and standing with them in the occasions of celebration as well as in their times of crisis and sorrow. In a larger sense, because music is said to be "the language of the emotions," musicians minister to the emotional/spiritual needs of the whole congregation ... Music helps to heal the human spirit.<sup>41</sup>

Many opportunities for filling the role of counselor will come for the worship leader:

As a minister, you will often listen to the problems of parishioners. This kind of informal sharing, which is sometimes presented in the form of prayer requests, may become a part of the minister's daily routine.<sup>42</sup>

When you get that knock on your door and look up to see someone standing in your doorway saying, "Do you have a moment?" They're not

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<sup>39</sup> Joe Horness, "Conremporary Music-Driven Worship," in *Exploring the Worship Spectrum: 6 Views*, ed. Paul A. Basden (Grand Rapids, MI: Zondervan, 2004), 113-114.

<sup>40</sup> *Merriam-Webster Dictionary*, s.v. "pastor.", <http://www.merriam-webster.com/dictionary/pastor> (accessed August 8, 2012).

<sup>41</sup> Hustad, *Jubilate II*, 83-84.

<sup>42</sup> C. Randall Bradley, *From Postlude to Prelude: Music Ministry's Other Six Days* (St. Louis: MorningStar Music Publishers, 2004), 292.

interrupting your work. They ARE your work. Ministry is about people; it always has been and always will be.”<sup>43</sup>

Quite a few of these worship leader roles and tasks specifically involve leadership skills. The requirement and necessity for worship leaders to have leadership skills is articulated by numerous church leaders:

Rob Redman states that “The real key to success is leadership, not talent and resources.”<sup>44</sup>

Rick Muchow, long time worship pastor at the Saddleback Community Church, says, “Leaders are learners. As soon as leaders stop learning, they have, in effect, stopped leading.”<sup>45</sup>

John Maxwell, conference speaker and leadership mentor extraordinaire says, “The most effective leaders stay connected to their people. This gives them the greatest amount of influence, and allows the leader and the team to achieve their big-picture goals together.”<sup>46</sup>

Many worship leaders will find themselves in the position of a junior executive in the church business. Staff meetings, long range planning, marketing strategies, mission

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<sup>43</sup> Greg Atkinson, *Church Leadership 101: What Every Church Leader Needs To Know* (: by the author, 2012), 5.  
[http://issuu.com/gregatkinson8/docs/church\\_leadership\\_101\\_ebook](http://issuu.com/gregatkinson8/docs/church_leadership_101_ebook) (accessed August 9, 2012)

<sup>44</sup> Redman, *Worship Awakening*, 208.

<sup>45</sup> Rick Muchow, *The Worship Answer Book: More than a Music Experience* (Nashville: J. Countryman, a division of Thomas Nelson, Inc, 2006), 231.

<sup>46</sup> John C. Maxwell, “Are You Really Leading, or Are You Just Taking a Walk?” John Maxwell on Leadership Blog, entry posted August 7, 2012, <http://johnmaxwellonleadership.com/2012/08/07/are-you-really-leading-or-are-you-just-taking-a-walk/> (accessed August 9, 2012).

statements, demographic studies, performance evaluations, time management and many other common aspects of and events in business should be expected. One aspect of being a businessman critical to the success of a worship leader is presenting and managing the worship/music budget. “A budget can be defined as a guide, plan, or projection that reflects the goals and forecasts the needs of music ministry for the next budget cycle.”<sup>47</sup> Music ministers in general have been said to be poor budget managers. Whether or not this is true, “being a good steward of the church’s money is a responsibility that the music minister should not take lightly.”<sup>48</sup>

Finally, the worship leader’s role of family person is the last on this list of tasks for the worship leader. The multitude of demands that come from the eleven roles above make it difficult for a minister to devote the time and attention required for a healthy family. A key to success here is to be radically deliberate in scheduling time with family and in involving family realistically in one’s ministry.<sup>49</sup>

This chapter has explored the career market for worship leaders and examined the many and various roles required for any person pursuing a career in worship leadership. Perhaps this task list will help strengthen the argument that formal education in music and worship is a must for securing a job in today’s church market. And “the number of colleges now offering worship majors is an encouraging sign that scores of worship leaders will be entering ministry with strong musical skills, biblical insight, and historical

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<sup>47</sup> Bradley, *Postlude to Prelude*, 184.

<sup>48</sup> *Ibid.*, 213

<sup>49</sup> *Ibid.*, 23-28

perspective.”<sup>50</sup> The plethora of responsibilities that await young worship leaders adds significantly to the rationale for designing and offering degree programs for career worship leaders.

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<sup>50</sup> Greg Scheer, *The Art of Worship* (Grand Rapids, MI: Baker Books, 2006), 216.

## CHAPTER FIVE

### ANALYSIS OF SURVEY INSTRUMENTS

Two survey instruments were used to gather data and provide insights in development of curriculum for a new worship degree program at CSU. Ten lead pastor and ten worship leader teams were recruited for the surveys. All ten worship leaders completed the survey. All ten lead pastors started the survey but it appears that one did not complete it.

Ultimately, those pursuing a degree have the subsequent goal of employment -- getting and keeping a job. The lead pastor survey is designed to determine expectations regarding abilities and training for a worship leader on the ministerial staff at his church. The focus of this survey is on the worship leader “getting a job.”

The worship leader survey is designed to discover and articulate the skill set need and knowledge base for a position as worship leader in most churches. The focus of this survey is on the worship leader “keeping a job.”

A “Likert-type scale” is used on several sections to rate respondent’s opinions regarding the importance of specific areas of knowledge and worship leader training. Respondents are asked to rate each area as: “very important,” “important,” “somewhat important,” or “not important.”

Lead pastors and worship leaders surveyed were selected from churches with 500 or more in attendance at their primary worship service. These churches have at least one

service that uses music supported by a praise band/team. The rationale for this criterion is that churches of this size are more likely to hire full-time worship leaders to their ministerial staff and might be open to hiring students just finishing a degree program.

### **Lead Pastor Survey**

The lead pastors were surveyed separately from the worship leaders because results were needed from two very different perspectives. The lead pastors are supervising and evaluating as observers of the work and sometimes only see the “finished product.” The lead pastors can be primarily results-oriented. The first section confirms the size of the churches represented in this survey. The intended church size criterion is attendance in their primary service of 500 or more. However, one respondent reported an attendance of 250-500. The 500 mark was chosen because churches of this size often have full-time worship leaders. Since it is known that all of the worship leaders in the survey are in full-time positions, the intent of the attendance qualifier is met.

The second section asks the respondents whether they know individuals who are sensing God’s call to worship leadership and who might be interested in an undergraduate degree program to prepare for their career. The results are promising for worship leadership programs. Eight lead pastors indicate they “know someone sensing God’s call to worship leadership” and “might be interested in an undergraduate degree program to prepare for ministry.” They report specifically knowing sixteen such individuals. The other two respondents reply that they “might know someone.”

The third section is a short survey of the achieved education level of the lead pastors participating in the survey. Five respondents indicate they have a university degree in religion or biblical studies, while four say they have a university degree in

something else. Nine of ten respondents reply they have a graduate degree in a ministry-related field with one indicating a graduate degree in something else. Three respondents indicate they had some musical training. One states some training in popular or contemporary musical styles. One respondent skipped this section.

In the fourth section, participants are asked to rate their opinion of the importance of specific areas of musical knowledge and training for worship leaders in a modern church. Developing general musicianship is believed to be “very important” to seven respondents and “important” to two. Learning foundational music theory is scored “very important” by one, “important” by four, “somewhat important” by three, and “not important” by one. The study of popular and commercial music theory receives a rating “important” by four, “somewhat important” by four, and “not important” by one. Songwriting and arranging is seen as “important” to four respondents, while three see it as “somewhat important,” and two as “not important”. Developing contemporary singing skills is deemed “very important” by three respondents, “important” by four, “somewhat important” by one, and “not important” by one. Attaining vocal health knowledge is rated “very important” by three respondents, “important” by four, and “somewhat important” by two. Secondary instrument training on guitar or keyboard is believed to be “very important by” one respondent, “important” by four, “somewhat important” by two, and “not important” by two. Training to direct vocal groups is recommended as “very important” by three respondents, “important” by two, “somewhat important” by three, and “not important” by one. Directing instrumental groups is seen as “very important” by six respondents, “important” by two, “somewhat important” by one, and “not important” by one. One respondent skipped this area of questioning. Several lead pastors gave

individual comments at this point but they are pertaining to sections later in the survey and will be reported with those sections. The survey results for this section indicate that lead pastors expect their worship leaders to be well trained musically.

In the fifth section, respondents rate the importance of areas of worship study to worship leaders in a modern church. Studying concepts of biblical worship is believed to be “very important” by seven respondents and “important” by two. Class content regarding the history of music in worship is rated “important” by two respondents, “somewhat important” by eight, and “not important” by one. Studying the theology of worship receives the highest score in this section with nine rating it “very important,” and one as “important.” Exploring current worship models is seen as “very important” by three respondents, “important” by four “somewhat important” by one, and “not important” by one. Learning to plan worship is rated “very important” by seven respondents, and “important” to two. A focus on technology in worship is believed “very important” by six respondents, “important” by two, “somewhat important” by one, and “not important” by one. Worship team management skills are deemed “very important” by eight respondents, “important” by one, and “somewhat important” by two. Studying worship in international missions receives the lowest ratings for this section with three ratings of “important,” two as “somewhat important,” and four as “not important.” A church internship experience is recommended as “important” by four respondents, “somewhat important” by four, and “not important” by one. This seems to be a surprisingly low score with the current focus on internships and mentoring for developing leadership in the business world. One respondent skipped this area. Individual suggestions for worship study degree content include that future worship leaders be able

to demonstrate a consistent knowledge of new music and music trends, have the ability to lead a band, be comfortable in front of groups of people, have the ability to develop worship sets which utilize a variety of musical styles, and are prepared to adjust to future changes in worship methodology.

In the sixth section, respondents rate the importance of Christian study and general ministry areas to worship leaders in a modern church. Old and New Testament biblical studies are rated “very important” by six respondents and “important” by three. Understanding biblical foundations of faith receives a high score in this section with seven respondents choosing “very important” and two as “important.” Training in personal evangelism is believed to be “very important” by five respondents and “important” by four. Developing Christian leadership skills is deemed “very important” by three respondents, “important” by five, and “somewhat important” by one. Discovering concepts regarding multiple staff teams is rated “very important” by one respondent, “important” by five, and “somewhat important” by three. Learning the dynamics of interpersonal relationships is viewed as “very important” by seven respondents and “important” by two. An individual comment, related to interpersonal relationships, is one lead pastor’s request for “likeability.” One of lowest ratings in this section is for studies in world missions with three respondents believing this to be “very important,” three “important,” two as “somewhat important,” and one as “not important.” Another individual comment related to this section is one lead pastor’s call for spiritual maturity.

Respondents were asked to share other areas of study that they believe to be valuable to a worship leadership career. Specific interpersonal skills that are

recommended include psychology and communication. General ministry skills lead pastors suggest are empowering others, teaching discipling skills to those in music ministry, leadership team recruiting and training, church growth principles, pastoral care, prayer ministry, strength assessment, and coaching.

### **Worship Leader Survey**

Although the worship leader survey is basically the same as the lead pastor survey, it is given separately for the purpose of grouping the results. The worship leaders are actually doing the work including preparation and follow up. Furthermore, the worship leader's relationship with others involved in the church worship ministry is quite different from the relationship those same people have with their lead pastor. Worship leaders have a better perception of what it takes to produce the "finished product" and of what work occurs afterward. The worship leaders are usually process *and* results-oriented.

Replies in the first section further illustrate there is a need for worship leader training and there are potential students for such programs. Nine of ten respond they know individuals who are sensing God's call to worship leadership and might be interested in an undergraduate degree program to prepare for ministry. The respondents together indicate they know eighteen potential students. The one respondent states he might know potential students.

The second area of questioning was to give a snapshot of the education level of the survey respondents. One does not have a university degree. Six indicate they have undergraduate degrees, but it is likely some did not follow directions to check all statements that apply since nine respondents indicate they have graduate degrees. None

of them has an undergraduate degree in worship leadership. Two have undergraduate degrees in something other than music. Seven have graduate degrees in music, church music, or worship, while two have graduate degrees in something other than those. Six of the respondents have classical or traditional musical training, while seven indicate they have received training in popular or contemporary musical styles. That makes it mathematically certain that some have both classical/traditional and popular/contemporary training. Since all but one of the respondents are worship leaders with higher education, a bias favoring at least undergraduate worship leader education is a probability.

In the third section, respondents rate the importance of specific areas of musical knowledge and training to worship leaders in a modern church. Developing general musicianship is believed to be “very important” to eight respondents and “important” to two. Learning foundational music theory is scored “very important” by two, “important” by six, and “somewhat important” by two. The study of popular and commercial music theory receives a rating of “very important” by two, “important” by four, and “somewhat important” by four. Although no one believes songwriting and arranging to be “very important,” six saw it as “important,” and four as “somewhat important.” Developing contemporary singing skills is deemed “very important” by one respondent, “important” by seven, “somewhat important” by one, and “not important” by one. Attaining vocal health knowledge is rated “very important” by five respondents, “important” by four, and “somewhat important” by one. Secondary instrument training on guitar or keyboard is believed to be “very important” by three respondents, “important” by four, and “somewhat important” by three. Training to direct vocal groups is recommended as “very

important” by five respondents, “important” by three, and “somewhat important” by two. Directing instrumental groups is seen as “very important” by four respondents and “important” by six. An individual comment by a respondent suggests that future worship leaders develop an “appreciation for various styles/genres of music, and a general knowledge of how to create or direct these styles.” Given the probability of paradigm changes in the future, it makes sense to develop a wide base of knowledge and appreciation of musical styles and artistic cultures. The survey results for this section leave no doubt that current worship leaders recommend a degree program with extensive training in music and musicianship.

In the forth section, respondents rate the importance of areas of worship study to worship leaders in a modern church. Studying concepts of biblical worship is believed to be “very important” by eight respondents and “important” by two. Class content regarding the history of music in worship is rated “very important” by two respondents, “important” by five, and “somewhat important” by three. Studying the theology of worship receives the highest score in this section with nine rating it “very important” and one as “important.” Exploring current worship models is seen as “very important” by two respondents, “important” by six, and “somewhat important” by two. Planning worship is split five to five responses between “very important” and “important.” A focus on technology in worship is believed “very important” by four respondents, “important” by five, and “somewhat important” by one. Worship team management skills are deemed “very important” by seven respondents, “important” by two, and “somewhat important” by one. Studying worship in international missions receives the lowest ratings for this section with only one rating of “very important,” three of “important,” and six of

“somewhat important.” A church internship experience is recommended as “very important” by two respondents, “important” by four, and “somewhat important” by four. An individual comment on this section recommends “students enrolled in worship degree programs need to be actively involved in a church at some capacity.” Another comment recommends training on “relationship building within your team.” A third respondent adds that “some of the above are context driven” and that “current worship models will quickly become part of History of Worship.” An individual comment entered supports the study of worship models and technology in worship recommending exploration of “all areas of media, video, visual presentation, drama and possible (sic) dance.” Results of this section indicate strong support for a curriculum of worship studies including administration, practical application, and theology. Particularly significant is that these worship-leading musicians gave the importance of studying biblical worship and the theology of worship the highest ratings in this section.

In the fifth section, respondents rate the importance of Christian study and general ministry areas to worship leaders in a modern church. Old and New Testament biblical studies are rated “very important” by six respondents and “important” by four. Understanding biblical foundations of faith receives the highest score in this section with eight respondents choosing “very important” and two as “important.” One individual recommended that theological studies include theological “errors.” Training in personal evangelism and Christian leadership are believed to be “very important” by six respondents, “important” by three, and “somewhat important” by one. An individual comment by one respondent is that “knowing how to lead is typically where most fall short and others rise up.” Another respondent suggests “a class on ‘leading from the

second chair” which is also relevant to responses for learning the dynamics of working on multiple staff teams. Multiple staff teams received ratings of “very important” from five respondents, “important” from four, and “not important” from one. Learning the dynamics of interpersonal relationships is viewed as “very important” by five respondents, “important” by four, and “somewhat important” by one. The lowest ratings in this section are for studies in world missions with three respondents believing this to be “very important,” three as “important,” and four as “somewhat important.” Additionally, three respondents suggested studies in counseling in preparation for ministry and two recommended instruction in preaching.

Respondents were asked to share other areas of study they believe to be valuable to a worship leadership career. Musical skills suggested include keyboard and guitar basics. Administrative skills suggested are working with volunteers, hiring practices, time management, and multi-tasking. General ministry studies recommended are psychology, pastoral ministry, training others to serve, and discipleship.

The final section requested respondents to share any insights they believe to be important to their ministry not included in this survey. Those responses are as follows:

1. Typically, students are primarily interested in their “favorite worship style” or “worship preference.” Balancing worship styles and preferences is something that many growing churches face.
2. Vitally important to the respondents is the need for worship leaders to have experienced a curriculum that includes principles of administration. The course would be unique in that it should cover how to budget, working with finance committees, ideas on how to organize a music library, how to recruit volunteers, what volunteers may be needed (other than choir/orchestra members), working with various age groups, how to relate to the different age groups, etc
3. With the current rate of worship and music styles rapidly changing, a student trained in a certain form will need to retool within 5 years.

4. There is need for the worship pastor to be taught strategic pastoral skills. The idea is to equip worship pastors as skillful teachers of the Word of God. All survey participants believe the worship leader does have sufficient musical training. Many guys who have only trained in music, find that their music style is not needed anymore, and they don't have any other skills to contribute to the team and find themselves oftentimes without a job or a purpose.
5. All the theoretical, theological, and musical knowledge is very important to get started, but within 3 months on your first church job you will inherently encounter a situation that nothing you read in a textbook will have prepared you for. It is for that reason that your relationship with Christ must be constantly cultivated and growing so that you can deal with your volunteers and sometimes co-workers in a way that is both pleasing to God and beneficial to your ministry in the local church.
6. An extended internship (or apprenticeship) would be of great value to many potential leaders and can help prepare them for the realities of leading in ministry.

### **Survey Insights and Comparisons**

A side by side comparison of average ratings reveals that lead pastors have a good perception of the realities their worship leaders are experiencing. It also provides some assurance that the things they see as important in the knowledge base and skills set are very close to the things needed to be successful according to the worship leaders.

Table 5.1. Music Studies Average Ratings

MUSIC STUDIES	Lead Pastors	Worship Leaders
General Musicianship	3.78	3.80
Foundational Music Theory	2.56	3.00
Popular & Commercial Music Theory	2.33	2.80
Song Writing & Arranging	2.22	2.60
Contemporary Singing	3.00	2.80
Vocal Health	3.11	3.40
Secondary Instrument (guitar or piano)	2.44	3.00
Direct Vocal Groups	2.78	3.30
Direct Instrumental Groups	3.22	3.40

In the section on musical knowledge, many of the worship leader scores are a

slightly higher than the lead pastors on most items, which is probably to be expected since music is their primary medium for ministry (see table 5.1).

Although the scores on contemporary singing were nearly the same, three pastors rated it as very important while only one worship leader did so. However, seven worship leaders rated it important, as did four lead pastors.

Worship leaders see vocal health somewhat more important than pastors, which is interesting since both groups rely on their voices to do their primary ministry task.

Worship leaders see proficiency on a secondary instrument significantly more necessary than lead pastors, 3.0 to 2.44, as well as directing vocal ensembles, 3.3 to 2.78.

Table 5.2. Worship Studies Average Ratings

WORSHIP STUDIES	Lead Pastors	Worship Leaders
Biblical Worship	3.78	3.80
History of Music in Worship	2.11	2.90
Theology of Worship	3.89	3.90
Current Worship Models	3.00	3.00
Planning Worship	3.78	3.50
Technology in Worship	3.22	3.30
Worship Team Management	3.44	3.60
Worship in International Missions	1.89	2.50
Church Internship	2.33	2.80

In the section on worship concepts, the scores are very similar in most areas (see table 5.2). Worship leaders scored history of music in worship higher than the lead pastors. This item includes congregational song from early hymns to current CWM, and worship methods from the early church to modern day. It may hint that pastors are a slightly more fixated on present methods, missing the signs that older methods are being reintroduced to modern worship. Both groups score theology of worship, current worship models, planning worship, technology in worship, and worship team management high in

importance.

The scores for worship in international missions are both lower compared to most others, worship leaders scoring it 2.5 and pastors scoring 1.89. The concern here is that international mission work is needed right here in America within a short distance of any church. If lead pastors and worship leaders in this survey are representative of the mindset of most American ministers in modern churches, then the modern church in America is becoming very self-absorbed, looking inward at itself instead of following the Great Commission's challenge to go share the gospel with all nations. (Matthew 28:19-20)

The score for the importance of a church internship seems low. Even NASM's latest proposed handbook changes to church music and worship leadership degree programs recommend some type of practicum or internship in undergraduate degrees for sacred music and music-based worship studies.<sup>1</sup>

Table 5.3: Christian Studies Average Ratings

CHRISTIAN STUDIES	Lead Pastors	Worship Leaders
Old & New Testament	3.67	3.60
Biblical Foundations of Faith	3.78	3.80
Personal Evangelism	3.56	3.50
Christian Leadership	3.22	3.50
Multiple Staff Teams	2.78	3.30
Interpersonal Relationships	3.78	3.40
World Missions	2.89	2.90

In nearly all of the items in the Christian studies section, the two groups consistently score the importance of most items above or close to 3.5 (see table 5.3).

<sup>1</sup> "Proposed Handbook Changes" (Reston, VA: National Association of School of Music, July 24, 2012, PDF), 9.

This is promising for the future of worship in modern evangelical churches. Lead pastors and worship leaders place a high value on biblical knowledge, doctrinal solidity, and Christian leadership. Their mutual desire to have strong interpersonal relationship skills will be helpful in the pastoral ministry aspects of a worship leadership career. Exceptions in this area include staff teams and missions. One might think that the leader of the staff team would want those members to understand the nature of team ministry and the hierarchy of biblical authority in those teams. This is an area where more clarification is needed. Given that “music in international missions” scored lower in the worship section, it is not surprising that studying world missions scores the lowest in this section as well. The same concerns as before are pertinent in this reference to world missions.

The survey results will be very helpful in knowing the knowledge base and skills set that both lead pastors and worship leaders believe to be important. On most items, the lead pastor and worship leader ratings are close, illustrating they see the skill set and knowledge base required for modern worship leaders as nearly the same. The results only expose a few areas where the two groups’ responses are different enough that dialogue might be needed to clarify perception and reality. The lower importance given to missions-related items is a concern for churches that refer to themselves as “evangelical.”

## CHAPTER SIX

### COMPARISON OF UNIVERSITY PROGRAMS

This chapter compares the curriculum plans of twelve university programs similar to the one which will be offered at CSU. Common course requirements and content will be noted as well as exceptions to any established norms. According to Dr. Vernon Whaley, director of the Center for Worship at Liberty University, the number of accredited undergraduate worship leadership degree programs in the United States at this time is eighty four.<sup>1</sup> These degree programs vary greatly in content and even in which university department they are placed. Since the degree program for CSU will be a part of the music department, schools included in this comparative study have degrees which are either located in music departments or contain course content similar to such programs. Neither graduate degrees nor non-degree programs are included in the comparative study. This study is not exhaustive, only intending to reveal trends in undergraduate curriculum for music-based worship degrees. A side-by-side comparison of the universities studied may be found in APPENDIX FOUR: UNIVERSITY DEGREE COMPARISON TABLES.

This chapter will give detailed descriptions of twelve undergraduate music-based worship leadership degree programs (see table 6.1). Conclusions will be drawn by

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<sup>1</sup> Vernon M. Whaley, "2011 Program Review of the BS in Music and Worship at Liberty University's Center for Worship," (Liberty University, Lynchburg, VA, May 31, 2011).

analysis of degree content published in each university's catalog and website. Following analysis of the individual university programs, the second part of this chapter will report overall course and content (trends and exceptions) in the following categories:

- (1) Traditional Music Courses and Content; (2) Worship Courses and Content; and, (3) Biblical Courses and Content.

Table 6.1. Study Universities and Locations

University Name	Location
Anderson University	Anderson, SC
Azusa Pacific University	Azusa, CA
Biola University	La Mirada, CA
Cedarville University	Cedarville, OH
Dallas Baptist University	Dallas, TX
Baptist College of Florida	Graceville, FL
John Brown University	Siloam Springs, AR
Liberty University	Lynchburg, VA
University of Mobile	Mobile, AL
Ozark Christian College	Joplin, MO
Palm Beach Atlantic University	West Palm Beach, FL
Spring Arbor University	Spring Arbor, MI

### **Anderson University (AU)**

The Bachelor of Music in Worship Leadership is offered by the College of Visual and Performing Arts in the Music Department at AU. The degree requires 128 credit hours.

There are twenty-three credit hours of classroom courses (see table 6.2) in music including the following: (1) four semesters of music theory and musicianship (aural skills); (2) basic and advanced conducting; (3) orchestration; and, (4) survey of world music. There is no mention of popular music styles in the course descriptions for any of these classes. The one course in music and musicianship at AU which mentions popular

music concepts is an arranging class designed for contemporary worship leaders.

Table 6.2. AU Music Courses

Course Code	Course Title	Credit Hours
MUT 101	Theory and Musicianship I	3
MUT 103	Theory and Musicianship II	3
MUT 201	Theory and Musicianship III	3
MUT 203	Theory and Musicianship IV	3
MUT 208	Orchestration	2
MUT 309	Arranging for Worship Leaders	2
MUS 317	Basic Conducting	2
MUS 417	Advanced Conducting	2
MUH 211	Survey of World Music	3
TOTAL MUSIC CREDITS		23

There are fifteen credit hours directly related to worship or technology (see table 6.3) taught in the music department. Thirteen credits are in worship study classes, which include the following concept areas: (1) introduction to worship ministry; (2) biblical, theological, and philosophical worship concepts; (3) current methodology in worship practices; (4) planning and observing various worship service styles; (5) historical study of worship music; and, (6) a worship leadership internship. There is a two credit hour course on audio recording.

Table 6.3. AU Worship and Technology Courses

Course Code	Course Title	Credit Hours
MUC 105	Introduction to Worship Leadership	1
MUC 324	Worship Leadership in Music	3
MUC 375	Worship Design	3
MUC 495	Worship Internship	3
MUH 207	Survey of Worship Music	3
MUS 205	Introduction to Studio Recording Techniques	2
TOTAL WORSHIP AND TECHNOLOGY CREDITS		15

There are eighteen credit hours of biblical and Christian studies (see table 6.4) in

the AU degree taught in the College of Christian Studies, including two classes found in the general education requirements, an introduction to biblical study, and a Christian worldview class. In addition, Christian study courses include the following concept areas: (1) systematic theology; (2) ministry in the church; (3) Christian leadership; and, (4) theology and history of worship.

Table 6.4. AU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
CHR 105	Introduction to the Bible*	3
CHR 305	Christian Worldview and Contemporary Application*	3
CHR 240	Systematic Theology	3
CHR 250	Introduction to Ministry	3
CHR 352	Ministry Leadership and Management	3
CHR 364	Worship	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES		18

\*General Education Requirement

Performance and applied study at AU include the following requirements:

(1) ensemble participation of six to eight semesters in a primary traditional vocal ensemble; (2) two to four semesters in a secondary vocal ensemble (for a total of ten vocal ensemble credits); (3) eight semesters of applied studies in a primary instrument; (4) four semesters in a secondary instrument; and, (5) two semesters in a third instrument.

The secondary vocal ensemble credits can be in a contemporary worship ensemble.

Students choose their applied study priorities in voice, piano, and guitar. Up to two semesters in each instrument may be taken in a class/group setting. The degree includes a worship performance project in lieu of a traditional recital for zero credit hours.<sup>2</sup>

<sup>2</sup> Anderson University, “2012-2013 catalog,” 202-205, 234-243, Retrieved from <http://www.magazooms.com/reader/index.php?pubID=110601113533> (accessed July 17, 2012).

### **Azusa Pacific University (APU)**

The Bachelor of Music in Music and Worship is offered by the School of Music at APU. The degree requires 128 to 138 credit hours, depending on the number of semesters it takes to pass piano proficiency and requirements for concentrations. This degree program has a choice of five concentrations: (1) Classical Church Music; (2) Worship Leadership; (3) Music, Worship, and Culture; (4) Music Ministry Development and Administration; and, (5) Music, Worship, and Creative Arts. The Worship Leadership concentration is the most appropriate for the purposes of this study.

Table 6.5. APU Music Courses

Course Code	Course Title	Credit Hours
MUS 121/133	Music Theory and Practical Musicianship I	3/1
MUS 122/134	Music Theory and Practical Musicianship II	3/1
MUS 221/217	Music Theory and Practical Musicianship III	3/1
MUS 222/220	Music Theory and Practical Musicianship IV	3/1
MUS 423	Orchestration I	3
MUS 324	Songwriting	2
MUS 323/428	Arranging I/II	2/2
MUS 361	Introduction to Conducting	2
MUS 362	Instrumental or Choral Conducting	2
MUS 351	Ancient, Renaissance, and World Music Literature	3
MUS 352	Baroque, Classical, and Early Romantic Music Lit.	3
MUS 455	Late Romantic and 20 <sup>th</sup> Century Music Literature	3
TOTAL MUSIC CREDITS		38

There are thirty-eight credit hours of classroom courses in music (see table 6.5) including the following: (1) four semesters of music theory and musicianship (aural skills); (2) basic and advanced conducting; (3) orchestration; (4) two semesters of arranging; (5) songwriting; and, (6) three semesters of music history. Nearly all these

classes are traditional music classes. The only classes that mention popular music concepts in the course descriptions are Arranging I/II and Songwriting.

There are twenty-six credit hours directly related to worship or technology (see table 6.6) taught in the School of Music. Eighteen credit hours are in worship study classes including the following concept areas: (1) introduction to worship ministry; (2) history of congregational song; (3) research seminar on the arts in worship; (4) historical survey of music in worship, liturgical and non-liturgical (required of all music majors); (5) planning various worship service styles; and, (6) music and worship administration. There are eight credit hours of technology classes required in the program including the following concept areas: (1) a music technology class, which explores computerized music technology including synthesizer programming, sequencing, patch librarians, MIDI, drum machines, and sound sampling; (2) audio recording techniques; (3) visual presentation systems; and, (4) music notation software.

Table 6.6. APU Worship and Technology Courses

Course Code	Course Title	Credit Hours
MUS 160	Introduction to Music and Worship Ministry	3
MUS 202	Singing the Faith	3
MUS 203	Languages of Worship	3
MUS 441	Music in Worship	3
MUS 376	Worship Design	3
MUS 375	Worship Arts Development and Administration	3
MUS 296	Introduction to Music Technology	2
MUS 327	Audio Recording I	3
MUS 367	Technology for Worship	3
TOTAL WORSHIP AND TECHNOLOGY CREDITS		26

There are thirty credit hours of Christian studies included in the degree (see table 6.7) taught by the School of Theology (eighteen credits from general education requirements and six added to the music and worship core requirements), including the

following: (1) Bible book studies; (2) practical theology; (3) theology and philosophy of faith and ministry; (4) Christian worldview and practice; (5) ministry in the church; (6) music in Christian ethics and issues of faith; and, (7) two semesters of Christian ministry internship. The internship has a Christian ministry course number; the course description makes no mention of music or worship. So, it is assumed that the internship is supervised by the School of Theology, rather than worship study professors in the music department.

Table 6.7. APU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
UBBL 100	Exodus/Deuteronomy*	3
UBBL 230	Luke/Acts*	3
UBBL ###	Choice of Bible Book Study*	3
THEO ###	Choice of Theological Study*	3
MIN 108	Christian Life, Faith, and Ministry*	3
MIN 206	Introduction to Practical Theology	3
MINC 318	Theology and Practice of Ministry	3
MUS 496	Senior Seminar: Music and Ethics*	3
CMIN 401/402	Christian Ministry Internship I/II	3/3
TOTAL BIBLICAL AND CHRISTIAN STUDIES		30

\*General Education Requirement

Performance and applied study at APU include the following requirements:

(1) Eight semesters of primary applied instrument study; (2) ensemble participation eight semesters in a vocal ensemble (one semester can be in a contemporary praise band); (3) class piano must be taken until proficiency is passed; and, (4) instrumental primary students are required to take at least one semester of voice class. There is no senior recital or worship performance project listed in the degree requirements.<sup>3</sup>

<sup>3</sup> Azusa Pacific University, "2011-2012 Catalog," 67-69, 208-223, 236-252, Retrieved from [http://www.apu.edu/provost/catalog/downloads/apu\\_ugradcat1112.pdf](http://www.apu.edu/provost/catalog/downloads/apu_ugradcat1112.pdf) (accessed July 15, 2012)

### Biola University (BU)

The Bachelor of Science in Music with a concentration in Music in Worship is offered by the Music Department at BU. The degree requires 128 credit hours.

Table 6.8. BU Music Courses

Course Code	Course Title	Credit Hours
MUSC 154/153	Music Theory/Sight-singing and Dictation I	2/2
MUSC 164/163	Music Theory/Sight-singing and Dictation II	2/2
MUSC 354/353	Music Theory/Sight-singing and Dictation III	2/2
MUSC 364/363	Music Theory/Sight-singing and Dictation IV	2/2
MUSC 346/349	Pop Theory for Contemporary Worship I/II	2/1
MUSC 323	Basic Conducting	2
MUSC ###	Choice of Three Music History Courses	6-7
TOTAL MUSIC CREDITS		27-28

There are twenty-seven to twenty-eight credit hours (depending on music history selections) of classroom courses in music (see table 6.8) including the following: (1) four semesters of music theory and musicianship (aural skills); (2) two semesters of popular music theory and arranging; (3) basic conducting; and, (4) three semesters of music history. Pop theory classes are the only music or musicianship classes which mention popular music styles.

Table 6.9. BU Worship and Technology Courses

Course Code	Course Title	Credit Hours
MUSC 185	Worship Foundations	2
MUSC 287	Hymnology	1
MUSC 386	Spiritual Formation and Worship	2
MUSC 387	Designing and Leading Worship	2
MUSC 452	Worship Music Seminar (four semesters)	0
MUSC 453	Worship Internship	1-6
MUSC 124/125	Sound Production I/II	1/1
TOTAL WORSHIP AND TECHNOLOGY CREDITS		10-15

There are ten to fifteen credit hours directly related to worship or technology (see table 6.9) taught in the music department (depending on internship credits). Eight to

thirteen credits are in worship study classes including the following concept areas:

(1) biblical and theological worship concepts; (2) historical study of hymnology; (3) spiritual growth – personal and worship related; (4) designing, preparing, and leading various worship styles; (5) worship team management and leadership; (6) four semester attendance required at a worship studies guest lecture/discussion series; and, (7) a worship leadership internship. The catalog suggests the internship requirement be fulfilled over one to three semesters and states it may be taken in one to six credit increments. There are two classes in audio sound techniques required (one credit hour each) including practical instruction in sound reinforcement and recording.

Table 6.10. BU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
BBST 103	Biblical Interpretation & Spiritual Formation	3
BBST 105	Foundations of Christian Thought	3
BBST 109	Old Testament History & Literature	3
BBST 110	New Testament History & Literature	3
BBST 251/254	Theology I/II	3/3
BBST 306	Early Christian History-Acts	3
BBST	Two Upper Division Bible Electives	3/3
BBST 465	Integration Seminar	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES*		30

\*All classes meet general education requirements

There are thirty credit hours of biblical and Christian studies included in the general education requirements (see table 6.10) including the following content areas:

(1) biblical interpretation for spiritual formation and growth; (2) introduction to theological thought; (3) Old and New Testament survey; (4) systematic theology and Christian doctrine; (5) Book of Acts – early church history, current impact on missions and evangelism; (6) two upper level biblical electives; and, (7) a capstone biblical research seminar.

Performance and applied study at BU include the following requirements: (1)

four semesters of traditional ensembles; (2) voice, keyboard, and guitar proficiencies; and, (3) eight credit hours in applied studies, after voice, piano, and guitar proficiencies are met. The proficiency levels published require skills equivalent to three semesters of piano class, one semester of guitar class, and two semesters of voice instruction. There is no worship band or praise team listed with the ensembles in the catalog or in degree requirements. Contemporary worship band training is only mentioned as part of class content in the class on designing and leading worship. There is no senior recital or performance project listed in the degree requirements for the worship degree.<sup>4</sup>

### **Cedarville University (CU)**

The Bachelor of Arts in Worship degree is offered by the Department of Music and Worship at CU. “Our worship degree program features a combination of study in music, theology, worship, and multimedia studies and allows you to concentrate in areas such as electronic media, music, theatre, pre-seminary, and communication.”<sup>5</sup>

Table 6.11. CU Music Courses

Course Code	Course Title	Credit Hours
THMU 1010	Introduction to Music Theory and Aural Skills	2
THMU 1250	Contemporary Music Theory	2
TOTAL MUSIC CREDITS		4

There are four credit hours in music courses (see table 6.11) including the following: (1) one semester of basic music theory and aural skills; and, (2) one semester

<sup>4</sup> Biola University, “2011-2012 Catalog,” 47, 72-73, 158-167, Retrieved from [http://www.biola.edu/catalog/downloads/11-12/11-12\\_catalog\\_5-26.pdf](http://www.biola.edu/catalog/downloads/11-12/11-12_catalog_5-26.pdf) (accessed July 15, 2012).

<sup>5</sup> Cedarville University, “Worship,” <http://www.cedarville.edu/Academics/Music-and-Worship/Worship.aspx> (accessed August 14, 2012).

of popular music theory. The course description for the basic theory class states it is “an intensive study of the rudiments of music: notation, pitch, and rhythm...explored with aural and written components.”<sup>6</sup>

Table 6.12. CU Worship and Technology Courses

Course Code	Course Title	Credit Hours
CHMU 2600	Music of the Church	3
WHSP 1010	Introduction to Worship Ministry	1
WHAP 2100	Worship Forum	0
WHSP 2200	Worship Field Experience	1
WHSP 3100	Worship Practicum	2
WHSP 4900	Worship Internship	9
WHSP 1020	Introduction to Worship Technologies	2
TOTAL WORSHIP AND TECHNOLOGY CREDITS		18

There are eighteen credit hours directly related to worship or technology (see table 6.12) taught in the music department. Fifteen credits are in worship study classes including the following: (1) historical study of music in worship; (2) introduction to the worship ministry career; (3) once-per-semester seminar for a worship studies lecture or master class; (4) introductory local church field experience; and, (5) a worship internship. There is one technology class included in the degree which includes audio and visual systems, copyright law, and ministry team building.

There are twenty-eight credit hours of biblical and Christian studies in the CU degree (see table 6.13) taught in the Department of Biblical and Ministry Studies. Sixteen credit hours of biblical and Christian studies are included in the general education requirements including the following content areas: (1) an introduction to Christian

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<sup>6</sup> Cedarville University, “2012-2013 Catalog,” 277, Retrieved from <http://www.cedarville.edu/courses/catalog/current/fullcatalog.pdf> (accessed August 9, 2012).

worldview; (2) the practice of spiritual disciplines; (3) inductive method of Bible study; (4) Old and New Testament survey; (5) development of Christian worldview; and, (6) application of Christian worldview to current issues. Worship majors are required to take an additional twelve credit hours of biblical and Christian studies including the following content areas: (1) biblically-based discipleship; (2) a book study on Psalms; (3) developing a biblical theology of spiritual formation; and, (4) theology, history, and practice of Christian worship.

Table 6.13. CU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
BEGE 1710	Christian Life and Thought*	3
BEGE 1720	Spiritual Formation*	3
BEGE 2730	Old Testament Literature*	3
BETH 2740	New Testament Literature*	3
BEGE 3750	Christian Worldview Development*	2
BEGE 3760	Christian Worldview Integration*	2
BEPT 3410	Discipleship	3
BEOT 3140	Psalms	3
BETH 3720	Spiritual Formation II	3
BETH 3730	Theology of Worship	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES*		28

\*General education requirement

Performance and applied study in the CU Worship degree include the following requirements: (1) ensemble participation in each semester of study; (2) lessons in voice and, either guitar or piano until proficiencies are met (zero to five credit hours); and, (3) additional private lessons in their choice of instrument for two semesters after completing proficiency. The proficiency levels for piano or guitar are equivalent to one year of study. There is one contemporary Christian ensemble listed in course descriptions but it is an auditioned group of eight to ten students who travel on behalf of the university. There was no mention of any other opportunity for worship majors to practice

worship team leadership. There is no senior recital or worship performance project required. Worship students are also required to take twelve credit hours of electives in business administration, Christian education, Christian ministries, communication, electronic media, missions, music, religion, theater, or seminary preparation. Six of the twelve credit hours must be taken outside of the music field.

CU also has a major in church music ministries that is more like a traditional church music degree with several worship classes included.<sup>7</sup> The church music degree was not used in this comparative analysis.

### **Dallas Baptist University (DBU)**

The Bachelor of Arts in Music Business is offered by the College of Fine Arts at DBU. The degree requires 127-133 credit hours. Students declaring this major choose a career emphasis from four options: (1) Live Performance; (2) Recording; (3) Songwriting; and, (4) Worship Leadership. The worship leadership career emphasis provides a music-based worship degree similar to other degrees in this study; it will be used for this study.

Table 6.14. DBU Music Courses

Course Code	Course Title	Credit Hours
MUSI 1311/1111	Music Theory/Aural Skills I	3/1
MUSI 1312/1112	Music Theory/Aural Skills II	3/1
MUSI 2305	Introduction to Music Literature and Fine Arts	3
MUSI 3207	Basic Conducting	2
MUSB 3301	History of Commercial Music	3
TOTAL MUSIC CREDITS		16

There are sixteen credit hours of classroom courses in music (see table 6.14) including the following: (1) two semesters of music theory and musicianship (aural

<sup>7</sup> Ibid., 26, 141-147, 156, 205-211, 216, 265-268, 277, 280.

skills); (2) historical study of music design and style; (3) basic conducting; and, (4) history of popular music from 1840 to the present. Other than History of Commercial Music, there is no mention of popular music in these class descriptions.

Table 6.15. DBU Worship and Technology Courses

Course Code	Course Title	Credit Hours
MUSI 2307	Introduction to Church Music and Worship	3
MUSI 4305 or MUSB 3320	Congregational Song or Introduction to Song Writing	3
MUSI 4306	Church Music/Worship Administration	3
MUSB 3310	Inside the Recording Studio	3
MUSI 3310	Introduction to the Recording Studio	3
TOTAL WORSHIP AND TECHNOLOGY CREDITS		15

The worship leadership career emphasis has fifteen credit hours directly related to worship or technology (see table 6.15) taught in the College of Fine Arts. Nine credits are in worship studies including the following concept areas: (1) history and philosophy of music in worship; (2) music and worship ministry administration; and, (2) a choice of congregational song literature from biblical times to present, or basic songwriting. There are six technology-related credits including the following courses: (1) history of the recording business; and, (2) practical experiences in studio recording techniques.

Table 6.16. DBU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
RELI 1301	Old Testament Survey	3
RELI 1302	New Testament Survey	3
RELI/MUSI 4342	Ethnomusicology in Christian Missions	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES*		9

\*All classes are general education requirements

There are nine credit hours of biblical and Christian studies included in the general education requirements at DBU (see table 6.16) including the following concept areas: (1) Old and New Testament surveys; and, (2) ethnological study of music in

Christian missions.

Performance and applied study at DBU include the following requirements:

(1) participation in a vocal ensemble every semester; (2) six credits in a primary applied instrument; (3) two credits in a secondary applied instrument; and, (4) piano proficiency.

The degree does not require a senior recital or worship performance project. The only vocal ensemble that uses contemporary music is an auditioned group of select musicians. DBU also has a church music degree which follows the older sacred music model. It was not included in this comparative study.

This is primarily a music business degree. As such it requires twelve credit hours of business classes and twenty-four credit hours of music business classes.<sup>8</sup>

### **Baptist College of Florida (BCF)**

The Bachelor of Music in Contemporary Worship Ministry is offered by the Music Department at BCF. The degree requires 120 credit hours.

There are thirty-six credit hours of classroom courses in music (see table 6.17) including the following: (1) four semesters of music theory and musicianship (aural skills); (2) basic, advanced choral, and advanced instrumental conducting; (3) three semesters of music history and literature; and, (4) vocal physiology. None of the course descriptions include any mention of popular music. Twelve of these credit hours (four classes) are major-specific general education requirements.

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<sup>8</sup> Dallas Baptist University, "2012-2013 Catalog," 176-177, 187-188, 357-370, 376-378, Retrieved from [http://www3.dbu.edu/catalog/documents/FA12UndergraduateCatalogOFFICIAL\\_000.pdf](http://www3.dbu.edu/catalog/documents/FA12UndergraduateCatalogOFFICIAL_000.pdf) (accessed July 15, 2012).

Table 6.17. BCF Music Courses

Course Code	Course Title	Credit Hours
MT 101/103	Elementary Harmony/Sight Singing and Ear Training I	3/1
MT 102/104	Intermediate Harmony/Sight Singing and Ear Training II	3/1
MT 201/203	Advanced Harmony I/Sight Singing and Ear Training III	3/1
MT 202/204	Advanced Harmony II/Sight Singing and Ear Training IV	3/1
MC 210	Basic Conducting	3
MC 310	Advanced Choral Conducting and Literature	3
MC 410	Advanced Instrumental Conducting and Literature	3
MH 201	Music Literature	2
MH 403	Music History: Antiquity through Baroque	3
MH 404	Music History: Classical through 20 <sup>th</sup> Century	3
MV 410	Anatomy and Physiology of the Vocal Mechanism	3
TOTAL MUSIC CREDITS		36

There are twenty-four credit hours directly related to worship or technology (see table 6.18) taught in the music department. Sixteen credits are in worship study classes including the following concept areas: (1) introduction to the philosophical and administrative issues in church music; (2) biblical, historical, and philosophical studies in worship; (3) historical study of congregational song; and, (4) a choice of five classes from a menu of worship study and church music classes. Technology requirements in the degree include the choice of three classes for eight credit hours.

There are eighteen credit hours of biblical and Christian study courses in the general education requirements (see table 6.19) including the following concept areas: (1) Old and New Testament surveys; (2) developing a Christian worldview; (3) spiritual disciplines for spiritual growth; (4) personal evangelism; and, (5) history and mission of the Southern Baptist Convention.

Table 6.18. BCF Worship and Technology Courses

Course Code	Course Title	Credit Hours
MU 201	Introduction to Church Music	2
MU 300	Foundations for Worship	2
MU 303	Worship Song Literature	2
Choose 10 credit hours from the following 8 courses		
MU 208	Worship Team Leadership	2
MU 330	Musical Drama	2
MU 401	Use of Arts in Worship	2
MU 215	Guitar for Contemporary Worship	2
MU 405	Orchestration	2
MU 309	Rhythm Section Methods	2
MU 409	Songwriting for Contemporary Worship	2
MU 414	Materials and Methods for Age Group Music Ministry	2
Choose one of the following courses		
MU 202	Technology for Music Ministry*	3
MUE 360	Technology in the Classroom*	3
Choose 5 credit hours from the following 4 classes		
MUT 301	Advanced Finale	2
MUT 302	Visual Media	2
MUT 303	Sequencing and Recording	3
MUT 304	Digital Sound/Multimedia Design	3
TOTAL WORSHIP AND TECHNOLOGY CREDITS		24

Table 6.19. BCF Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
BF 101/102	Old Testament Survey I/II	3/3
BF 103	New Testament Survey	3
PHI 101	Introduction to Christian Worldview	3
SF 101	Fundamentals of Spiritual Formation	2
EV 201	Personal Evangelism	2
LA 103	Southern Baptist Life and Work	2
TOTAL BIBLICAL AND CHRISTIAN STUDIES*		18

\*All classes are general education requirements

Performance and applied study at BCF include the following requirements:

(1) eight semesters in traditional vocal and instrumental ensembles; (2) eight credit hours in a primary instrument; and, (3) four credits in a secondary instrument. A contemporary worship band is included in a worship leadership course and in a rhythm section methods course. There is no contemporary ensemble or worship band listed with performance groups. The degree requirements end with a ten-week practicum and a senior recital or worship performance project. The practicum and the project can be tailored to demonstrate the synthesis of concepts learned and skills developed.<sup>9</sup>

### **John Brown University (JBU)**

The Bachelor of Science Degree in Worship Arts is offered by the Department of Music at JBU. The degree requires 124-127 credit hours.

Table 6.20. JBU Music Courses

Course Code	Course Title	Credit Hours
MUS 1113/1111	Theory I/Musicianship I	3/1
MUS 2113/2111	Theory II/ Musicianship II	3/1
MUS 3232	Contemporary Worship Music in Theory and Practice	2
MUS 1203	Liberal Arts Foundations for the Musician	3
MUS 3101	Survey of Instruments	1
MUS 3411	Conducting I	3
MUSI 3213	History of Music I	3
MUS 4103	Music Arranging with MIDI	3
TOTAL MUSIC CREDITS		23

There are twenty-three credit hours of classroom courses in music (see table 6.20) including the following: (1) two semesters of music theory and musicianship (aural

<sup>9</sup> Baptist College of Florida, “2012-2013 College Catalog,” 30-31, 39,47, 52, 58-63, 65, 67-68, Retrieved from [http://www3.dbu.edu/catalog/documents/FA12UndergraduateCatalogOFFICIAL\\_000.pdf](http://www3.dbu.edu/catalog/documents/FA12UndergraduateCatalogOFFICIAL_000.pdf) (accessed July 15, 2012.)

skills); (2) one semester of popular music theory and arranging; (3) historical survey of western music literature; (4) philosophical issues related to the arts; (5) hands-on approach to basic instrumental techniques and arranging using Finale; (6) basic conducting; (7) history of music from pre-biblical through the Baroque; and, (8) music transcription, arranging, and composition, using MIDI and sequencing software.

Table 6.21. JBU Worship and Technology Courses

Course Code	Course Title	Credit Hours
MUS 2503	Worship Arts I: Orientation	3
MUS 2513	Worship Arts II: Materials and Methods	3
MUS 3323	Children's Music Ministry Methods	3
MUS 3951	Corporate Worship Techniques	1
MUS 4553	Internship in Worship Arts	3
MUS 3563	Audio Technology I	3
TOTAL WORSHIP AND TECHNOLOGY CREDITS		16

There are sixteen credit hours directly related to worship or technology taught in the music department (see table 6.21). Fifteen credits are in worship study classes including the following concept areas: (1) introduction to and exploration of worship ministry under various philosophical perspectives; (2) practical work of the worship leader including worship and general ministry skills; (3) traditional and modern approaches to children's music training in the church; and, (4) a masterclass in voice and piano of worship leading performance techniques. There is one technology class, audio technology, which includes audio recording and sound reinforcement. MIDI, sequencing software, and Finale notation software are included as content in other listed courses.

There are eleven credit hours of biblical and Christian study courses in the general education requirements (see table 6.22) including the following concept areas: (1) Old and New Testament surveys; (2) theological study of Christian doctrine; (3) Christian

worldview; and, (4) spiritual development. In addition, the worship arts degree has nine credit hours of biblical and Christian study courses taught by the Division of Biblical Studies, including the following concept areas: (1) theology of worship; and, (2) church history.

Table 6.22. JBU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
BBL 1013	Old Testament Survey*	3
BBL 1023	New Testament Survey*	3
BBL 3003	Evangelical Theology*	3
BBL 4002	Capstone Seminar in Christian Life*	2
BBL 3353	Theology of Worship	3
BBL 3363/3373	History of the Christian Church I/II	3/3
TOTAL BIBLICAL AND CHRISTIAN STUDIES		20

\*General education requirement

Performance and applied study at JBU include the following requirements:

(1) ensemble participation each semester; (2) four semesters of applied vocal or instrumental study; (3) instrumental primary requires a semester of class voice or private study; (4) four semesters of piano class or private lessons; and, (5) a performance practicum assigned by professors. The degree requires a senior worship performance project. There is a chapel band listed in the course descriptions but it is an auditioned group of select musicians.<sup>10</sup>

### **Liberty University (LU)**

The Bachelor of Science in Worship and Music Studies is offered by the Center for Worship, located in the School of Religion at LU. The degree with the worship leader concentration requires 129 credit hours. Depending on what best suits an individual's

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<sup>10</sup> John Brown University, "2011-2013 Catalog," Retrieved from <http://www.jbu.edu/catalog/current/> (accessed August 11, 2012).

calling and giftedness, students chose one of five concentrations: (1) Christian Music Artist and Songwriter; (2) Pastoral Leadership; (3) Worship Leadership; (4) Worship Technology; and, (5) Youth Ministry. Students also choose one of five cognates from the following: (1) Biblical Studies; (2) Business Studies; (3) Intercultural Studies; (4) Theatre Ministries; and, (5) Women's Ministries. The Worship Leader concentration with the Biblical Studies cognate will be used for the purposes of this study.

There are twenty-two credit hours of classroom courses in music (see table 6.23) including the following: (1) four semesters of music theory and musicianship (aural skills); (2) arranging for small ensemble in contemporary worship styles; and, (3) basic conducting techniques for worship leader in non-traditional worship settings. The music theory classes, Harmonic Practices I-IV, feature the study of traditional, contemporary Christian, popular, and jazz theory, including practical application in the context of contemporary Christian music.

Table 6.23. LU Music Courses

Course Code	Course Title	Credit Hours
WRSP 103/105	Harmonic Practices I/Musicianship I	3/1
WRSP 104/106	Harmonic Practices II/Musicianship II	3/1
WRSP 203/205	Harmonic Practices III/Musicianship III	3/1
WRSP 204/206	Harmonic Practices IV/Musicianship IV	3/1
WRSP 310	Arranging for Contemporary Worship	3
WRSP 315	Basic Conducting for the Worship Leader	3
TOTAL MUSIC CREDITS		22

There are thirty credit hours directly related to worship or technology (see table 6.24) taught in the Center for Worship. Twenty-seven credits are in worship study classes including the following concept areas: (1) two semesters of introduction to worship methods and technologies based on the five senses; (2) practical introductory

projects in worship; (3) principles of Old and New Testament worship; (4) non-traditional worship preparation and presentation with small to large instrumental ensembles; (5) non-traditional worship preparation and presentation with small to large vocal ensembles; (6) history of music in worship which focuses on the great awakening periods; (7) relationship-focused study of worship administration; (8) music and media resources for non-traditional worship; and, (9) effective congregational worship design. References to the use of technology in worship may be found in many of the worship studies classes. In addition, students are required to take one class on the use of Finale notation software. Students are involved in local practicum study and service their entire junior year. The internship is 400 hours of worship and ministry leadership usually fulfilled during the summer between a student's junior and senior year.

Table 6.24. LU Worship and Technology Courses

Course Code	Course Title	Credit Hours
WRSP 101	Introduction to Worship Studies	3
WRSP 102	Introduction to Creative Worship	3
WRSP 201	Old and New Testament Principles of Worship	3
WRSP 302	Dynamics of Instrumental Music	3
WRSP 303	Dynamics of Worship Leading	3
WRSP 320	History and Philosophy of Worship	3
WRSP 321	Principles of Worship Leadership	3
WRSP 400	Music Literature for Worship	3
WRSP 421	Congregational Worship	3
WRSP 330	Worship Technology I	3
TOTAL WORSHIP AND TECHNOLOGY CREDITS		30

There are nineteen credit hours of biblical and Christian study courses in the general education requirements (see table 6.25) including the following concept areas: (1) Old Testament studies; (2) New Testament studies; (3) three semesters of Christian philosophy and worldview; (4) personal evangelism; and, (5) two semesters of systematic

theology.

Table 6.25. LU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
GNED 101	Contemporary Issues I	1
GNED 102	Contemporary Issues II	1
PHIL 201	Philosophy and Contemporary Ideas	3
BIBL 105 or 205	Old Testament Survey or Old Testament Life and Literature	3
BIBL 110 or 210	New Testament Survey or New Testament Life and Literature	3
EVAN 101	Evangelism and Christian Life	2
THEO 201	Theology Survey I	3
THEO 202	Theology Survey II	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES*		19

\*All classes are general education requirements

Performance and applied study at LU includes the following requirements:

(1) ensemble participation of six semesters in vocal ensembles (Worship Chorale, Thomas Road Baptist Church Choir, or the Celebration Worship Choir); (2) six credit hours of study in a primary instrument and four in a secondary; and, (3) a junior and senior worship performance project.<sup>11</sup>

### **University of Mobile (UM)**

The Bachelor of Science Degree in Worship Leadership and Music is offered by the School of Worship Leadership within the College of Christian Leadership at UM. The degree requires 130 credit hours. The degree has a choice of four large concentrations:

(1) Church Ministry; (2) Film and Theatre; (3) Music Business; and (4) Technology. For

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<sup>11</sup> Liberty University, "2011-2012 Catalog," 120, 187-189, 204, 233, 252, 260-265, Retrieved from <http://www.liberty.edu/media/1109/2011-2012-LU-Undergraduate-Catalog.pdf> (accessed August 10, 2012).

the purposes of this study, the church ministry concentration will be used.

There are twenty credit hours of classroom courses in music (see table 6.26) including the following: (1) four semesters of music theory and musicianship (aural skills); (2) choice of two instrumental methods courses (strings, woodwinds, brass, percussion); and (3) basic, choral, and instrumental conducting. There is no mention of popular music content in these courses.

Table 6.26. UM Music Courses

Course Code	Course Title	Credit Hours
MU 101/101L	Theory I and Theory Laboratory I	3
MU 102/102L	Theory I and Theory Laboratory I (cont.)	3
MU 201	Theory II and Theory Laboratory II	3
MU 202	Theory II and Theory Laboratory II (cont.)	3
MU 320-323	Choice of Two Instrumental Methods courses	1/1
MU 426	Basic Conducting	2
MU 427	Choral Conducting	2
MU 428	Instrumental Conducting	2
TOTAL MUSIC CREDITS		20

There are twenty-eight credit hours directly related to worship or technology taught in the School of Worship (see table 6.27). Twenty-one credits are in worship study classes including the following concept areas: (1) overview and introduction to the use of the arts in worship; (2) biblical theology of worship; (3) exploration of various relationships encountered in worship leadership; (4) Old and New Testament principles of worship; (5) history and philosophy of worship and worship practices from Old Testament times to the modern church; (6) exploration of resources and methods for creating worship experiences (musical, arts, technology); and, (7) discovery of ethical issues related to music, worship, and the arts. The degree requires a semester internship in the worship or greater music industry. Technology classes included in the degree are

the following: (1) Mac computer skills; (2) exploration of technology in music and worship; and, (3) Finale notation software training.

Table 6.27. UM Worship and Technology Courses

Course Code	Course Title	Credit Hours
WL 215	Survey of the Arts in Worship	2
WL 351	Biblical Foundations of Worship	3
WL 352	Relational Issues in Worship	3
WL 353	Biblical Principals of Worship	3
WL 354	History and Philosophy of Worship and Music	3
WL 355	Practical Skills in Worship	3
WL 412	Christian Ethics and the Performing Arts	3
WL 442	Internship	1
WL 110	Mac Literacy	2
WL 201	Survey of Technology and Media	3
WL 371	Finale I	2
TOTAL WORSHIP AND TECHNOLOGY CREDITS		28

There are fifteen credit hours of biblical and Christian studies in the UM degree taught in the College of Christian Leadership (see table 6.28) including the following concept areas: (1) Christian worldview exploration related to life and lifestyle issues; (2) introduction to Christian theology topics; (3) study of the Gospels emphasizing the teachings and ministry of Jesus; and, (4) a choice of two classes from Christian philosophy, biblical interpretation methods, and Christian apologetics.

Table 6.28. UM Biblical and Christian Study Classes

Course Code	Course Title	Credit Hours
CST 310	Christian Worldview*	3
CST 321	Mission and Message of Jesus*	3
CST 331	Christian Theology*	3
Choose two of the following classes		
CST 301	History of Christian Thought	3
CST 317	Biblical Interpretation	3
CST 332	Christian Apologetics	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES		15

\*General Education Requirement

Performance and applied study requirements at UM include the following:

(1) eight semesters of applied study on primary instrument and four on secondary instrument; (2) eight semesters in a primary traditional vocal ensemble; (3) pass piano proficiency; and, (4) a senior worship performance project. There are two ensembles which feature CCM and CWM but both are auditioned ensembles.<sup>12</sup>

### **Ozark Christian College (OCC)**

The Bachelor of Music and Worship Degree is offered by the Music and Worship Department at OCC. The degree requires 139 credit hours.

There are twelve credit hours of classroom courses in music (see table 6.29) including the following: (1) two semesters of music theory and musicianship (aural skills); (2) basic choral conducting; and, (3) vocal and instrumental arranging for church worship. The theory class descriptions state theory will include arranging for worship, hymns, and choruses. It is not clear whether this includes any popular music theory or arranging content.

Table 6.29. OCC Music Courses

Course Code	Course Title	Credit Hours
MU 171/173	Music Theory 1/Music Skills 1	3/1
MU 270/271	Music Theory 2/Music Skills 2	3/1
MU 370	Choral Conducting 1	2
MU 470	Vocal/Instrumental Arranging	2
TOTAL MUSIC CREDITS		12

There are thirteen hours directly related to worship or technology taught in the music department (see table 6.30) including the following concept areas: (1) instruction in worship planning and worship team leadership; (2) worship administration; (3) survey

<sup>12</sup> University of Mobile, “2012-2013.” 64-67, 106-108, 122-126, 137-138, Retrieved from [http://www.umobile.edu/Portals/0/ACADEMICS/Catalog12-14\\_2012-7-](http://www.umobile.edu/Portals/0/ACADEMICS/Catalog12-14_2012-7-)

of music for worship including hymns, CWM, and choral music; and, (4) five credit hours of music and worship electives. There is one technology class required which includes instruction in MIDI, notation software, and sequencing software.

Table 6.30. OCC Worship and Technology Courses

Course Code	Course Title	Credit Hours
MU 360	Worship Team Leadership	2
MU 379	Minister of Music	2
MU 471	Music in Worship Literature	2
MU 276	Electronic Music	2
Choose five credit hours from classes below		
MU 278	Music for Children	2
MU 281	Worship Technology	1
CE 155	Drama in Ministry and Education	2
MU 272/273	Music Theory 3/Music Skills 3	3/1
	Private lessons (up to 2 hours)	1-2
	Additional internship (2 hours maximum)	1-2
MU 265S	Seminar in sound system design	1
MU 371	Choral Conducting 2	2
MU 368	Music History: Antiquity to Baroque	2
MU 279	Worship Accompanying	2
TOTAL WORSHIP AND TECHNOLOGY CREDITS		13

The Biblical Studies core at OCC requires forty-eight hours of biblical and Christian studies (see table 6.31), including the following course content areas: (1) ten credit hours of Old Testament studies; (2) twenty-two credit hours of New Testament studies; (3) methods of biblical interpretation; (4) Christian living and service; (5) introduction to the Bible including the messages and nature of Jesus Christ; (6) biblical study of worship; (7) participation in a spiritual formation retreat; (8) capstone course in biblical integration with their major area of study; and, (9) one biblical exegesis elective. An additional seven credit hours is included in other areas of study. Apologetics is

required in the general education core. In the Professional Studies core men are required to take homiletics; women are required to take biblical communication. The degree includes a one semester music ministry internship or field experience.

Table 6.31. OCC Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
OT 134/234	History of Ancient Israel 1 and 2	8
OT 330	Psalms	2
NT 150	Acts	4
NT 241-244	Life of Christ	8
NT 445	Romans	4
NT 240	Hebrews	3
NT 348	Timothy and Titus	3
GB 216	General Bible Issues in Biblical Interpretation	3
DO 121	Christian Life	2
DO 125	Christ and the Bible	3
DO 224	Worship	2
DO 332	Spiritual Formation Retreat	2
DO 440	Theological Integration for Ministry	2
	Biblical Exegesis Elective	2
AP 364	Apologetics	4
MN 242 or MN 252	Biblical Communication (women) or Homiletics (men)	3
TOTAL BIBLICAL AND CHRISTIAN STUDY CREDITS*		55

\*All classes are general education requirements

Performance and applied study at OCC include the following requirements:

(1) four semesters in traditional vocal ensemble; (2) six semesters of primary applied study, four semesters of secondary applied study, and two semesters of a third; and, (3) proficiency requirements in voice, piano, and guitar. The program includes a worship performance project. OCC also has a Bachelor of Music Ministry degree which is similar to a sacred music degree; the Music Ministry degree was not included in this study.<sup>13</sup>

<sup>13</sup> Ozark Christian College, “2011-2013 Catalog,” 87-95, 119-130, 145, 164-172,

### **Palm Beach Atlantic University (PBA)**

The Bachelor of Arts in Popular Music is offered by the Department of Music at PBA. This degree in popular music has a Worship Leader track that makes it suitable for inclusion in this study. The degree requires 127 credit hours.

Table 6.32. PBA Music Courses

Course Code	Course Title	Credit Hours
MUS 1021	Introduction to Music Listening	1
MUS 1113	Tonal Harmony I/Musicianship Skills I	3/1
MUS 1123	Tonal Harmony II/Musicianship Skills II	3/1
MUS 2022	Music Literature	2
MUS 2131	Advanced Musicianship Skills	1
MUS 2143	Jazz Pop Theory	3
MUS 3133	American Popular Music	3
MUS 3143	Twentieth-Century Music Techniques	3
Or MUS 2133	Form and Analysis	
MUS 2611	Jazz/Pop Improvisation I	1
MUS 2631	Songwriting I	1
MUS 3552	Fundamentals of Conducting	2
TOTAL MUSIC CREDITS		25

There are twenty-five credit hours of classroom courses in music (see table 6.32) including the following: (1) learning to listen to, analyze, and write about music; (2) two semesters of music theory; (3) survey of western music history; (4) advanced aural skills; (5) jazz and popular music theory; (6) study of American popular music from 1840 through current styles; (7) choice of a survey of twentieth century music or the structural study of music; (8) introduction to songwriting; and, (9) basic conducting.

There are eleven credit hours directly related to worship studies taught in the music department (see table 6.33) including the following: (1) music and worship

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Retrieved from <http://occ.edu/> (accessed August 8, 2012).

ministry administration; (2) non-traditional worship planning; (3) use of media and multi-sensory elements in worship; (4) survey of hymnology and congregational song; (5) three semesters of worship ministry internship experiences; and, (6) Christian worldview relative to the arts.

Table 6.33. PBA Worship Courses

Course Code	Course Title	Credit Hours
MUS 3372	Church Music Administration	2
MUS 3753	Creative Worship Design	3
MUS 4362	Hymnology and Congregational Song	2
MUS 4151, 4161, 4171	Worship Leadership Practicum I, II, III	3
MUS 3601	Worldview and the Arts	1
TOTAL WORSHIP CREDITS		11

There are six credit hours of biblical and Christian studies in the PBA degree (see table 6.34) including the following: (1) biblical discovery focused on God's relationship with mankind; and, (2) Christian life and lifestyle.

Table 6.34. PBA Biblical and Christian Study Classes

Course Code	Course Title	Credit Hours
BIB 1003	Exploring the Bible	3
BIB 4153	Christian Values and Biblical Faith	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES*		6

\*All classes are general education requirements

A minor area of study is required with this degree. Worship leadership students are urged to declare a minor in Christian ministries of at least twenty-one credit hours.

Performance and applied study at PBA include the following requirements:

(1) six semesters of applied study in a principle instrument; (2) piano proficiency; (3) two credits of applied secondary if piano class not needed to pass proficiency; and, (4) eight credit hours of vocal ensemble with at least two years in a major ensemble. A contemporary band lab is in the course descriptions but it is not shown as a requirement

in the course listing for this degree track. A worship performance project is required.<sup>14</sup>

### **Spring Arbor University (SAU)**

Spring Arbor University offers the Bachelor of Arts in Worship Arts in two formats, the leadership major and the music major. Degree completion at SAU requires a minimum of 124 credit hours. The total credit hours may be higher depending on a student's course selections in the liberal arts core.

Table 6.35. SAU Music Courses

Course Code	Course Title	Credit Hours
MUS 101/103	Music Theory I/Aural Harmony I	3/1
MUS 102/104	Music Theory II/Aural Harmony II	3/1
MUS 201/203	Music Theory III/Aural Harmony III*	3/1
MUS 202/204	Music Theory IV/Aural Harmony IV*	3/1
MUS 115	Music Perspectives	2
MUS 313	Music History and Literature to 1750*	3
MUS 314	Music History and Literature since 1750*	3
MUS 361	Choral Conducting	2
MUS 362	Instrumental Conducting*	2
MUS 480	Theory Seminar*	2
TOTAL MUSIC CREDITS		30

\*Not required in the leadership track

There are thirty credit hours of classroom courses in music in the Worship Arts-Music Major (see table 6.35) including the following: (1) four semesters of music theory and musicianship (aural skills); (2) two semesters of music history; (3) choral and instrumental conducting; and, (4) musical theory analysis of major works, with application to orchestration, arranging, and composition. There is no mention of popular music in any of these courses. A second degree option is the Bachelor of Worship Arts-

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<sup>14</sup> Palm Beach Atlantic University, "2012-2013 Catalog," 69, 242-243, 379, 383, 475-492, Retrieved from <http://www.pba.edu/undergraduatecatalogs> (accessed July 17, 2012).

Leadership Major which only requires two semesters of music theory and aural harmony, choral conducting, and music perspectives.

Table 6.36. SAU Worship and Technology Courses

Course Code	Course Title	Credit Hours
MUS 302	Music in Praise and Worship	2
MUS 306	Music in Ministry	2
WOR 200	Foundations of Worship	2
WOR 300	Integrative Worship Arts	2
WOR 480	Philosophy of Worship	4
TOTAL WORSHIP AND TECHNOLOGY CREDITS		12

There are twelve credit hours directly related to worship or technology taught in the music department, and required in both the leadership and music majors, (see table 6.36) including the following concept areas: (1) history of church music; (2) music and worship administration; (3) survey of CCM industry; (4) study of biblical worship concepts in Old and New Testament; (5) history of worship; (6) comprehensive study of the use of the arts in worship; and, (7) philosophical and practical study and experience in worship and worship planning, including an eighty hour practicum.

Table 6.37. SAU Biblical and Christian Study Classes

Course Code	Course Title	Credit Hours
REL 212	Old Testament Foundations*	3
REL 218	Survey of the New Testament*	3
CMI 210	Philosophy of Ministry**	3
CMI 344	Church Leadership	3
CMI 361	Spiritual Formation	3
TOTAL BIBLICAL AND CHRISTIAN STUDIES		15

\*General Education Requirement

\*\*Not required in leadership track

There are fifteen credit hours of biblical and Christian studies in general education requirements and degree requirements taught in the Department of Christian Ministries (see table 6.37) including the following concept areas: (1) Old Testament survey;

(2) New Testament foundations; (3) developing a personal philosophy of worship; (4) Christian leadership philosophy and skills; and, (5) discipleship and Christian living. The leadership major does not require philosophy of ministry, replacing it with a communications technology class.

Applied and performance requirements at SAU in the music major include the following: (1) four semesters of concert band or concert choir; (2) four semesters of a contemporary worship ensemble; (3) eight semesters of private lessons on a principal instrument; (4) piano proficiency; and, (5) senior recital. The leadership major requires the following: (1) four semesters of applied voice; (2) four semesters of applied piano or guitar; and, (3) piano proficiency.

SAU also has a worship ministry degree, a multi-disciplinary degree with Christian studies, music, philosophy, religion, and worship arts courses. Worship classes are similar to the other two degrees listed above. The only music content required is four semesters of applied study.<sup>15</sup>

## **University Program Trends**

### **Music Courses and Content**

All schools in this study required at least one year of traditional music theory and musicianship; several required a second year. Musicianship studies include aural skills (ear training) and sight singing. Several of the schools have added popular and jazz music theory, and praise band arranging to their music course requirements. A significant exception in this area, LU has two full years of music theory and musicianship required,

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<sup>15</sup> Spring Arbor University, “2011-2012 Undergraduate Catalog,” 27-28, 91-92, 210-212, 243-246, 267-268, Retrieved from

which employs a practical approach to teaching traditional music theory alongside popular and jazz theory. Developing songwriting skills is included as a separate course in the curriculum of four schools.

Most of the schools require two courses of music history covering the Middle Ages through twentieth century. A couple of schools require a specific course in world music. Three schools do not require any classes in standard music history. PBA requires a course on the history of American popular music, “Survey of American Popular Music from 1840 to the present, its related musical elements, and the broad range of musical styles that influenced its development.”<sup>16</sup>

Nearly all of the programs require basic conducting; three also require advanced conducting. In addition to basic conducting, BCF requires two advanced conducting courses, choral and instrumental. Three schools require orchestration; three require traditional arranging. JBU combines MIDI instruction with arranging. Unique to UM, it requires students to choose one instrumental pedagogy class: brass, woodwind, strings, or percussion.

University music programs are adding more technology to their standard course offerings and requirements for all music majors. Most schools with worship leadership degrees are including various technology courses including musical notation software, sequencing software, MIDI instruction, visual media, sound reinforcement, and studio recording.

### **Worship Courses and Content**

Music and worship courses included in this section are taught from a worship

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<sup>16</sup> Palm Beach Atlantic, “Catalog,” 509.

leadership perspective by music and worship faculty. Biblically-based course content is included here because it is being taught in music and worship departments and not by religion or Christian ministry departments. Worship-related courses taught by other departments such as religion or Christian ministry departments will be included in the following section.

There are several common course offerings related to worship leadership preparation found in most of these programs. Nearly half of the schools studied require introductory courses on worship leadership or music ministry. These courses are suggested for the freshman year. Course content in these introductory classes includes exploration of career ministry in the local church, solidifying one's sense of calling, and discovering biblical foundations of worship. Worship faculty members at half of the schools teach a foundational course on the philosophy or theology of worship. A practical course on worship leadership including such topics as worship team preparation and worship planning is common to most of the degree programs. A course on the music of worship or congregational song, including components of hymnology, is also included in every program. Over half of the schools require a local church internship for at least one semester. PBA requires three semesters of internship, while LU requires 400 logged hours to be filled in a summer, fall or spring term.

There are other courses common to several programs. A course in music ministry or worship leadership administration is required by four programs. A common church music course, church music education, which focuses on age group music ministry is required by two schools. Philosophical and practical courses regarding the arts in worship (music, dance, drama, and visual art) are included in several programs. UM requires a

senior level course on Christian ethics related to the performing arts, which is offered through its Center for Performing Arts. The PBA School of Music and Fine Arts also includes its own Christian worldview course, “Worldview Issues in the Arts,” which includes “an examination of issues in the arts wherein a Christian worldview conflicts with the predominant worldviews of society.”<sup>17</sup>

### **Biblical Courses and Content**

Because worship leaders are considered to be staff ministers, some degree programs include biblical study and general ministry courses in their requirements. In addition, some of the more basic courses, such as biblical surveys and Christian worldview, are included in general education requirements at most Christian universities. An introduction to biblical studies is required in the general education core at half of the schools studied. Nearly all of the universities require both Old and New Testament surveys. Eight of twelve schools studied require at least one Christian worldview course or a course with significant Christian worldview content. Basic theology and Christian doctrine is included in course content at most schools along with content regarding discipleship and spiritual formation. A specific course on Christian leadership is required at four schools. General ministry leadership courses taught by Christian ministry departments are required by four programs.

PBA suggests students in the popular music degree with worship leadership concentration choose a twenty-one credit hour minor in Ministry Leadership. OCC requires forty-eight credit hours in biblical studies including ten in Old Testament studies, twenty-two in New Testament studies, and eleven in doctrinal or theological

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<sup>17</sup> Palm Beach Atlantic, “Catalog,” 484.

studies.

The intent of this comparative analysis was to examine representative programs in order to discover academic trends in the undergraduate training of future music and worship leaders. This chapter has given detailed information found in the university catalogs and websites of twelve institutions regarding music-based worship leadership programs. The author recognizes this is only a representative sampling of such programs, not an exhaustive study.

## CHAPTER SEVEN

### SUMMARY AND CONCLUSIONS

The initial purpose of this project was to design a suitable worship leadership degree program for Charleston Southern University. The project intended to support conclusions drawn with biblical and historical exploration, measurable ministry professional recommendations, and analysis of existing academic precedent.

#### **Section I: Overview of Study**

Following biblical and historical exploration, survey instruments were used to discover the expectations of lead pastors and worship leaders currently serving local churches. This was done for two reasons: (1) identify competency expectations of local pastors when bringing worship leaders onto their staff; and, (2) confirm the skill set recommendations of worship leaders in the field. A comparative analysis of twelve university programs for music-based worship leadership degree programs was completed to discern trends in higher education regarding the training of future worship leaders. Survey results, analysis of other university degrees, and NASM accreditation standards were combined to reach the conclusions that will follow.

Chapter Two was an annotated report of recent research in the area of worship, church music, music in worship, and curriculum development in those areas. Because annotated reviews of books published in these areas are extensive, published books were not included in this chapter. A library acquisitions plan presented to the faculty

curriculum committee at CSU is included as APPENDIX ONE: LIBRARY RESOURCE PLAN.

Chapter Three illustrated related issues considered while evaluating the need for a new curriculum in worship. The chapter also included a brief examination of specific points related to the unique context of providing this curriculum at CSU.

Chapter Four described the current ministry career market for worship leadership. Part-time, volunteer, bi-vocational positions and full-time job opportunities were reported. In addition, an overview of the multiple roles expected of a worship leader was shared.

Chapter Five articulated the results of two survey instruments used to gather data for the project. One survey was directed to lead pastors. The questions were related to competency and academic expectations of local pastors for their worship leaders. Findings from this survey helped identify hiring criteria for potential graduating students. The second survey was directed to worship leaders currently serving local churches. This provided data that confirmed recommendations for the skill set and knowledge base required of a modern worship leader.

Chapter Six was an analysis of other university worship degree programs. These are either new programs or older programs that have been significantly modified to address current trends in worship methodology. The report revealed current higher education trends for worship degree programs, including department placement and courses. Significant curriculum items included or omitted from degree programs were addressed.

Chapter Seven provided an overview of the project with discoveries and observations gleaned during the research process. The curricular plan for CSU's new worship leadership degree program was introduced. In addition, areas warranting further research were reported.

## **Section II: Discoveries and Observations**

A substantial list of relevant discoveries and useful observations related to this thesis project provide context for study.

It was discovered that interest in research for worship-related subjects has been extensive over the past twenty years. The dissertations, theses, and articles reviewed in this project are only a sampling of such writing and research. The publishing industry has tapped into this interest, creating somewhat of a marketing frenzy regarding books related to all aspects of worship. However, it was discovered that research regarding academic response to the worship awakening is nearly nonexistent. This lack of research has caused a sense of uncertainty in the academic community. Standards for developing consistency in curricula development in the worship discipline are, at best, limited.

It was discovered that many universities are beginning to make administrative and curriculum changes in order to meet career market demands, regain the confidence of local church leaders, and attract and retain students in this field of study. The project revealed a growing academic awareness of the unique needs of millennial students. It was discovered that the National Association of Schools of Music (NASM), the official accrediting body for music programs across the country, has adjusted and modified accreditation standards to accommodate the changing norms in music-based worship and theology degrees.

This project unveiled an extensive career market for worship leaders, demonstrated through available positions on internet site postings. It was also observed that there are employment opportunities for both part-time and full-time positions. Research confirms a multiplicity of roles is often expected of modern worship leaders. These various roles for worship leaders need to be considered when designing undergraduate worship curricula.

The survey of lead pastors and worship leaders confirmed several issues. Both groups acknowledge that modern worship leaders need to be well trained musically, especially in concepts and skills related to contemporary music. They also agreed on the importance of developing contemporary singing skills and learning vocal health practices. Both groups recommend worship leaders get strong training in biblical studies including theology, worship, Christian leadership, and ministry. Responses also indicated the necessity of training for developing interpersonal relationship skills and using technology in worship.

In the analysis of other university programs, it was observed that there are a growing number of degree programs in worship leadership. Some schools are changing and modifying older programs while other institutions are designing and establishing completely new degrees. It appears that general worship study classes have been added in all programs that are curriculum specific to CWM. It was observed that many institutions boasting a worship degree have replaced senior recitals with senior worship projects and have added practicum experiences and internships. It appears there is a growing awareness of the need for training in music technology and worship-related technology. It was discovered that performance and applied study expectations are sometimes lower

than expectations in traditional music degrees.

### **Section III: Observations, Recommendations, and Plan of Action**

This section will articulate the general curricular content and structure of the proposed CSU worship leadership degree. Since the author is ultimately responsible for the worship study classes offered through the music department at CSU, recommendations for those classes reflect the actual content to be used. Complete degree requirements and proposed course syllabi, including full course descriptions and learner outcomes for worship study classes, are included as APPENDIX FIVE: DEGREE COURSE REQUIREMENTS AND SYLLABI FOR WORSHIP LEADERSHIP CLASSES.

The writer of this document is not responsible for designing, implementing, nor overseeing the content and learner outcomes of general music and religion department classes included in the degree plan presented. Comments and suggestions gleaned from this research will be shared as suggestions in regard to those classes.

The NASM standard, regarding music-based worship leadership degrees, announced to member institutions in July 2012, and scheduled for discussion and vote for approval at its annual meeting in November 2012, states:

Curricular structure, content, and time requirements (of such degrees) shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music with a designated component in worship studies.<sup>1</sup>

This new degree at CSU, the Bachelor of Arts in Music and Worship, will be a balanced program that is relevant to current church trends while anticipating future change. The Music and Worship degree program will equip the modern worship leader with the skills

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<sup>1</sup> NASM, "Proposed Handbook Changes," 8.

necessary to pursue this career path of music and ministry. The degree has three sections: (1) the CSU Liberal Arts Core (general education requirements); (2) the Music Core; and, (3) the Worship Leadership Core. The degree requires 125 credit hours, the minimum required credits for any degree offered by CSU.

### **The Music Core**

There are twenty-five credit hours of classroom courses in music (see table 7.1) including the following: (1) two semesters of music theory and musicianship (aural skills); (2) one semester of jazz and commercial music theory; (3) arranging music for use in non-traditional worship; (4) one semester of language diction for musicians; (5) one semester of basic conducting; and (6) two semesters of music history.

Table 7.1. CSU Music Courses

Course Code	Course Title	Credit Hours
MUSI 198	Musicianship I	4
MUSI 199	Musicianship II	4
MUSI 227	Jazz and Commercial Music Theory	3
MUSI 229	Arranging for Worship Leaders	3
MUSI 241	Diction*	3
MUSI 301	Elementary Conducting	2
MUSI 371	Music History I*	3
MUSI 372	Music History II	3
TOTAL MUSIC CREDITS		25

\*Meets general education requirements

Rationale for including these courses is supported by the following: (1) NASM standards for the accreditation of Bachelor of Arts degrees in music; (2) ministry team survey results indicating the worship leader's need to be a well-trained musician in standard and contemporary popular musicianship; (3) norms for degree requirements in music and musicianship discovered in the university program analysis; (4) training necessary to prepare for music-related roles of worship leaders; and, (5) inclusion of

relevant music courses which also fulfill CSU liberal arts core requirements.

### **The Worship Leadership Core**

The Worship Leadership Core contains worship study and Christian studies classes. The worship study classes are taught in the music department by worship leadership faculty, while the Christian study classes are taught by religion department faculty.

There are twenty-one credit hours directly related to worship or technology (see table 7.2) taught in the music department. Eighteen are in worship study classes which include the following concept and experience areas: (1) training children and youth musically while providing them relevant opportunities to worship and lead worship; (2) exploring and analyzing current models of worship; (3) developing and defining a personal philosophy of worship; (4) studying the qualities of effective leaders; (5) discovering the non-musical career roles of worship leaders; (6) learning to plan effective and meaningful worship experiences in several current worship formats; (7) exploring the rich heritage of music in worship; (8) learning to use sound reinforcement, visual media, and theater lighting systems in worship settings; and, (9) having a practical and meaningful internship experience.

Table 7.2. CSU Worship and Technology Courses

Course Code	Course Title	Credit Hours
MUSI 201	Music and Worship Education	3
MUSI 308	Music and Worship Foundations and Philosophy	3
MUSI 311	Music and Worship Administration	3
MUSI 404	Worship Leadership	3
MUSI 406	History of Music in Worship	3
MUSI 469	Music and Worship Internship	3
MUSI 228	Technology in Worship	3
<b>TOTAL WORSHIP AND TECHNOLOGY CREDITS</b>		<b>21</b>

Rationale for including these courses and concepts includes the following:

(1) NASM statements regarding the corporate worship-related expectations of the worship leadership career; (2) the need to train children and young people to be active worshipers, and in turn, to grow future music and worship leadership; (3) ministry team survey results indicating the worship leader's need to have a biblically sound understanding of worship, and also sufficient practical experiences in planning and leading worship; (4) analysis of trends regarding theological, philosophical, and practical worship training in other university programs; and, (5) awareness of the worship leader's primary roles of planning for worship experiences, preparing worship and technology teams to share and support worship, and leading the church in genuine worship experiences.

Table 7.3. CSU Biblical and Christian Study Courses

Course Code	Course Title	Credit Hours
RELI 111	Survey of the Old Testament*	3
RELI 112	Survey of the New Testament*	3
RELI 200	Evangelism	3
RELI 301	Introduction to Christian Leadership	3
RELI 325/326	Systematic Theology 1 and 2	3/3
TOTAL BIBLICAL AND CHRISTIAN STUDIES		18

\*General Education Requirement

NASM states awareness that worship leaders need “knowledge in one or more fields of religious studies as determined by the institution, including but not limited to fields such as theology, sacred texts, worship studies, ministry studies, and liturgy.”<sup>2</sup>

There are eighteen credit hours of biblical and Christian studies (see table 7.3) in the CSU degree taught in the religion department including the following: (1) Old and New

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<sup>2</sup> Ibid.

Testament survey; (2) biblical and practical study of evangelism; (3) concepts of Christian leadership; and, (4) two semesters of Christian theology and doctrine.

Rationale for including these courses and concepts includes the following: (1) NASM statements regarding the biblical and theological knowledge required for ministry careers; (2) biblical and theological knowledge expected of professional ministers by the churches they serve; (3) ministry team survey results which gave extremely high ratings to biblical and theological education needs of worship leaders; and, (4) trends of other university programs to require biblical and Christian studies beyond their general education requirements for worship leadership degree programs.

Performance and applied study at CSU includes the following requirements: (1) participation in four semesters of a traditional vocal ensemble; (2) participation in three semesters of a contemporary worship ensemble; (3) participation in one lyric theater production; (4) applied study of six semesters of a primary instrument and six semesters of a secondary instrument (one must be applied voice; the other can be piano or guitar); (5) piano or guitar proficiency; and, (6) a senior worship performance project.

Rationale for the inclusion of these practical and experiential music requirements is similar to the rationale given for music courses. Additional rationale includes the following: (1) providing students with a broad range of musical experiences; (2) helping students appreciate music outside of their own cultural experience; (3) preparing to lead singing while accompanying on an instrument; and, (4) preparing for future paradigm shifts in worship methodology through a wide range of musical experiences.

It was discovered that one possible career path for worship leaders is bi-vocational service. It was also discovered that several schools offer optional tracks of

study not necessarily a part of ministry, or cognates in other ministry areas outside of worship leadership. Because of these trends, it is recommended that schools explore the market-indicated need for optional career-specific tracks, and monitor job placement results of their graduates to see if such options are appropriate. CSU will monitor this trend in undergraduate programs and explore the need for offering such choices in the future.

#### **Section IV: Additional Areas for Research**

The broad scope in application of this thesis project provides opportunity for continued research in multiple areas of curricula development for the worship discipline. There are many areas where more specific research is warranted. First, additional areas for research in worship should be considered. Research for this thesis has natural limitations. What follows is a list of suggestions for further study in the area of worship leading.

As a follow up to this project, research on retention rates and program evaluations of current students will be very beneficial. Research is needed regarding studies of job placement results of new worship leadership programs. The effectiveness of current degree programs should be tested with research involving worship degree recipients with established careers.

Reports on concerns and challenges encountered by universities which have introduced new programs or transitioned existing programs would be helpful to those about to begin that process.

A pressing area of needed research is that of vocal pedagogy appropriate for singing popular music styles. Likewise, another area of needed research is piano and

guitar pedagogy to prepare for performance in popular music, since those instruments are most widely used by worship leaders to accompany themselves.

Since it has been observed that liturgical churches are catching up with evangelical churches in this transition of worship methods, a study similar to this one, focused more on the liturgical church market, is needed almost immediately.

There are a few ethnological studies in training worship leadership, particularly in specific targeted international settings. Much more research is warranted in the area of ethnological worship, including music and worship within the international cultural setting of the United States.

### **Section V: Concluding Statement**

The initial purpose for beginning a new degree program in worship at CSU was to respond to the market needs and demands of evangelical churches in South Carolina. In the process of completing research in the various areas of the worship discipline, it was discovered that relatively new positions in worship have emerged. Now is a wonderful time in history to dig deeper into the realm of worship. Twenty-five years into a worship awakening, the music is still emerging in glorious waves. Scholars and inspirational writers are publishing more books. Pastors are devoting sermons to the subject in unprecedented numbers. It is a time that is rich with thoughts and insight about worship.

Greater attention is now devoted to “singing a new song” to the Lord. Some use the idea of a “new song” to justify their positions for musical preference. The result is a cultural war that damages the body of Christ. And, as result, we now see the need for developing biblically based worship curricula that focus on the “real reasons” for singing “new songs.”

It is hoped that this thesis will provide assistance in the training and equipping of future worship leaders; primarily worship leaders who will lead worship to the Glory of God and testimony of Jesus Christ. Although the Apostle Paul was not referring to worship education in Ephesians 3, he does provide a suitable benediction to this thesis, reminding us that our plans are dependent upon God's power and our actions must be dedicated to His glory.

“Now to Him who is able to do immeasurable more than all we ask or imagine,  
according to His power that is at work in us,  
to Him be the glory in the church and in Christ Jesus throughout all generations,  
for ever and ever! Amen.” (Ephesians 3:20-21)

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- Whaley, Vernon M. "2011 Program Review of the BS in Music and Worship at Liberty University's Center for Worship." Presentation given at Liberty University, May 31, 2011. Lynchburg, VA.
- \_\_\_\_\_. *Called to Worship: the Biblical Foundations of Our Response to God's Call*. Nashville: Thomas Nelson, 2009.

- \_\_\_\_\_. "The Case for Building a Theology of Worship." Lecture delivered to a class at Liberty University, June 18, 2007. Lynchburg, VA
- \_\_\_\_\_. "Educating the Worship Leader." Speech delivered to Calvin Institute of Christian Worship, September, 15, 2008. Grand Rapids, MI.
- White, James F. *A Brief History of Christian Worship*. Nashville: Abingdon Press, 1993.
- Whitener, Russell E. "The Worship Reformation: Examining Trends in Worship, Worship Music, and Possible Revival Implications." Dmin Thesis, Gordon-Conwell Theological Seminary, South Hamilton, MA, 2004. Retrieved from <http://www.tren.com.ezproxy.liberty.edu:2048/e-docs/search.cfm?p068-0435> (accessed May 20, 2012).
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- Witvliet, John D. "Teaching Worship as a Christian Practice: Musing on Practical Theology and Pedagogy in Seminaries and Church-related Colleges." *Perspectives* 21, no. 6 (June 1 2006): 17-23. <http://www.rca.org/page.aspx?pid=2978> (accessed June 18, 2012).
- Witvliet, John D. "The Joy of Christ-centered Trinitarian Worship." *Worship Leader*, July 14, 2011. <http://worshipleader.com/the-joy-of-christ-centered-trinitarian-worship/> (accessed August 9, 2012).
- Wolff, Christoph et al.. "Johann Sebastian Bach." In *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> (accessed August 9, 2012).
- Worshipjobs.com. "Home Page." <http://www.worshipjobs.com/> (accessed May 26, 2012).
- Wren, Brian A. "'Sing It, Preacher!' Thoughts about Contemporary Worship Music." *Journal for Preachers* 24, no. 1 (January 1 2000): 45-53. ALTA Religion Database with ATLASerials, EBSCOhost (accessed August 4, 2012).
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## APPENDIX ONE

## LIBRARY RESOURCE PLAN

**I. Relevant Volumes Already in Library**

Allen, Ronald and Gordon Borrer. *Worship: Recovering The Missing Jewel*. Portland: Multnomah Press, 1982.

Borchert, Gerald L. *Worship in the New Testament: Divine Mystery and Human Response*. Danvers: Chalice Press, 2008.

Costen, Melva Wilson. *African American Christian Worship*. Nashville: Abingdon Press, 1993.

Crowder, David. *Praise Habit: Finding God in Sunsets and Sushi*. Colorado Springs: NavPress, 2004.

Dawn, Marva J. *Reaching Out Without Dumbing Down*. Grand Rapids: William B. Eerdmans Publishing Company, 1995.

Dawn, Marva. J. *A Royal Waste of Time*. Grand Rapids: William B. Eerdmans Publishing Company, 1999.

Due, Noe. *Created for Worship: From Genesis to Revelation to You*. Scotland: Mentor/Christian Focus Publications, Ltd., 2005.

Edwards, Randy. *Revealing Riches & Building Lives: Youth Choir Ministry in the New Millennium*. St. Louis: MorningStar Music Publishers, 2000.

Frame, John M. *Contemporary Worship Music*. Phillipsburg: Presbyterian and Reformed Publishing Co, 1997.

Frame, John M. *Worship In Spirit And Truth: A Refreshing Study Of The Principles And Practice Of Biblical Worship*. Phillipsburg: P & R Publishing, 1996.

Furr, Gary A. and Milburn Price. *The Dialogue of Worship*. Macon: Smyth & Hewlys Publishing, Inc, 1998.

- Gordon, Lewis. *Choral Director's Rehearsal and Performance Guide*. West Nyak: Parker Publishing Company, 1989.
- Green, Elizabeth A.H. *The Modern Conductor*. Upper Saddle River: Prentice-Hall, 1997.
- Hustad, Don. *Jubilate II: Church Music in Worship and Renewal*. Carol Stream: Hope Publishing, 1993.
- Hill, Andrew. *Enter Into His Courts With Praise: Old Testament Worship For The New Testament Church*. Grand Rapids: Baker Books, 1993.
- Kraeuter, Tom. *Developing an Effective Worship Ministry*. Hilsboro: Training Resources, Inc, 1993.
- Lawrence, Brother. *Practicing the Presence of God*. Grand Rapids: Spire Books, 1958, 1967.
- Lewis, John and Andrews, Laura and Kobler, Flip. *The Complete Guide To Church Play Production*. Nashville: Convention Press, 1997.
- Liesch, Barry. *The New Worship: Straight Talk on Music and the Church*. Grand Rapids: Baker Books, 1996, 2001.
- McMinn, Don. *The Practice of Praise*. Dallas: Word Music, 1992.
- Morganthaler, Sally. *Worship Evangelism*. Grand Rapids: Zondervan Publishing House, 1995.
- Osbeck, Kenneth W. *101 More Stories*. Grand Rapids: Kregel Publications, 1985.
- Peterson, David. *Engaging With God: A Biblical Theology Of Worship*. Grand Rapids: William B. Eerdmans, 1992.
- Piper, John. *Let the Nations Be Glad*. Grand Rapids: Baker Academic, 1993, 2003.
- Ross, Allen P. *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation*. Grand Rapids: Kregel, 2006.
- Scheer, Gregg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Grand Rapids: Baker Books, 2006.
- Segler, Franklin M. *Christian Worship: Its Theology And Practice*. Nashville: Broadman Press, 1967.
- Shackleford, Lee Eric. *Stage Effects and Props for Easter and Christmas*. Kansas City:

- Lillenas, 1995.
- Spencer, Donald A. *Hymn And Scripture Selection Guide*. Valley Forge: Judson Press, 1977. Revised and Expanded 1993.
- Thayer, Lynn. *The Church Music Handbook*. Grand Rapids: Zondervan Publishing House, 1971.
- Vander Zee, Leonard J. *Christ, Baptism, and the Lord's Supper: Recovering the Sacraments for Evangelical Worship*. Downers Grove: InterVarsity Press, 2004.
- Wainwright, Geoffrey, ed. *The Oxford History of Christian Worship*. Oxford: Oxford University Press, 2005.
- Webber, Robert. *Ancient-Future Worship: A Model For The 21<sup>st</sup> Century*. Wheaton: Institute For Worship Studies, 1999. Videocassettes and Study Guide.
- Webber, Robert. *Blended Worship: Achieving Substance And Relevance In Worship*. Peabody: Hendrickson Publishers, 1994.
- Webber, Robert. *The Complete Library of Christian Worship, Volume 1: The Biblical Foundations Of Christian Worship*. Nashville: Starsong Publishing, 1994.
- Webber, Robert. *The Complete Library of Christian Worship, Volume 2: Twenty Centuries of Christian Worship*. Nashville: Starsong Publishing, 1994.
- Webber, Robert. *The Complete Library of Christian Worship, Volume 3: The Renewal Of Sunday Worship*. Nashville: Starsong Publishing, 1994.
- Webber, Robert. *The Complete Library of Christian Worship, Volume 4: Music And The Arts In Christian Worship*. Nashville: Starsong Publishing, 1994.
- Webber, Robert. *The Complete Library of Christian Worship, Volume 5: The Services Of the Christian Year*. Nashville: Starsong Publishing, 1994.
- Webber, Robert. *The Complete Library of Christian Worship, Volume 6: The Sacred Actions of Christian Worship*. Nashville, Tennessee: Starsong Publishing, 1994.
- Webber, Robert. *The Complete Library of Christian Worship, Volume 7: The Ministries of Christian Worship*. Nashville: Starsong Publishing, 1994.
- Webber, Robert. *Empowered By The Holy Spirit*. Peabody: Hendrickson Publishers, 1998.
- Webber, Robert. *Enter His Courts With Praise*. Peabody: Hendrickson Publishers, 1997.

- Webber, Robert. *Planning Blended Worship: The Creative Mixture Of Old And New*. Nashville: Abingdon Press, 1998.
- Webber, Robert. *Rediscovering The Christian Feasts*. Peabody: Hendrickson Publishers, 1998.
- Webber, Robert. *Renew Your Worship*. Peabody: Hendrickson Publishers, 1997.
- Webber, Robert. *Worship Is A Verb*. Nashville: Starsong Publishing, 1992.
- Webber, Robert. *Worship Old And New*. Grand Rapids: Zondervan, 1994.
- Whaley, Vernon M. *The Dynamics of Corporate Worship*. Grand Rapids: Baker Books, 2001.
- Wilson-Dickson, Andrew. *The Story of Christian Music: From Gregorian Chant to Black Gospel*. Minneapolis: Fortress Press, 2003.
- White, James F. *A Brief History of Christian Worship*. Nashville: Abingdon Press, 1993.
- White, James F. *Protestant Worship: Traditions in Transition*. Louisville: Westminster/John Knox Press, 1989.

## **II. Recommended First Priority Additions**

### **Add by Fall 2011:**

- Barrier, Julie and Hansford, Jim and Johnson, Mark. *The Instrumental Resource for Church and School*. Nashville: Church Street Press, 2002.
- Bedsole, Betty. *Effective Music Activity Teaching in Preschool and Children's Choirs*. Nashville: Convention Press, 1992.
- Berg, Shelly. *Alfred's Essentials of Jazz Theory, Complete 1-3*. Alfred Music Publishing, 2005.
- Carson, D. A. Editor. *Worship by the Book*. Grand Rapids: Zondervan, 2002.
- Edge, Rhonda. *Musical Experiences For Preschoolers Birth Through Three*. Nashville: Convention Press, 1989.
- Eason, Tim. *Media Ministry Made Easy: A Practical Guide to Visual Communication*. Nashville: Abingdon Press, 2003.
- Ferrington, Dottie. *The Junior High Voice*. Nashville: Convention Press, 1982.

- Grove, Dick. *Arranging Concepts Complete*. Alfred Music Publishing, 1985.
- Hellmer, Jeffrey and Richard Lawn. *Jazz Theory and Practice*. Alfred Music Publishing, 1996.
- Herring, Brad.. *Sound, Lighting, and Video: A Resource for Worship*. Burlington: Elsevier Inc., 2009.
- Kirkland, Martha, Jo Ann Butler and Terry Kirkland. *Leading Older Children's Choirs*. Nashville: Convention Press, 1985. (Possible Print on Demand)
- Moore, Jason and Len Wilson. *Design Matters: Creating Powerful Imagery for Worship*. Nashville: Abingdon Press, 2006.
- Park, Lonnie. *Church Sound Systems*. Milwaukee: Hal Leonard Corporation, 2001.
- Runswick, Daryl. *Rock, Jazz, and Pop Arranging*. Alfred Music Publishing, 1998.
- Rooksby, Rikky. *Arranging Songs: How To Put the Parts Together*. New York: Backbeat, 2007.
- Schultze, Quentin. *High-Tech Worship?: Using Presentational Technologies Wisely*. Grand Rapids: Baker Books, 2004.
- Wilson, Len with Jason Moore. *The Wired Church 2.0*. Nashville: Abingdon Press, 2008.
- Woodward, James D. *What To Do In Case Of A Choir Rehearsal*. Nashville: Convention Press, 1972. (Used or print on demand)
- Add by Fall 2012:**
- Arn, Charles. *How to Start a New Service*. Grand Rapids: Baker Books, 1997.
- Baker, Jonny and Gay, Doug. *Alternative Worship: Resources from and for the Emerging Church*. Grand Rapids: Baker Books, 2003.
- Barfoot, Phil. *The Ultimate Idea Book for Music Ministry*. Waco: Word Music, 1999. (CD Rom)
- Bartle, Jean Ashworth. *Sound Advice: Becoming a Better Children's Choir Conductor*. New York: Oxford University Press, 2003.
- Basden, Paul. *Exploring the Worship Spectrum: Six Views*. Grand Rapids: Zondervan, 2004.
- Best, Harold M. *Music through the Eyes of Faith*. New York: Harper Collins, 1993.

- Best, Harold M. *Unceasing Worship: Biblical Perspectives on Worship and the Arts*. Downers Grove: InterVarsity Press, 2003.
- Driver, Tom. *Liberating Rites: Understanding the Transformative Power of Ritual*. Boulder: Westview Press, 1998.
- Dyrness, William A. *A Primer on Christian Worship: Where We've Been, Where We Are, Where We Can Go*. Grand Rapids: Eerdmans Publishing Co., 2009.
- Henry, Jim. *The Pastor's Wedding Manual*. Nashville: Broadman Press, 1985.
- Measels, Clark, editor. *Music Ministry: A Guidebook*. Macon: Smyth and Helwys Publishing, 2004.
- Navarro, Kevin J. *The Complete Worship Service: Creating a Taste of Heaven on Earth*. Grand Rapids: Baker Books, 2005.
- Park, Andy. *To Know You More*. Downers Grove: Intervarsity Press, 2002.
- Pinson, J. Matthew, editor. *Perspectives on Christian Worship: Five Views*. Nashville: Broadman and Holman Publishers, 2009.
- Redman, Robb. *The Great Worship Awakening: Singing a New Song in the Postmodern Church*. San Francisco: Jossey-Bass, 2002.
- Shields, Bruce E. & David A. Butzu, *Generations of Praise: The History of Worship*. Joplin: College Press Publishing, 2007.
- Sorge, Bob. *Exploring Worship: A Practical Guide to Praise and Worship*. Lee's Summit: Oasis House, 1987.
- Towns, Elmer. *Putting An End To Worship Wars*. Nashville: Broadman-Holman, 1997.
- Tozer, A. W., Compiled and Edited by James L. Snyder. *The Purpose of Man: Designed to Worship*. Ventura: Regal, 2009.
- Tozer, A. W., Compiled and Edited by Gerald B. Smith. *Whatever Happened to Worship: A Call to True Worship*. Colorado Springs: Christian Publications, Inc., 1985.
- Warden, Michael D., editor. *Experience God in Worship*. Loveland: Group Publishing, Inc., 2000.
- Whaley, Vernon. *Called to Worship: The Biblical Foundations of Our Response to God's Call*. Nashville: Thomas Nelson, 2009.

Webber, Robert. *Liturgical Evangelism*. Ridgefield: Morehouse Publishing, 1986.

**Add by fall 2013:**

Cusic, Don. *The History of Gospel and Christian Music*. Milwaukee: Hal Leonard, 2002.

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

Kimball, Dan. *Emerging Worship: Creating Worship Gatherings for New Generations*. Grand Rapids: Zondervan, 2004.

Morgan, Robert J. *Then Sings My Soul*. Nashville: Thomas Nelson, 2003.

Music, David W. and Paul A. Richardson. *I Will Sing the Wondrous Story: A History of Baptist Hymnody in North America*. Macon: Mercer University Press, 2008.

Navarro, Kevin J. *Complete Worship Leader, The*. Grand Rapids: Baker Books, 2001.

Noland, Rory. *The Heart of The Artist*. Grand Rapids: Zondervan Publishing House, 1999.

Noland, Rory. *Thriving as an Artist in the Church*. Grand Rapids: Zondervan, 2004.

Noland, Rory. *The Worshiping Artist*. Grand Rapids: Zondervan, 2007.

Olison, Kennon D., Sr. *Music in Worship: An Examination of the Contemporary Music in the churches of Christ*. Bloomington: AuthorHouse, 2012.

Olson, Nathanael. *Hymns Of The Faith*. Milwaukee: Ideals Publications, 1975.

Osbeck, Kenneth W. *52 Hymn Stories Dramatized*. Grand Rapids: Kregel Publications, 1992.

Paine, Silas H. *Stories Of The Great Hymns Of The Church*. New York: J.J. Little And Ives Company, 1926.

Reynolds, William J., and Milburn Price. *A Survey of Christian Hymnody*. Forth Edition Revised and Enlarged by David W. Music and Milburn Price. Carol Stream: Hope Publishing Co., 1999.

Scazzero, Peter, and Warren Bird. *The Emotionally Healthy Church*. Grand Rapids: Zondervan, 2003.

Walker, Wyatt T. *Somebody's Calling My Name: Black and Sacred Music and Social Change*. Valley Forge: Judson Press, 1982.

Wilson, Lee and Jason Moore. *Taking Flight with Creativity: Worship Design Teams that Work*. Nashville: Abingdon Press, 2009.

### **III. Recommended Second Priority Additions (as funds are available)**

Bayless, Kathleen M. and Marjorie E. Ramsey. *Music: A Way Of Life For The Young Child*. Columbus: Merrill Publishing Company, 1987.  
(Revised Edition available – 2008)

Blackaby, Henry and Ron Owens. *Worship: Believers Experiencing God*. Nashville: Lifeway Press, 2001.

Garmo, John. *Lifestyle Worship: How to Bring Worship into Your Daily Life*. Nashville: Thomas Nelson Publishers, 1993.

Hackett, Charles D. and Don Sailors. *The Lord Be With You*. Cleveland: OSL Publications, 1990.

Harland, Mike and Stan Moser. *Seven Words of Worship*. Nashville: B & H Publishing Group, 2008.

Hayford, Jack W. *Manifest Presence*. Grand Rapids: Chosen Books, 2005.

Hayford, Jack W. *Worship His Majesty*. Dallas: Word Publishing, 1987.

Lillenas, Haldor. *Modern Gospel Song Stories*. Kansas City: Lillenas Publishing Company, 1952. (Used)

Litherland, Janet. *The Complete Banner Handbook*. Colorado Springs: Meriwether Publishing, Ltd., 1987.

McKinney, James C. *The Diagnosis and Correction of Vocal Faults*. Nashville: Broadman Press, 1982.

McMinn, Don. *Entering His Presence*. South Plainfield: Bridge Publishing, 1986.

Thiessen, Donald. *Selah: A Guide to Music in the Bible*. Chicago: Cornerstone Press, 2002.

Ward, Elaine M. *Children And Worship*. Prescott: Educational Ministries, 1993.

Webber, Robert. *Learning To Worship With All Your Heart*. Nashville: Starsong Publishing, 1994.

Webber, Robert. *Rediscovering the Missing Jewel*. Peabody: Hendrickson Publishers, 1996.

Webber, Robert. *The Worship Phenomenon*. Nashville: Starsong Publishing, 1992.

White, James Emory. *Opening the Front Door: Worship And Church Growth*. Nashville: Convention Press, 1992.

Woodward, Betty and Broyles, Julia. *Using Kodaly And Orff In The Church*. Nashville: Genevox, 1988.

#### **IV. Recommended Third Priority Additions (as funds are available)**

Adams, Jere. *Leading Youth Choirs*. Nashville: Convention Press, 1988.

Allen, Ronald B. *The Wonder of Worship*. Nashville: Word Publishing, 2001.

Allured, Donald E. *Mastering Musicianship In Handbells*. Nashville: Broadman Press, 1992.

Bailey, Robert W. *New Ways In Christian Worship*. Nashville: Broadman Press, 1981.

Bedsole, Betty, Derrell Billingsly, and Ronald G. Jackson. *Leading Preschool Choirs*. Nashville: Convention Press, 1985.

Bower, Peter. *Handbook for the Revised Common Lectionary*. Philadelphia: The Geneva Press, 1996.

Castleman, Robbie. *Parenting In The Pew*. Downer's Grove: InterVarsity Press, 1993.

Carroll, Joseph S. *How To Worship Jesus Christ*. Chicago: Moody Press, 1984.

Delamont, Vic. *The Ministry Of Music In The Church*. Chicago: Moody Press, 1980.

Henry, Kay Vanevier. *When I Go To Church: An Introduction To Congregational Worship For Preschoolers*. Nashville: Convention Press, 1992.

Hodges, Randy. *A Call To Worship*. Kansas City: Beacon Hill Press, 1996.

Hook, M. Burnette. *Grace Notes: Spirituality And The Choir*. Nashville: Discipleship Resources, 1998.

Jones, Danny R. *The Volunteer/Bivocational Music Leader: A Guide To Using The Hymnal Creatively*. Nashville: Convention Press, 1995.

MacArthur, John. *The Ultimate Priority*. Chicago: Moody Press, 1983.

- Miller, Kim. *Handbook For Multisensory Worship*. Nashville: Abingdon Press, 1999.
- Miller, Kim. *Handbook For Multisensory Worship Vol. II*. Nashville: Abingdon Press, 1999.
- Mulholland, James. *The Drama Of Worship*. Kansas City: Lillenas Publishing Company, 1989.
- Ortland, Ann. *Up With Worship*. Ventura: Regal Books, 1975.
- Owens, Ron. *Return To Worship*. Nashville: Broadman & Holman Publishers, 1999.
- Regner, Hermann. *Music For Children: Orff-Schulwerk American Edition, Volume 2*. New York: Schott Music Corporation, 1977.
- Rucker, Robert M. *Producing and Directing Drama for the Church*. Kansas City: Lillenas Publishing Company, 1993.
- Stacker, Joe R. and Forbis, Wesley. *Authentic Worship: Exalting God And Reaching People*. Nashville: Convention Press, 1990. (Used or Possible Print on Demand)
- Talley, Thomas J. *The Origins Of The Liturgical Year*. Collegeville: The Liturgical Press, 1991.
- Webber, Robert. *Be My Disciple*. Wheaton: Institute for Worship Studies, 2001.
- Webber, Robert. *Encountering The Healing Power of God*. Peabody: Hendrickson Publishers, 1998.
- Webber, Robert. *Find Your Gift*. Nashville: Abingdon Press, 2001.
- Webber, Robert. *Follow Me*. Nashville: Abingdon Press, 2001.
- Webber, Robert. *Journey to Jesus*. Nashville: Abingdon Press, 2001.
- Webber, Robert. *Walk in the Spirit*. Nashville: Abingdon Press, 2001.
- White, James F. *Documents Of Christian Worship*. Louisville: Westminster/John Knox Press, 1992.
- Willets, Sandra. *Beyond the Downbeat*. Nashville: Abingdon Press, 2000.

## APPENDIX TWO

### SURVEY INSTRUMENT DOCUMENTS

#### Phone Invitation for Survey Participants

Hello, \_\_\_\_\_, this is Allen Hendricks from Charleston Southern University. We have started a new degree program, the Bachelor of Arts in Music and Worship Leadership. In addition, I'm working on my doctor of ministry degree through Liberty Theological Seminary. The core of my thesis project is the design of our new degree program.

To evaluate current content and discover needed changes or additions to the curriculum, I'm utilizing 2 survey instruments which will be administered to 10 lead pastor and worship leader teams. The worship leader's survey will establish the degree and course content recommendations of active worship leaders helping to confirm that our program will adequately prepare future worship leaders for this ministry career. The pastor's survey will identify the competency expectations of local pastors for their worship leader thereby raising the hiring potential of students graduating with our degree. The surveys should take about 10-15 minutes to complete.

While the combined results of these surveys will be reported in my thesis paper, the names of those participating and of the churches they serve will not be published in any way. In fact, the surveys are designed and administered so that I will not know how individuals have answered the questions.

I would like for you and your lead pastor to participate in this research.

Do you have any questions or concerns?

Would you be willing to participate?

Would you ask your pastor if he will be willing to participate?

If you both agree to participate I will place you on my list. Once I have all of the participants recruited, I will email each person the link to the appropriate online survey.

My phone number is 843-810-4987, I'll look forward to hearing your pastor's response.

## Senior Pastor Expectations for Worship Leadership

### Document of Informed Consent

You are invited to participate in a research study created to gather data for the thesis project of a Doctor of Ministry Degree with Worship Studies emphasis. Ten specific pastor/worship leader teams will be included in the survey. However, individual responses will be anonymous. In addition, the names of the ministers and the churches involved will not be published.

You were selected as a possible participant because you are the pastor of a vital and growing church which utilizes modern elements and contemporary music in its worship. We ask that you read this statement carefully and ask any questions you may have before agreeing to be in the study.

This study is being conducted by: Allen S. Hendricks, Doctor of Ministry candidate at Liberty Theological Seminary and Assistant Professor at Charleston Southern University.

### Background Information

The purpose of this study is to collect data which will be used to determine and evaluate course content for an undergraduate degree in worship leadership.

This survey is for the senior pastors of the selected churches. The goal of the pastor's survey is to discover the knowledge base and skill set they believe to be ideal for worship leaders on their ministry team.

There is a similar survey for worship leaders. The goal of the worship leader's survey is to discover the suggested knowledge base and skill set they believe necessary to begin a ministry career in worship leadership.

### Procedures:

If you agree to be in this study, we would ask you to do the following things:

Simply, continue on through each page of this online survey and answer each question to the best of your ability. Several of the questions are in Likert scale format. Others are multiple choice or short answer. The survey should take 15-20 minutes to complete.

### Risks and Benefits of being in the Study

While no study is without some risk, the risks of this study are no more than the participant would encounter in everyday life. There are no direct benefits or compensation for participation in the research.

### Confidentiality:

The records of this study will be kept private. In any sort of report we might publish, we will not include any information that will make it possible to identify a subject. Research records will be stored securely and only researchers will have access to the records.

Names of participants will not be published in any form. The on line survey site only collects the responses. No individual can be matched to the responses. The survey does not ask for any identifying responses and no identifying information is asked, collected, or retained by your participation on that site. Allen S. Hendricks is the only person who will contact the participants and who will have access to the password protected web site.

The survey results will be saved on the survey site for the 3 years required time period for maintaining research data and then deleted.

### Voluntary Nature of the Study:

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with the Liberty University or with Charleston Southern University. If you decide to participate, you are free to withdraw at any time without affecting those relationships.

### Contacts and Questions:

The researcher conducting this study is Allen S. Hendricks. If you have questions now or later, you are encouraged to contact him at his home in SC, 843-810-4987, ash289@sc.rr.com. You may also contact his advisor, Dr Vernon Whaley, Liberty Center for Worship, 434-592-3875, vwhaley@liberty.edu.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher(s), you are encouraged to contact the Institutional Review Board, Dr. Fernando Garzon, Chair, 1971 University Blvd, Suite 1582, Lynchburg, VA 24502 or email at fgarzon@liberty.edu.

## Senior Pastor Expectations for Worship Leadership

You may request a copy of this document from

**\* 1. What is the average number of people attending your primary service each week?  
(Combine attendance where multiple services comprise the primary service data.)**

- ☐ Less than 100
- ☐ Between 100 and 250
- ☐ Between 250 and 500
- ☐ Between 500 and 1000
- ☐ Between 1000 and 2000
- ☐ Over 2000

**\* 2. Do you know individuals that are sensing God's call to worship leadership and might be interested in an undergraduate degree program to prepare for ministry?**

- ☐ Yes.
- ☐ No.
- ☐ Maybe.

If yes or maybe, how many potential worship leadership students do you know?

**\* 3. Please mark all of the following statements that apply to you.**

- ☐ I do not have a university degree.
- ☐ I have a university degree in religion or biblical studies.
- ☐ I have a university degree in something other than religion or biblical studies.
- ☐ I have a graduate degree in a ministry related field.
- ☐ I have a graduate degree in something other than a ministry related field.
- ☐ I have some musical training.
- ☐ I have some musical training in popular or contemporary musical styles.

### Senior Pastor Expectations for Worship Leadership

**\* 4. Please rate the importance of the following areas of musical knowledge to worship leadership in a modern church.**

	Not important	Somewhat important	Important	Very important
General Musicianship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Foundational Music Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Popular and Commercial Music Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Song Writing & Arranging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contemporary Singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vocal Health	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Secondary Instrument (guitar or piano)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing Vocal Groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing Instrumental Groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please list other musicianship topics that you believe to be valuable to your worship leader.

**\* 5. Please rate the importance of the following areas of worship study topics to worship leadership in a modern church.**

	Not important	Somewhat important	Important	Very important
Biblical Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
History of Music in Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theology of Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Current Worship Models	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Planning Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technology in Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Worship Team Management	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Worship in International Missions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Church Internship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please list other worship study topics that you believe to be valuable to your worship leader.

## Senior Pastor Expectations for Worship Leadership

**\* 6. Please rate the importance of the following areas of Christian study topics to worship leadership in a modern church.**

	Not important	Somewhat important	Important	Very important
Old & New Testament	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Biblical Foundations of Faith	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personal Evangelism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Christian Leadership	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Multiple Staff Teams	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interpersonal Relationships	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
World Missions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please list other Christian study topics that you believe to be valuable to your worship leader.

**7. Please share any other areas of study you believe to be valuable to a worship leadership career.**

1.
2.
3.
4.
5.

**8. Please share any insights you believe to be important to members of your ministry team that this survey did not include.**

## Senior Pastor Expectations for Worship Leadership

Thank you for your help and God bless you in your ministry.

Rev. Allen S. Hendricks  
Assistant Professor  
Charleston Southern University

ash289@sc.rr.com

## Worship Leader Recommendations for Degree Content

### Document of Informed Consent

You are invited to participate in a research study created to gather data for the thesis project of a Doctor of Ministry Degree with Worship Studies emphasis. Ten specific pastor/worship leader teams will be included in the survey. However, individual responses will be anonymous. In addition, the names of the ministers and the churches involved will not be published.

You were selected as a possible participant because you are the worship leader of a vital and growing church which utilizes modern elements and contemporary music in its worship. We ask that you read this statement carefully and ask any questions you may have before agreeing to be in the study.

This study is being conducted by: Allen S. Hendricks, Doctor of Ministry candidate at Liberty Theological Seminary and Assistant Professor at Charleston Southern University.

### Background Information

The purpose of this study is to collect data which will be used to determine and evaluate course content for an undergraduate degree in worship leadership. This survey is for the worship leaders of the selected churches. The goal of the worship leader's survey is to discover the suggested knowledge base and skill set they believe necessary to begin a ministry career in worship leadership.

There is a similar survey for lead pastors. The goal of the pastor's survey is to discover the knowledge base and skill set they believe to be ideal for worship leaders on their ministry team.

### Procedures:

If you agree to be in this study, we would ask you to do the following things:

Simply, continue on through each page of this online survey and answer each question to the best of your ability. Several of the questions are in Likert scale format. Others are multiple choice or short answer. The survey should take 15-20 minutes to complete.

### Risks and Benefits of being in the Study

While no study is without some risk, the risks of this study are no more than the participant would encounter in everyday life. There are no direct benefits or compensation for participation in the research.

### Confidentiality:

The records of this study will be kept private. In any sort of report we might publish, we will not include any information that will make it possible to identify a subject. Research records will be stored securely and only researchers will have access to the records. Names of participants will not be published in any form. The on line survey site only collects the responses. No individual can be matched to the responses. The survey does not ask for any identifying responses and no identifying information is asked, collected, or retained by your participation on that site. Allen S. Hendricks is the only person who will contact the participants and who will have access to the password protected web site. The survey results will be saved on the survey site for the 3 years required time period for maintaining research data and then deleted.

### Voluntary Nature of the Study:

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with the Liberty University or with Charleston Southern University. If you decide to participate, you are free to withdraw at any time without affecting those relationships.

### Contacts and Questions:

The researcher conducting this study is Allen S. Hendricks. If you have questions now or later, you are encouraged to contact him at his home in SC, 8438104987, ash289@sc.r.com. You may also contact his advisor, Dr Vernon Whaley, Liberty Center for Worship, 4345923875, vwhaley@liberty.edu.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher(s), you are encouraged to contact the Institutional Review Board, Dr. Fernando Garzon, Chair, 1971 University Blvd, Suite 1582, Lynchburg, VA 24502 or email at fgarzon@liberty.edu.

You may request a copy of this document from Mr. Hendric

## Worship Leader Recommendations for Degree Content

**\* 1. Do you know individuals that are sensing God's call to worship leadership and might be interested in an undergraduate degree program to prepare for ministry?**

- ☐ Yes.
- ☐ No.
- ☐ Maybe.

If yes or maybe, how many potential worship leadership students do you know?

**\* 2. Please mark all of the following statements that apply to you.**

- ☐ I do not have a university degree.
- ☐ I have a university degree in music.
- ☐ I have a university degree in sacred or church music.
- ☐ I have a university degree in worship leadership.
- ☐ I have a university degree in something other than music.
- ☐ I have a graduate degree in music, church music or worship.
- ☐ I have a graduate degree in something other than music, church music or worship.
- ☐ I have classical or traditional musical training.
- ☐ I have training in popular or contemporary musical styles.

### Worship Leader Recommendations for Degree Content

**\* 3. Please rate the importance of the following areas of musical knowledge and training to worship leadership in a modern church.**

	Not important	Somewhat important	Important	Very important
General Musicianship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Foundational Music Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Popular and Commercial Music Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Song Writing & Arranging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contemporary Singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vocal Health	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Secondary Instrument (guitar or keyboard)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing Vocal Groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing Instrumental Groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please list other musicianship topics that you believe to be valuable to your ministry.

**\* 4. Please rate the importance of the following areas of worship study topics to worship leadership in a modern church.**

	Not important	Somewhat important	Important	Very important
Biblical Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
History of Music in Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theology of Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Current Worship Models	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Planning Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technology in Worship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Worship Team Management	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Worship in International Missions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Church Internship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please list other worship study topics that you believe to be valuable to your ministry.

## Worship Leader Recommendations for Degree Content

**\*5. Please rate the importance of the following areas of Christian study topics to worship leadership in a modern church.**

	Not important	Somewhat important	Important	Very important
Old & New Testament	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Biblical Foundations of Faith	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personal Evangelism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Christian Leadership	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Multiple Staff Teams	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interpersonal Relationships	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
World Missions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please list other Christian study topics that you believe to be valuable to your ministry.

**6. Please share any other areas of study you believe to be valuable to a worship leadership career.**

1.
2.
3.
4.
5.

**7. Please share any insights you believe to be important to your ministry that this survey did not include.**

## Worship Leader Recommendations for Degree Content

Thank you for your help and God bless you in your ministry.

Rev. Allen S. Hendricks  
Assistant Professor  
Charleston Southern University

ash289@sc.rr.com

APPENDIX THREE  
CSU ACADEMIC CATALOG CHANGES

1973 – 1996

Church Music Education

Hymnology

1997-1998: Course Descriptions Added

Church Music Education (3). The fully graded choir program as an educational agency of the church.

Hymnology (3). A study of hymns, their history, classification, and usage.

1998-1999: Degree Title Added and Course Descriptions Changed

Bachelor of Arts in Music with emphasis in Church Music

Church Music Foundations (3). A study of the history and function of the church music ministry in the local church with emphasis on the administration and implementation of a graded church music program as well as the leadership of corporate worship.

Christian Hymnody (3). A study of the history and theology of congregational songs, metrical forms, and the use of hymns in contemporary worship with particular attention given to corporate worship.

2001-2002: Course Names and Descriptions Changed

Church Music Administration (3). Prerequisites: Successful completion of Music 131, 132 and 133. A study of church music ministry in the local church with emphasis on administration, staff relations, and implementing or expanding a church music program as well as the leadership of corporate worship.

Hymnody (3). A study of the history and theology of congregational songs, metrical forms, and the use of hymns in contemporary worship with particular attention given to corporate worship.

2002-2003: Course Name and Descriptions Changed

Church Music Administration (3). Practical guidelines and studies of how to organize, create, maintain, and administrate the music ministry in the local church. Discussions to include working with other church staff members, creating and overseeing music budgets and other music personnel, and creating a

choral/instrumental music library.

Church Music Literature (3). Study of sacred choral literature beginning with the 16<sup>th</sup> century to the present and tracing the development of the hymn from the Old Testament to the modern day corporate worship.

#### 2004-2005: Courses Added, Names Changed, Descriptions Changed

Church Music Education (3) Practical guidance and study of how to implement or grow a church music education program in the church from preschool through senior adult. Discussion of how to enlist, train, and retain lay music leaders. Introduction of Orff instruments and how they may be used in preschool through middle school music ed programs. Instruction on implementing or maintaining an instrumental program in the church, to include discussion of a handbell program. Each student will create a mock church music education program project, which will be developed over the semester and under the direction of the instructor.

Worship Leadership (3) The study of New Testament worship from the earliest New Testament church to the current varied practices of worship styles and how music enhances those corporate and private worship experiences. Also, planning worship services and studying worship styles from liturgical to free worship. In-depth discussion of the worship leader role in relationship to other church staff, the congregation, and the lay musicians in the church. Observe various worship leaders.

Church Music Administration (3). Practical guidelines and studies of how to organize, create, maintain, and administrate music ministry in the church. Discussions to include working with other church staff members, creating and overseeing music budgets and other music personnel, and creating a choral/instrumental music library.

Church Music Literature (3). Study of sacred choral literature beginning with the 16<sup>th</sup> century to the present and tracing the development of the hymn from the Old Testament to the modern day corporate worship.

APPENDIX FOUR  
UNIVERSITY DEGREE COMPARISON TABLES

**University Course Requirements**  
**Music**

	Anderson	Azusa Pacific	Biola	Cedarville	Dallas Baptist	Florida Baptist	John Brown	Liberty	Mobile	Ozark Christian	Palm Beach Atl.	Spring Arbor	Chas. Southern
Fundamentals of Music				T									
Music Theory 1	T	T	T		T	T	TP	T	TP	T	T	T	T
Music Theory 2	T	T	T		T	T	TP	T	TP	T	TP	T	T
Music Theory 3	T	T	T		T	T	TP	T					
Music Theory 4	T	T	T		T		TP	T					
Music Theory 5													
Musicianship 1 (aural skills)	T	T	T		T	T	TP	T	TP	T			T
Musicianship 2 (aural skills)	T	T	T		T	T	TP	T	TP	T			T
Musicianship 3 (aural skills)	T	T	T		T	T	TP	T					
Musicianship 4 (aural skills)	T	T	T		T		TP	T					
Popular and/or Jazz Theory 1			✓	✓		✓				✓			T
Popular and/or Jazz Theory 2			✓										
Orchestration	✓	✓				✓							
Arranging 1	P	P					P		✓			C	
Arranging 2		TP	P										
Songwriting		P											
Form & Analysis												✓	
Music History 1		✓	✓	✓	✓	✓				✓		✓	
Music History 2		✓	✓	✓	✓	✓						✓	
Music History 3		✓	✓		✓						E		
World Music Survey	✓	C											
Arts Worldview										✓		✓	
Amer Popular Music Survey				✓							✓		
Conducting 1	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
Conducting 2	✓	✓			✓				✓				
Conducting 3					✓				✓				
T - Traditional music													
TP - Traditional and popular music	✓												
P - Popular music													

✓ - represents one required course  
C - course content  
E - elective

**University Course Requirements  
Worship Studies and Technology**

	Anderson	Azusa Pacific	Biola	Cedarville	Dallas Baptist	Florida Baptist	John Brown	Liberty	Mobile	Ozark Christian	Palm Beach Atl.	Spring Arbor	Chas. Southern
Intro to Music/Worship Ministry	✓	✓			✓		✓		E			✓	
Music and Worship Education		✓			✓			✓	✓	✓	✓	✓	✓
Music/Worship Administration			✓✓			✓		✓	✓	✓	✓	✓	✓
Worship Philosophy/Theology	✓					✓		✓✓	✓	✓	✓	✓	✓
Worship Leading & Planning	✓	✓	✓			✓		✓✓	✓	✓	✓	✓	✓
Music in Worship/Hymnology	✓	✓	✓	✓	E	✓		✓✓	✓	✓	✓	✓	✓
Arts in Worship		✓						✓		✓		✓	
Christian Worldview: Music/Arts		✓									✓		
World Music in Missions					✓	✓							✓
Worship Seminars/Forums		✓		✓									
Drama						E		E	E				
Worship Practicum				2				✓					
Music and Worship Internship	✓		1-6	✓		✓	✓	✓	✓	✓	3		✓
Technology in Worship	C	✓	C	✓		✓		✓	✓	E			✓
Music Technology		✓				✓	C						
Audio Recording/Reinforcement	✓	✓	✓✓		✓✓	E	✓						

✓ - represents one required course

C - course content  
E - elective

**University Course Requirements  
Biblical and Christian Studies**

	Anderson	Azusa Pacific	Biola	Cedarville	Dallas Baptist	Florida Baptist	John Brown	Liberty	Mobile	Ozark Christian	Palm Beach Atl.	Spring Arbor	Chas. Southern
Intro to Biblical Study	✓												
Old Testament Studies		✓	✓	✓	✓	✓	✓	✓	10		✓	✓	✓
New Testament Studies		✓	✓	✓	✓	✓	✓	✓	22		✓	✓	✓
Psalms				✓					✓				
Christian Leadership	✓	C					C		✓		✓	✓	✓
Theology I	✓	✓	✓	✓				✓	✓	11		✓	✓
Theology 2			✓					✓				✓	✓
Evangelism/Missions					C	✓		✓	✓			✓	✓
Christian Worldview/Philosophy	✓	✓	C	✓	✓	✓	✓	✓	E	✓	✓	✓	✓
Discipleship/Spiritual Development			✓	✓	✓	✓			✓	✓	✓	✓	✓
General Ministry	✓	✓										✓	
Church History			✓			✓							
Christian Education							✓						
Apologetics									E		✓	✓	
Worship (Religion Dept)	✓			✓			✓				✓	✓	
Biblical Elective Credits		6	6						6	5			
Biblical Integration			✓						✓				
Christian Ministry Internship		✓	✓							✓	✓		

E - elective      ✓ - Each check represents one class required

C - course content

**University Course Requirements  
Performance and Applied Study**

	Anderson	Azusa Pacific	Biola	Cedarville	Dallas Baptist	Florida Baptist	John Brown	Liberty	Mobile	Ozark Christian	Palm Beach Atl.	Spring Arbor	Chas. Southern
Voice Required	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Piano Required	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Primary Credits Required	8	8	8	✓	6	10	4	6	8	6	8/4	6	6
Secondary Credits Required	4	0-8	0-2	✓	2	4	2-4	4	4	4	2	0/4	6
3rd Applied	2		0-1						2				
Guitar or Piano (choice)		✓	✓				✓					L	✓
Voice Proficiency			✓	✓									
Guitar or Piano Proficiency				✓								L	✓
Piano Proficiency		✓	✓		✓		✓		✓	✓	✓	✓	
Guitar Proficiency			✓						✓	✓			
Choir/Ensemble Credits	6-8	8	4		6	8	8	6	8	4	8	4	4
Praise Band (ensemble credits)	2-4					2					E	4	3
Lyric Theater													1
Worship Project	✓					✓	✓	✓	✓	✓	✓		✓

✓ Each check represents one class required

E - elective  
L - leadership major

APPENDIX FIVE

DEGREE COURSE REQUIREMENTS  
AND  
SYLLABI FOR WORSHIP LEADERSHIP CLASSES

**Bachelor of Arts in Music and Worship**

The major, Bachelor of Arts in Music and Worship, consists of a minimum of 83 hours plus requirements within the liberal arts core. A minor area of study is not required. A minimum grade of “C” must be earned in all courses listed under major studies. Students must apply and be accepted into the Horton School of Music.

*Note: Seminar Attendance (MUSI 001) is required in any term the student is taking studio lessons on their primary instrument.*

**I. Liberal Arts Core must include the following:** 47 Hours

**Communication and Fine Arts**

Must Include: COMM 110, MUSI 241 and 371

**Natural Science**

Lab Sciences...8 hours, with two fields represented,  
Selected from life sciences and physical sciences.  
Mathematics...3 hours (Mathematics 105 or above)

**Social Science**

General Psychology (PSYC 110)

**II. Major Studies**

Christian Worldview 1

**MUSIC CORE**

MUSI 130	Music Fundamentals (Must pass music placement test or take class)	
MUSI 198	Musicianship I(written theory, ear training, and sight singing)	4
MUSI 199	Musicianship II	4
MUSI 151-32	Class Voice	(included below)
MUSI 241	Diction	LAC
MUSI 301	Elementary Conducting	2
MUSI 371	Music History I	LAC
MUSI 372	Music History II	3

**Primary Instrument: Choose Voice, Guitar, or Piano** 6 credits min.

(MUSI 281 or 282)

(6 semesters of study minimum regardless of total credit hours)

Note: students who choose voice as their primary instrument may use MUSI 151 32 – (Class Instruction in Voice) or MUSI 243 (Vocal Techniques) as one credit/semester of study.

**Secondary Instrument: Choose Voice, Guitar, or Piano** 6 credits min.

(MUSI 181 or 182)

(6 semesters of study minimum regardless of total credit hours)

Note: Students who chose Guitar or Piano as their primary instrument must choose voice as their secondary instrument. Students who choose voice as their secondary instrument may use MUSI 151 32 – (Class Instruction in Voice) or MUSI 243 (Vocal Techniques) as one credit/semester of study as partial fulfillment of this requirement.

Note: Students who chose Piano as their secondary instrument may include 4 credits of group piano I, II, III, IV as partial fulfillment of this requirement.

**Piano or Guitar Proficiency Required****Ensembles** (minimum 8 hours)

- |                                   |                      |
|-----------------------------------|----------------------|
| • gender or mixed choral ensemble | 4 credits min.       |
| • Worship Ensemble                | 3 credits min.       |
| • Lyric Theater (cast or crew)    | <u>1 credit min.</u> |
|                                   | 34 credits           |

**WORSHIP LEADERSHIP CORE****Worship Study Classes**

MUSI 201	Music & Worship Education	3
MUSI 227	Jazz & Commercial Music Theory	3
MUSI 228	Technology in Worship	3
MUSI 229	Arranging for Worship Leaders	3
MUSI 308	Music and Worship Foundations and Philosophy	3
MUSI 311	Music & Worship Ministry Administration	3
MUSI 404	Worship Leadership	3
MUSI 406	History of Music in Worship	3
MUSI 469	Music & Worship Internship	3
MUSI 465	Senior Worship Project	<u>1</u>
		28 credits

**Christian Study Classes**

RELI 111	Survey of the Old Testament	LAC
RELI 112	Survey of the New Testament	LAC
RELI 200	Evangelism	3
RELI 301	Introduction to Christian Leadership	3
RELI 325	Systematic Theology 1	3
RELI 326	Systematic Theology 2	<u>3</u>
		12 credits

**Electives**

General Electives	4
-------------------	---

**125 Hours Total**

Students must also meet the Residency Requirements described in the catalog.

## **JAZZ AND COMMERCIAL THEORY**

### **SYLLABUS**

**Prepared in Conjunction with Mark Sterbank,**

**Assistant Professor of Jazz Studies at CSU**

#### **COURSE DESCRIPTION:**

This course consists of the study of jazz and commercial music theory. The basic elements of jazz and commercial music theory will be explored through lecture and participation. This course is designed for music students (majors and minors) and other qualified students.

#### **COURSE OBJECTIVES/LEARNER OUTCOMES:**

Students will demonstrate comprehension of the following topics:

1. Intervals
2. Chords and chord terminology
3. Chord voicings
4. Modes and the ii-V-I progression, modulation
5. Chord scale relationships
6. Pentatonic and Blues scales
7. Modes of the minor scales, symmetrical scales
8. Style (syncopation, swing, groove)
9. Form, tune construction, chart reading
10. Other chord systems, Nashville Numbers

#### **REQUIRED TEXT:**

Haerle, Dan. The Jazz Language

#### **COURSE REQUIREMENTS:**

1. Lecture.
2. Class participation.
3. Discussion.
4. Mid-term exam based on lecture and textbook reading.
5. Homework assignments.
6. Final exam.
- 7.

## MUSIC & WORSHIP EDUCATION

### SYLLABUS

#### **COURSE DESCRIPTION:**

This course provides practical guidance and study on implementing and growing a church music and worship education program from preschool through senior adult, including both traditional and non-traditional methodology. Discussion of enlisting, training, and retaining lay music leaders is included. Students receive instruction on implementing and maintaining an instrumental program, handbell program, and drama ministry in the church.

#### **COURSE OBJECTIVES/LEARNER OUTCOMES:**

1. To discover the history of music education in the church, especially the 19<sup>th</sup> century to the present
2. To discover anthem literature suitable for church choirs of all ages
3. To understand how the music minister trains and educates all age groups within the church. To discover that a well-planned and orchestrated music and worship education program is essential for the discovery and growth of future music and worship leaders, both lay and vocational
4. To learn how a local music ministry education program is organized and how it operates: graded choirs, adult choirs, vocal ensembles, praise teams, handbells, and instrumental programs
5. To learn how to plan for effective age group ministries including resources and budgeting

#### **REQUIRED TEXTS:**

Allcock, Mary DeLaine and Madeline Bridges. *How to Lead Children's Choirs*. Nashville: Convention Press, 1991.

Edwards, Randy. *Revealing Riches & Building Lives: Youth Choir Ministry in the New Millennium*. St. Louis: MorningStar Music Publishers, 2000.

Measels, Donald Clark, Ed. *Music Ministry: A Guidebook*. Macon: Smyth & Helwys Publishing, 2004

Barrier, Julie and Hansford, Jim and Johnson, Mark. *The Instrumental Resource for Church and School*. Nashville: Church Street Press, 20002.

Developing the Church Drama Ministry, by Paul M. Miller

#### **COURSE REQUIREMENTS:**

1. Use Southern Baptist Curriculum or a published Children's Musical to develop one unit of lesson plans for children's choir rehearsals: including concepts to be taught, music selections, teaching activities, music games (6-8 weeks). This will be a small group project.

2. Plan a semester of youth choir ministry (25 voice youth choir – grades 7-12): concepts, music selection, rehearsal-worship schedule, recreation, & summer music mission. This will be a small group project.
3. Plan a major worship event for a medium-sized adult choir ministry (30-50 singers): theme, music selection, rehearsal & preparation schedule, dramatics, etc. This will be a class project.
4. Evaluate the music in an anthem review packet from a current publisher and prepare a report on the findings
5. Write a 3-5 page detailed research outline on the learning characteristics, musical knowledge capability, and vocal development of one age group: preschoolers, younger children, older children, middle school youth, older teenagers, young adults, median adults, or senior adults.

## TECHNOLOGY IN WORSHIP

### SYLLABUS

#### **COURSE DESCRIPTION:**

This course includes introduction to, and practical experiences with technologies used in modern worship. The use of visual media, sound reinforcement, and theater lighting systems in worship are included. Students are introduced to current worship presentation video projection software in lecture and in computer lab settings. Musical instrument technologies are explored. Students also study the dynamics of developing technology ministry teams in the church.

#### **COURSE OBJECTIVES/LEARNER OUTCOMES:**

1. To use worship presentation software to enhance corporate worship experiences using song files, video clips, and other visual media
2. To understand the positive and negative tendencies of visual media in worship
3. To learn the basics of sound system design
4. To learn basic signal flow and gain structure in sound reinforcement systems
5. To discover the different types of microphones and their appropriate uses
6. To understand the use of signal processing (i.e. reverb, delay)
7. To learn and experience the fundamentals of mixing sound in a live worship setting
8. To explore the use of musical instrument technology in worship
9. To learn the basics of lighting system design and lighting techniques
10. To learn the different types of lighting instruments and their appropriate uses
11. To explore and experience the use of theater lighting in worship services and events
12. To learn the basics of “in house” video production for use in worship including current equipment and software options

#### **REQUIRED TEXTS:**

Herring, Brad.. *Sound, Lighting, and Video: A Resource for Worship*. Burlington: Elsevier Inc., 2009.

Wilson, Len with Jason Moore. *The Wired Church 2.0*. Nashville: Abingdon Press, 2008.

#### **Supplemental Texts:**

Eason, Tim. *Media Ministry Made Easy: A Practical Guide to Visual Communication*. Nashville: Abingdon Press, 2003.

Schultze, Quentin. *High-Tech Worship?: Using Presentational Technologies Wisely*. Grand Rapids: Baker Books, 2004.

Park, Lonnie. *Church Sound Systems*. Milwaukee: Hal Leonard Corporation, 2001.

Moore, Jason and Len Wilson. *Design Matters: Creating Powerful Imagery for Worship*. Nashville: Abingdon Press, 2006.

### **COURSE REQUIREMENTS:**

1. Daily quiz grades. (120 points)
2. Find and write a review on technology websites – one per week for 10 weeks. Due to be uploaded before class on Mondays. (100 points)
3. Complete supplied tutorials for one of the worship presentation software products. Design a presentation for a multifaceted modern worship service. The presentation should include a countdown, song lyrics, stills, scripture, video, sermon outline (import a PowerPoint presentation), and announcement slides (at least 3). (150 points)
4. Using Windows Movie Maker (free download), iMovie, or another program of your choice, create a slide show with an embedded worship song recording. (100 points)
5. Watch sound system training DVD (available to use in the library) – Complete Terms & Concepts Worksheet provided in class. Create a PowerPoint training presentation of the worksheet items with recorded and imbedded narration. (100 points)
6. On the internet find definitions for the Theater lighting worksheet and YouTube video tutorials for the items and concepts. Create a PowerPoint presentation with graphics and imbedded videos suitable for teaching these concepts, definitions, and items to a church technical team. (100 points)
7. Final Project: write a script (serious or comedy; ministry message or church event announcement). Video tape footage needed and edit your video into a 5-7 minute presentation. You may do this alone or in teams of 2-3 but you must make sure that everyone takes an active part in every step of the project. (150 points)

## **ARRANGING FOR WORSHIP LEADERS**

### **SYLLABUS**

**Prepared in Conjunction with Mark Sterbank,**

**Assistant Professor of Jazz Studies at CSU**

#### **COURSE DESCRIPTION:**

This course leads the music & worship student to discover the fundamentals of orchestration and arranging. These fundamentals are specifically applied in assignments related to the career ministry of a contemporary worship leader including vocal ensembles, praise teams, choirs, worship bands, and church orchestras. Students learn to arrange traditional hymns for use in modern worship and are introduced to composing original compositions in contemporary song forms.

#### **COURSE OBJECTIVES/LEARNER OUTCOMES:**

1. Understand appropriate vocal ranges and how to make song ranges congregation appropriate
2. Be able to add voice parts to existing melodies (SAT, SSA, SATB)
3. Learn to arrange traditional hymns for use in modern worship.
4. Understand musical instrument ranges, transpositions, and characteristics
5. Arrange for the modern rhythm section (Guitars, Keys, Electric Bass, Drums)
6. Arrange appropriately for strings, woodwinds, brass, and percussion
7. Explore copyright law and understand its implications for music writing and performance in the church
8. Discover the possibilities of notation software

#### **REQUIRED TEXT:**

TBA, supplemental texts will be provided.

#### **COURSE REQUIREMENTS:**

1. Choose a hymn and arrange in contemporary style using contemporary harmony and melodic interpretation, lead sheet and add an original modern worship chorus (for example: "Amazing Grace - My Chains Are Gone) to accompany your hymn.
2. Create vocal parts in SAT, SSA, and SATB format.
3. Orchestrate a standard choir octavo for praise band, worship leader, and SAT backup vocals (lead sheet).
4. Create an arrangement from Assignment 1 for praise band (acoustic guitar, electric guitar, bass, keyboard, drums) that includes an intro, ending, and individual parts and score.
5. Add strings, woodwinds, brass parts to create a simple orchestra arrangement.

## MUSIC AND WORSHIP - FOUNDATIONS AND PHILOSOPHY SYLLABUS

### COURSE DESCRIPTION:

This course explores current worship philosophies and practices as well as future trends. Each philosophical approach will be examined for strengths and weaknesses regarding its biblical and theological foundations. In addition, students will analyze each approach to determine its success in the mission of leading those gathered in genuine worship. Through analysis, reflection, and research, students will develop and present a personal philosophy of music and worship leadership.

### COURSE OBJECTIVES/LEARNER OUTCOMES:

1. To discover the broad horizon of genuine worship
2. To understand the biblical pattern of the dialogue of worship: revelation and response
3. To analyze the multiplicity of style and form in modern worship
4. To evaluate the content and effectiveness of current worship trends
5. To explore biblical and philosophical strategies for the future regarding music and worship planning
6. To develop a personal philosophy of music & worship leadership

### REQUIRED TEXTS:

Gary A. Fur and Milburn Price. *The Dialogue of Worship: Creating Space for Revelation and Response*. Macon: Smyth & Helwys Publishing, Inc., 1998

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

Whaley, Vernon. *Called to Worship: The Biblical Foundations of Our Response to God's Call*. Nashville: Thomas Nelson, 2009.

Basden, Paul. *Exploring the Worship Spectrum: Six Views*. Grand Rapids: Zondervan, 2004.

Warder, Michael D. *Experience God in Worship*. Loveland: Group Publishing, Inc., 2000.

### Supplemental Texts:

Noel Due. *Created for Worship*. Geanies House, Fearn, Ross-shire, Scotland: Mentor Imprint by Christian Focus Publications, Ltd, 2005.

Allen P. Ross. *Recalling the Hope of Glory*. Grand Rapids: Kregel Publications, 2006.

Vernon M. Whaley. *The Dynamics of Corporate Worship*. Grand Rapids: Baker Books, 2001.

John M. Frame. *Worship in Spirit and Truth: A Refreshing Study of the Principles and Practice of Biblical Worship*. New Jersey: Presbyterian and Reformed Publishing Company, 1994.

Sally Morgenthaler. *Worship Evangelism: Inviting Unbelievers into the Presence of God*. Grand Rapids: Zondervan Publishing House, 1995, 1999.

Ronald Man. [www.worr.org](http://www.worr.org)

### **COURSE REQUIREMENTS:**

1. Book Reports
2. Read *The Dialogue of Worship*; choose one point from each chapter that made an impression on you and explain why; include quote and location. (.5-1 page per chapter)
3. Read *Exploring the Worship Spectrum*; outline and write a personal reaction (2-3 pages) on each chapter. Conflicting opinion should be supported with scripture and other published references.
4. Read *Experience God in Worship*; outline and write a personal reaction (2-3 pages) on each chapter. Corroborate or counter with scriptural and other published references.
5. Interview and Analysis: Students should interview a local church pastor/worship leader team regarding their philosophy of worship, worship planning process, their worship leading practices, and the content of their worship services. The report of this interview should include analysis of the findings.
6. Write a personal thesis on one's philosophy of worship including the concepts of worship leadership, preparation/evaluation, multiple services, congregational participation, children & youth worship, use of musical groups/soloists, proclamation/preaching, scripture content, congregational and individual response, the arts and technology. This paper should include supportive research and scripture. (15 pages minimum)

## **MUSIC & WORSHIP ADMINISTRATION**

### **SYLLABUS**

#### **COURSE DESCRIPTION:**

This course is designed to equip the Worship Leader with the leadership and administrative skills necessary for an effective and efficient music & worship ministry in the local church. Specific areas of study will include multiple staff relationships, the team approach to music ministry, budget and resource management, enlisting and training participants & volunteer leadership, and foundations of leadership. Special attention will be given to the relational perspective of administrative responsibilities.

#### **COURSE OBJECTIVES/LEARNER OUTCOMES:**

1. To discover foundational leadership concepts.
2. To become familiar with the scope of the comprehensive church music program.
3. To learn the practical roles of the music minister in the effective leadership of a church music program.
4. To learn biblical foundations for God's delegated authority in the church.
5. To learn how healthy church staff teams relate and share the ministry of the church.
6. To learn the role of music in the mission of today's church and how this may be enhanced by effective administration.
7. To learn the processes for efficient planning and functioning of necessary "non-musical" responsibilities.
8. To discover one's personality style, analyze possible strengths/weaknesses, and develop a strategy to use strengths and overcome weaknesses.

#### **REQUIRED TEXTS:**

C. Randall Bradley, From Postlude to Prelude: Music Ministry's Other Six Days, Morning Star Music Publishers, ISBN: 0944529364

John Maxwell, The 21 Irrefutable Laws of Leadership, Nashville: Thomas Nelson, 1998 & 2007. ISBN: 0785274316

Donald Clark Measels, Music Ministry, Smyth & Helwys, ISBN: 9781573124140

#### **COURSE REQUIREMENTS:**

1. Social Networking & Pastor Blogs Reports
2. Take online DISC survey, print results, discuss in class. Then write up a self-analysis of strengths, weaknesses, possible concerns, and personal plan of action. Professor will give further explanation in class.
3. Web Site Review: Copy pages and critique a large church's music web site (have site approved by instructor)

4. Interview and materials gathered from a Minister of Music. (interview questions will be provided in class)
5. Chapter Review Questions on Bradley text, and personal comments and insights from Maxwell text, due on Tuesday for the previous week's reading assignment.
6. 2 Tests
7. Final Exam (Test 3)

## **WORSHIP LEADERSHIP**

### **SYLLABUS**

#### **COURSE DESCRIPTION:**

Worship styles from liturgical to free worship are studied and experienced. Students plan Biblically sound worship services in liturgical, traditional, and modern formats. Planning assignments are group projects simulating a worship planning team in a local church. Effective and efficient rehearsal techniques are explored. Students learn to recruit and lead effective worship leading and worship planning teams. Students discuss the worship leader's role in relationship to other church staff, the congregation, and the lay musicians in the church.

#### **COURSE OBJECTIVES/LEARNER OUTCOMES:**

1. To explore and understand the Biblical and historical foundation of current worship practices.
2. To understand the role of the worship leader in relation to God, the church, and the other church staff.
3. To learn the effective use of lay leadership in worship leadership and planning.
4. To experience a variety of worship experiences which are practiced currently from liturgical to free worship.
5. To observe other worship leaders through video presentation and through live worship experiences.
6. To create meaningful worship services suitable for evangelical Christian churches.
7. To discover resources for planning and leading worship.
8. To lay a foundation of knowledge and experience that will be able to adjust and adapt to the certainty of change in future worship practices.

#### **REQUIRED TEXTS:**

Liesch, Barry. *The New Worship*. Grand Rapids: Baker Books, 1996, 2001.  
 Scheer, Greg. *The Art of Worship*, Grand Rapids: Baker Books, 2006.  
 Webber, Robert. *Worship Is A Verb*. Nashville: Starsong Publishing, 1992.

#### **Supplemental Text:**

Arn, Charles. *How to Start a New Service*. Grand Rapids: Baker Books, 1997.  
 Bradley, Randall and Segler, Franklin. *Understanding, Preparing For, and Practicing Christian Worship*. Nashville: Broadman and Holman Publishers, 1995.  
 Navarro, Kevin J. *The Complete Worship Service: Creating a Taste of Heaven on Earty*. Grand Rapids: Baker Books, 2005.

Webber, Robert. *Planning Blended Worship: The Creative Mixture Of Old And New*. Nashville: Abingdon Press, 1998.

### **COURSE REQUIREMENTS:**

1. Lecture-discussions will be presented on worship leadership, worship service planning, use of the church year in planning, worship elements, etc. Information gained and gathered as part of this course will be placed in a resource notebook to be used as a personal reference tool in ministry.
2. Study Journal: Students are expected to read texts, and answer review questions in text or those provided by the instructor prior to the lecture/discussions on the assigned material (see assignment calendar below). The journal will be examined each class period and turned in prior to taking the final exam for final grading as a part of your class notebook.
3. Visit four (4) various types of worship listed below. All services attended require an order of service, a 1 page typed paper describing the student's reactions to and thoughts about the service. The order of service and paper are due within one (1) week of attendance. The professor MUST approve all church services prior to attending! At least one report is due by the 15<sup>th</sup> of each month starting in September. Once returned, the papers should be placed in your resource notebook.
  - a. Traditional Liturgical
  - b. Traditional/Blended
  - c. Modern
  - d. Modern Liturgical
4. Group Projects: Create five (5) worship services. The worship services should include ALL elements of a worship service as discussed in class lectures: one liturgical service, one traditional service, one blended service, one modern free flowing, and one modern liturgical service. Each service must be accompanied by a typed paper in narrative form explaining the elements used, the flow of the worship service, music selection, scripture selection, etc. The free flowing service should include PowerPoint, Easy Worship, or Media Shout graphics for the entire service. Once returned, the written service orders should be placed in your resource notebook.
5. Write a research paper (8-10 pages) on a worship-related topic to be approved by the instructor. Topics should be based on one of the following: (1) Compare and contrast two approaches or styles of worship; (2) Explore the pros and cons of some approach to worship; (3) Biography, philosophy, and theology of a leading worship expert such as Robert Webber, D. A. Carson, or Sally Morganthaller. Topics must be selected and submitted to the professor in class in the form of a 1 page paper (double spaced) explaining the direction of your research. A rough outline and source list, a detailed outline, and the final draft will follow (see the schedule that is attached). A minimum of 8 sources (4 non-internet) plus the Bible should be used. The book, A Manual for Writers of Term Papers, Theses, and Dissertations, 6<sup>th</sup> edition, by Kate L. Turabian, must be employed for formatting

the paper. The paper is to be submitted in print and in electronic format. Late papers will lose five points per day.

6. Mid-term and final take-home exams

## HISTORY OF MUSIC IN WORSHIP

### SYLLABUS

#### **COURSE DESCRIPTION:**

This course examines the integration of music in worship throughout history. Students explore the centrality of Old and New Testament scripture in leading and planning worship and analyze Christian worship practices from the New Testament times to the present. Special attention will be given to the role and use of music within the context of worship events. Other areas of research and discovery include the theology of congregational song, the use of psalms, hymns and spiritual songs in present day worship, the use of new materials for congregational worship, and an examination of recently published hymnals, contemporary worship collections, and web-based resources.

#### **COURSE OBJECTIVES:**

1. To discover spiritual truths in Old and New Testament worship which remain applicable to modern evangelical worship
2. To study the background and development of congregational song from Old Testament writings to the present with special emphasis on the periods of church history known as “great awakenings”
3. To analyze the theological foundation and spiritual content of congregational song
4. To learn the structure of traditional hymn forms and how to write original hymn texts
5. To study the lives of the writers and composers of congregational worship literature
6. To understand the contributions of the Jesus Movement, Contemporary Christian Music development, and the Praise and Worship movement to current worship practices
7. To explore online marketing and suppliers of modern worship hymns and songs

#### **REQUIRED TEXTS:**

Wilson-Dickson, Andrew. *The Story of Christian Music*. Minneapolis: Fortress Press, 1992. ISBN0-8006-3474-8

Frame, John M. *Contemporary Worship Music*. Phillipsburg: Presbyterian and Reformed Publishing Co, 1997.

#### **Supplemental Text:**

Gerald L. Borchert. *Worship in the New Testament: Divine Mystery and Human Response*. St. Louis: Chalice Press, 2008.

Cusic, Don. *The History of Gospel and Christian Music*. Milwaukee: Hal Leonard, 2002.

Music, David W. and Paul A. Richardson. *I Will Sing the Wondrous Story: A History*

*of Baptist Hymnody in North America*. Macon: Mercer University Press, 2008.

Reynolds, William J., and Milburn Price. *A Survey of Christian Hymnody*. Forth Edition Revised and Enlarged by David W. Music and Milburn Price. Carol Stream: Hope Publishing Co., 1999.

Bruce E. Shields and David A. Butzu. *Generations of Praise: The History of Worship*. Joplin: College Press Publishing Co., 2006.

Whaley, Vernon. *Called to Worship: The Biblical Foundations of Our Response to God's Call*. Nashville: Thomas Nelson, 2009.

### **COURSE REQUIREMENTS:**

#### **1. History of Worship (10%)**

Write an annotated, chronological history of worship from the “Garden” to the present. Students may choose to follow their own denomination’s time line from the Reformation to the present; otherwise they should follow the general progress of the evangelical church.

#### **2. Hymn Text (10%)**

Write one hymn text (at least 3 stanzas with or without refrain) fitting a pre-existing tune utilizing the information in Part I of *Sing with Understanding* and other materials presented in the class lecture.

#### **3. Worship Medleys (10% each)**

Select songs and present to the class 2 worship medleys containing at least 6 songs each, balanced between hymns and choruses. Transitions should be provided for the class and turned in to the instructor, along with the rest of the medley in lead sheet, piano/vocal and/or hymnal format.

Grading will be based upon the following:

- Does the medley flow appropriately?
- Has careful consideration been given to key relationships?
- Do transitions demonstrate appropriate length based on the nature of the material being connected?
- Have direct segues been appropriately used, when possible?
- Do the text concepts work well together or do they flow in a logical manner?
- Have appropriate transitional scripture passages been included which amplify, yet do not overshadow and overwhelm the songs chosen.

#### **4. Biographical Research Papers (10% each)**

Write 2 papers on congregational song writers. The papers should be 4 typed pages, 3 academic sources minimum, in Turabian format. The first paper should be on a writer of traditional congregational song prior to 1950, the second on a writer of contemporary worship music. Choices should be approved by the professor. Classmates will not be allowed to choose the same writers and subsequent classes will be encouraged to choose writers not chosen in previous semesters. A long term goal is to make these reports available to others for

information.

5. Worship Song(10%)

Write one new modern worship song: music & lyrics

This can be a group project of up to three students in a group  
(2 verses, chorus, and bridge)

6. Mid-term & final exams (15% each)

Take-home tests on assigned reading, hymns & songs, and class lectures

## MUSIC & WORSHIP INTERNSHIP

### SYLLABUS

#### COURSE DESCRIPTION:

This course is an onsite internship at a local church with a full time worship leader or minister of music. The chosen site should be the same or similar denomination of the student and must be approved by the professor. The local worship leader or minister of music will directly supervise the student's work and will be in direct communication with the professor. The student will be introduced to multiple staff relationships and functionality, everyday work of the professional minister, interpersonal relationships in the church, and the multiplicity of roles required for the successful worship leader/minister of music. NOTE: The student should register for this course and perform the internship in their next to last semester before graduation. Students performing approved summer internships should register for the class in the fall semester immediately following that summer.

#### REQUIRED TEXT:

Noland, Rory. *The Worshiping Artist*. Grand Rapids: Zondervan, 2007.

#### COURSE REQUIREMENTS:

1. Hours: The student will be expected to serve a minimum of 10 hours per week for 10 weeks. Worship service participation and/or attendance should not be included in the reported hours. The student should be on site for all of the local minister's regular Sunday hours and is allowed one Sunday off during the internship without penalty. Missing a Sunday should be discussed in advance with the supervising professor and with the on-site supervisor. Making up hours missed is only allowed for documented personal illness, emergency, or family crisis.
2. On-site Visits: The professor may choose to visit during a time when the student has been given delegated direct ministry responsibilities (i.e. lead in a rehearsal or a worship service). If the professor is unable to attend due to schedule conflicts or distance to the site, a video recording of the time of service may be requested.
3. Weekly Reports: The student should submit a weekly report electronically through digital drop box on Blackboard. The report should include a brief outline of the week's work, description of new duties or concepts experienced, challenges encountered, any concerns that the student may have concerning their internship, and any positive or negative lessons learned while observing the interactions of the local ministry team. These reports will not be shared with anyone other than other university faculty. However, the details of the student's responsibilities and activity reported may be checked with the on-site supervisor at any time. These reports are due no later than midnight each Monday.
4. Book Report: A book report of the required text is expected. The student should submit a synopsis or outline and a personal reaction report on each chapter/section of the book. Individual papers should be 2-3 pages each. Half of these reports should be submitted by mid-term.

5. Class Interaction: All students will meet together with the professor at least 3 times during the semester to discuss their internship experiences. Class times and dates will be published prior to the beginning of the semester.
6. Evaluation: The on-site supervisor will be expected to submit an evaluation of the student's service. This evaluation will include punctuality, dependability, organizational skills, interpersonal relationships, ministerial propensity, attitude, demeanor, creativity, spirituality, and musicianship.
7. Final Report: The student will submit a detailed report/review of the experience consisting of no less than 10 pages. This report should include a self-evaluation of performance, a review of the experience, a detailed explanation of lessons learned both positive and negative from the ministry and leadership dynamics of the local church site, and a strategy for personal and spiritual growth. The report will be due no later than 7 days after the last day of internship service.
8. Final Professor Conference: The student will meet privately with the professor at the end of the internship to discuss the benefits of the experience, to address any concerns that may have arisen during the internship, and to discuss the student's strategy for personal and spiritual growth.

## **SENIOR WORSHIP PROJECT**

### **SYLLABUS**

#### **COURSE DESCRIPTION:**

This requirement of the BA in Music and Worship degree is the planning, preparation, and public performance of a 45 minute worship service. The project will demonstrate the student understands biblical principles of worship, has the ability to prepare a team of musicians to lead worship, and possesses the mastery of musical skills necessary to be effective as a modern worship leader. This course cannot be challenged.

#### **REQUIREMENTS:**

1. The service should demonstrate a complete understanding of planning worship founded on biblical principles.
2. A blended approach should be followed incorporating both traditional and modern musical selections. At least one solo selection shared by the student should be chosen from standard sacred music literature and performed with only piano accompaniment.
3. The service should include items that require congregational participation as well as solo and ensemble selections. Selections not involving the congregation must be memorized by the student.
4. Spoken portions of the service such as scripture readings, litany, confession, and prayer are expected.
5. Visual media should be prepared and used during the presentation using worship presentation software such as Media Shout. Song lyrics, scripture, and other text should be displayed with creative backgrounds to enhance the worship experience.
6. The student should recruit instrumentalists and vocalists to comprise a worship team. A minimum of 3 vocalists, guitar, bass, keyboard, and drums should be recruited but are not required to participate in all selections. Instrumentalists may double as singers if able. It is assumed that the responsible student will be one of the singers.
7. The use of a choir is acceptable but is not required.
8. The student should also demonstrate his/her ability to lead congregational singing while accompanying on either guitar or keyboard for a portion of the service.
9. At least one musical selection should be shared entirely in Spanish. English translation should be provided in the program.
10. Program notes should contain information on each song's writer and composer, as well as historical and musical information on genre, origin, and inspiration.
11. A paper in the format of an annotated outline explaining the service theme and the intentional progression in detail of each service element used to support the theme

must be submitted during the first two weeks of the semester in which this project will be presented. An addendum to this paper should include information on the participants recruited to assist in the project and a proposed rehearsal schedule to prepare the team. Lastly, the student must submit a journal documenting the planning, preparation, and rehearsals.

12. A dress rehearsal must be shared with the supervising faculty member and the student's applied music instructors at least four weeks prior to the scheduled date of the presentation. This rehearsal should be recorded in digital video format. This rehearsal is pass/fail. Should the student fail this hearing, a second attempt may be scheduled within one week. Should that not be possible or should the faculty determine that the project cannot be adequately prepared in the time remaining, the project will have to be postponed and rescheduled for a later date.

## VITA

Allen S. Hendricks

## PERSONAL

Born: September 6, 1958 in Easley, SC

Married: Miriam D. Boyter December 20, 1980

Children: Sarah Elizabeth, born April 26, 1989

Lauren Melinda. born April 26, 1989

## EDUCATIONAL

B.M.Ed., Furman University, 1980

M.C.M., The Southern Baptist Theological Seminary, 1982

## MINISTERIAL

Ordained: May 28, 1987, Great Bridge Baptist Church,  
Chesapeake, VA

## PROFESSIONAL EXPERIENCE

Minister of Music and Youth, Calvary Baptist Church,  
Newport News, VA, 1983-1984Minister of Music and Youth, Great Bridge Baptist Church  
Chesapeake, VA, 1983-1989Minister in Music and Worship, Great Bridge Baptist Church,  
Chesapeake, VA, 1989-1996Minister of Music, Summerville Baptist Church,  
Summerville, SC, 1996-2005Instructor, Charleston Southern University,  
Charleston, SC, 2006 to 2010Assistant Professor, Charleston Southern University,  
Charleston, SC, 2010 to Present

## IRB APPROVAL

Dear Allen,

The Liberty University Institutional Review Board has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and that no further IRB oversight is required.

Your study falls under exemption category 46.101 (b)(1, 2, 3, 4, 5, 6), which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:

- (2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
  - (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Please note that this exemption only applies to your current research application, and that any changes to your protocol must be reported to the Liberty IRB for verification of continued exemption status. You may report these changes by submitting a new application to the IRB and referencing the above IRB Exemption number.

If you have any questions about this exemption, or need assistance in determining whether possible changes to your protocol would change your exemption status, please email us at [irb@liberty.edu](mailto:irb@liberty.edu).

Sincerely,

**Fernando Garzon, Psy.D.**  
*IRB Chair, Associate Professor*  
**Center for Counseling & Family Studies**

**(434) 592-5054**



*40 Years of Training Champions for Christ: 1971-2011*