

THE STORY AND THE SONG: EXAMINING WORSHIP IN THE TABERNACLE IN RELATION TO THE
GOSPEL AND POSTMODERN EVANGELISM

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DEBRA ELANA WILCOX

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The Story and the Song: Examining Worship in the Tabernacle in Relation to the Gospel and Postmodern Evangelism

Debra Elana Wilcox

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Approved: _____, Thesis Advisor

ACCEPTED

Program Director

Dean of Graduate Studies

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Chapter 1

The Tabernacle and the Gospel

The dynamics of worship in the 21st century are ever changing. One of the most influential factors for change is the blossoming of the postmodern worldview. By examining tabernacle worship and its connection to the Gospel, worship leaders may find effective lyrical contexts for reaching the post-modern unbeliever.

In order to fully understand the tabernacle, one must first examine its origins beginning with Abraham. Once known as Abram, this man was full of faith and he eventually became the father of the nation of Israel. “Then the Lord appeared to Abram and said, ‘To your offspring I will give this land,’ So he built there an altar to the Lord, who had appeared to him” (Genesis 12:7 ESV). Whenever Abraham encountered God, “his immediate response was to build an altar and worship. By so doing, he remembered God’s provisions, promises, and special manifestations.”¹

Abraham’s descendants carried on the tradition of building an altar for worship. Their numbers grew, and they became known as Israelites (sons of Israel, Abraham’s grandson). They were eventually forced into slavery in Egypt. While enslaved, their worship persisted. One descendant, Moses, had an encounter with God that was so powerful that he ultimately led the people of Israel out of slavery. After the exodus from Egypt, the Israelites encamped around Mount Sinai while Moses went up to speak with God. On the mountain, God gave Moses the Ten Commandments as the foundation for

1. Elmer Towns and Vernon Whaley, *Worship Through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B&H Publishing Group, 2012.), 16.

Israel's new identity as a nation.² Moses was given instructions for every aspect of life and worship including the construction and use of the tabernacle.³

Designed specifically for God to dwell among His people, “the tabernacle was to stand at the very center of the camp of Israel as a continuing symbol not only of God’s presence but of God’s kingly rule over [the nation].”⁴ The tabernacle was the ultimate location for worship. The construction of it and the rituals practiced within it were necessary because they emphasized two irrefutable truths.

“The first is the absolute transcendence and holiness of Almighty God. Since he is totally ‘other’ as Creator, we as his creatures may not approach and address him in a cavalier manner. . . . Second, because we are human and finite, our thoughts, values, emotions, attitudes, imagination, and beliefs require conventional and tangible modes of expression.”⁵

“In other words, God is saying, ‘ If you will consecrate (dedicate something for a sacred purpose) a meeting place and consecrate some priests, I will come and be present with you and be your God. The very reason I set you free from slavery was so that we could live together like that’.”⁶ The purpose of the tabernacle is clear. God wanted a place

2. Towns and Whaley, *Worship Through the Ages* 18.

3. *Ibid.*

4. Robert E. Webber, *Worship Old and New* (Grand Rapids: Zondervan, 1994), 34.

5. Andrew Hill, *Enter His Courts with Praise!: Old Testament Worship for the New Testament Church* (Grand Rapids: Baker Books, 1993.), 49-50.

6. Zach Neese, *How to Worship a King: Prepare Your Heart. Prepare Your World. Prepare the Way* (USA: Zach Neese, 2012.), 30.

where He could always meet with his people. The tabernacle was established to foster relationship between God and the people of Israel. In order to understand the relevance and importance of the tabernacle in present day worship, one must examine its construction, the rituals performed within it, and the symbolism behind those rituals.

Construction of the Tabernacle

God told Moses to take up an offering from the people of Israel for the purpose of building the tabernacle. They were to give as their hearts prompted. The specific offerings were listed in Exodus.

“And this is the contribution that you shall receive from them: gold, silver, and bronze, blue and purple and scarlet yarns and fine twined linen, goats’ hair, tanned rams’ skins, goatskins, acacia wood, oil for the lamps, spices for the anointing oil, and for the fragrant incense, onyx stones and stones for setting, for the ephod and for the breastpiece.” (Exodus 25: 1-7)

With these materials, Moses set about the task of making the tabernacle and all of its furnishings exactly as God had shown him.

The tabernacle was a rectangular wooden-frame structure overlaid with gold and approximately fifteen feet by forty-five feet.⁷ The tabernacle was divided into one large room (fifteen by thirty feet) and one smaller room (fifteen by fifteen feet) by a veil which was hung on gold hooks attached to four posts of acacia wood overlaid with gold. This

7. Andrew Hill, *Enter His Courts with Praise!: Old Testament Worship for the New Testament Church* (Grand Rapids: Baker Books, 1993.), 164.

veil separated the Holy Place from the Most Holy Place. The entire structure was covered with a curtain of fine embroidered linen, a covering of goats' hair, a covering of tanned ram skins, and a covering of durable leather. "These extra coverings both protected the fine linen covering from the elements and camouflaged the beauty and costliness of the tabernacle curtain and furnishings from bandits and marauders."⁸

Not only did God give specific instruction for the outer framework and covering of the tabernacle, He also had a detailed plan for the inside. In the larger section of the tabernacle, the Holy Place, there were three items: the table of the bread of presence, the lampstand, and the altar of incense.

"You shall make a table of acacia wood. Two cubits shall be its length, and a cubit its breadth, and a cubit and half its height" (Exodus 25:23). The table of the bread of presence and its poles for transport were overlaid with gold and located along the Northern wall of the Holy Place. "Gold plates, dishes, ladles, and bowls adorned the table (Exod. 37:10-15), and it was perpetually stocked with fresh bread symbolizing the meal of covenant fellowship the tribes of Israel enjoyed with Yahweh."⁹

On the Southern wall stood the lampstand. Its branches, bowls, snuffers, and trays were all made of pure gold. According to Exodus 25:39, the people of Israel were to use a talent (approx. 75 lbs.) of gold for the lampstand and its accessories. "The lampstand functioned practically as the source of light for the tabernacle and held theological significance as a symbol of the light of the divine revelation."¹⁰

8. Hill, *Enter His Courts with Praise!* 169.

9. *Ibid.*, 168.

10. *Ibid.*

The altar of incense was located toward the West within the tabernacle in front of the veil. This altar, like many other structures of the tabernacle was made of acacia wood and overlaid with gold. Upon it the high priest would burn fragrant incense in the morning and in the evening. No other offering was to be made on it (Exod. 30:9). Zach Neese states, "Once a year, the blood of the atonement sacrifice was applied to [its] horns. And the foot of the altar of incense was probably where the drink offering was poured out."¹¹ Neese believes the drink offering represented the blood of Jesus poured out for the sins of the world.

Behind the altar of incense was the veil that separated the Holy Place from the Most Holy Place. "The ten-by-ten cubit veil (about fifteen by fifteen feet) was suspended from four acacia poles overlaid with gold on a series of golden hooks."¹² The veil was made of "blue and purple and scarlet yarns of fine twined linen . . . with cherubim skillfully worked into it" (Exod. 26:31).

Within the Most Holy Place was only one item, the Ark of the Covenant. "This rectangular chest of acacia wood was the centerpiece of Israelite religion."¹³ Within the ark, the stone tablets of the Ten Commandments, a jar of manna, and Aaron's rod were stored. "Atop the ark was a lid of pure gold called the mercy seat. Here blood was sprinkled on the Day of Atonement. Fixed at the ends of this lid were two cherubim facing each other with wings outstretched."¹⁴

11. Neese, *How to Worship a King*, 257.

12. Hill, 169.

13. *Ibid.*, 166.

14. *Ibid.*, 168.

In the Most Holy Place, God would meet with the High Priest. “There I will meet with you, and from above the mercy seat from between the two cherubim that are on the ark of the testimony, I will speak with you about all that I will give you in commandment for the people of Israel” (Exod. 25:22). Meeting with God was (and is) no trivial matter, and the process to do so was full of ritual and sacrifice.

The Rituals of the Tabernacle

Although the tabernacle was the center of worship, the process for worship actually began in its outer courts. Surrounding the tabernacle was a fence of linen curtains hung on silver pillars.¹⁵ Within this courtyard were two furnishings, the altar of sacrifice, and the laver.

At the entrance to the outer court stood the bronze altar of sacrifice. This square altar measured five cubits by five cubits and was three cubits high, and horn-like ornaments projected from its four corners. A step or ledge of 1.5 cubits in height encircled the altar. Using the bronze implements (ash shovels, ash pots, tongs firepans and basins), the priests performed numerous animal sacrifices on this altar and its fire was to burn continually.

Beginning in Leviticus chapter one, continuing through chapter seven, and in chapter sixteen, the Lord gave specific instructions for each type of sacrifice to be performed on the bronze altar. Each burnt offering, grain offering, peace offering, sin offering and guilt offering, whether offered in spontaneous praise and thanksgiving or in contrition, was significant because each offering reiterated the precedent that worship

15. Neese, 152.

must begin with sacrifice.

“The ritual for the major altar sacrifices of Leviticus 1-5 is described in formulaic terms. The sacrifice comprised six basic steps or acts, three performed by the worshiper and three by the officiating priest. First the worshiper brought his sacrifice or offering to the entrance of the sanctuary (Lev. 1:3), placed his hand upon the head of the animal (Lev. 1:4), and slaughtered the sacrificial victim (Lev. 1:5; 3:2, 8). Then the priest collected and sprinkled the blood on the altar (Lev. 1:5; 3:2) and burned the appropriate portions of the sacrifice (Lev. 1:6-9; 3:3-5), leaving the remainder of the offering to be eaten by the priest (and/or the worshiper) as a sacrificial meal (Lev. 6:16, 26; 10:14).”¹⁶

Day after day the people of Israel would perform these sacrifices in the outer courts of the tabernacle. Only the high priest was allowed to enter into the Holy Place, and only on the Day of Atonement. The high priest was to wash himself, put on his priestly garments, and make sacrifices on behalf of himself, his family, and all the congregation of Israel (Lev. 16:17). After slaughtering the animals, he was to enter the Holy Place and light a censer with fragrant incense and fill the Holy of Holies with a cloud of smoke. Then he was to take the blood from the sacrifices and sprinkle it on the Ark of the Covenant and the mercy seat. “Through this process he will purify the Most Holy Place and he will do the same for the entire tabernacle, because of the defiling sin and rebellion of the Israelites” (Lev. 16:16).

16. Hill, 121.

The Symbolism of the Tabernacle

This ritual and the facilities wherein it was performed are fraught with symbolism. “The arrangement of the outer court, the inner court, and the Holy of Holies communicates the distance between the worshiper and God, who dwells in the Holy of Holies.”¹⁷ Each furnishing symbolized some aspect of the relationship between God and man.

The altar of sacrifice like most of the items in tabernacle was made of acacia wood. This wood did not easily decay and symbolized incorruptible humanity resurrection and immortality.¹⁸ The bronze overlay was a symbol for judgment. The altar and the laver were both assembled with bronze because they both symbolized the judgment of, payment for, and daily cleansing from our sins.¹⁹

Within the Holy Place, there is not bronze, only gold. This is because there is no judgment in the Holy Place, only deity. The table of the bread of presence is symbolic of God’s desire to be near to us. The golden lampstand represents Jesus as the light of the world. Its nine segments represent the work of the Holy Spirit.²⁰ “The altar of incense represents the burning, passionate prayer and intercession of the people of God.”²¹ The veil with its embroidered cherubim, symbolized our separation from God. When God

17. Robert E. Webber, *Worship Old and New* (Grand Rapids: Zondervan, 1994), 34.

18. Neese, 163.

19. *Ibid.*, 179.

20. *Ibid.*, 228.

21. Neese, 257.

banished Adam and Eve from the Garden of Eden, He set up two cherubim to guard the entrance to the garden with flashing swords (Genesis 3:24). The cherubim on the veil are a copy of those cherubim at the garden entrance and they guarded the entrance to the Most Holy Place. The Ark of the Covenant within the Most Holy Place was God's earthly throne. It was made with gold to represent God's power and kingship.²²

In his book, *One Thing Needful: An Invitation to the Study of Worship* Gary, Mathena takes the symbolism of the tabernacle one step further by relating every item to the gospel of Jesus Christ. "The emphasis of the tabernacle is that Jesus is the essence of our worship. Every individual part of the tabernacle reveals a different facet of Christ's character as it relates to our worship of the Father, as follows:

Jesus is the Door: our invitation. (John 10:9)
 Jesus is the Brazen Altar: our imputation. (Hebrews 2:9)
 Jesus is the Laver: our purification. (Ephesians 5:25-27)
 Jesus is the Candlestick: our illumination. (John 8:12)
 Jesus is the Showbread: our sustenance. (John 6:35)
 Jesus is the Incense: our supplication. (Hebrews 7:25)
 Jesus is the Mercy Seat: our propitiation. (Romans 3:24-25)²³

At the heart of the matter, the worship in the tabernacle was symbolic of Jesus' once-for-all act of Atonement on the cross. "God used the Israelite's camping order to illustrate this point. ... In Numbers 2, God instructed Israel how to organize their families' tents."²⁴ God set the people around the tabernacle with the tribes of Judah,

22. Neese, 135.

23. Gary M. Mathena, *One Thing Needful: An Invitation to the Study of Worship*, (Bloomington: CrossBooks, 2013), 90.

24. Neese, 30.

Issachar, and Zebulun to the east, Reuben, Simeon, and Gad to the south, Ephraim, Manasseh, and Benjamin to the west, and Dan Asher and Naphtali to the north. “God instructed Israel to camp around His prescribed meeting place in the shape of a cross.... The tabernacle has always been about access. And access has always come in the shape of the cross.”²⁵

By sacrificing himself on the cross, Jesus met, once-for-all, the requirement that sacrifice must come before worship. He is the sacrifice that comes before the worship of all who would believe in Him. Through his sacrificial death and resurrection, Jesus gives access to true connection and intimate relationship with God. It is the duty of church leaders to teach their congregations the context of this access. Though the work may seem difficult, worship leaders can rely on the example of Jesus for direction.

“Therefore brothers since we have confidence to enter the holy places by the blood of Jesus, by the new and living way that he opened for us through the curtain, that is, through his flesh, and since we have a great priest over the house of God, let us draw near with a true heart in full assurance of faith, with our hearts sprinkled clean from an evil conscience and our bodies washed with pure water” (Hebrews 10:19-22).

Jesus is the great priest mentioned in the above passage of scripture. As the great priest, He is also the supreme worship leader for the church. His purpose should be the purpose of every worship leader.

Jesus said in His Sermon on the Mount, “do not think I have come to abolish the Law or the Prophets; I have not come to abolish them but to fulfill them” (Matthew 5:17). Examining the tabernacle can lead to deeper understanding of the Law that Jesus came to fulfill and practical application of the Law to everyday life and worship.

25. Neese, 32.

As Mattias Kung put it, “the fear for ritualism or dead ritual does not justify abolishing rituals. Understanding the value of the ritualized and symbolic forms in worship can help us revive old traditions that are biblically based in a contextual manner.”²⁶ When leaders practically apply this understanding of Old Testament Law, they can begin the conversation about worship with a new generation of unbelievers.

26. Mattias H. Kung, *The Ritual Dimensions in the Tabernacle Worship and Their Missiological Implications*, (Ann Arbor: Bell and Howell Information and Learning Company, 2001) 256.

Chapter 2

Postmodernism

Understanding the postmodern worldview plays a significant role in evangelism today. There is no concrete definition of postmodernism, but most scholars agree that postmodernists in general make an effort to “distance themselves from rational modernism which dates from the Age of Enlightenment in the eighteenth century.”¹ Examination of modernism is necessary then in order to fully understand the postmodern worldview.

The Modern Worldview

Spanning from about 1825 to the late 1960s modernism emerged from the Enlightenment era “as a result of the confluence of several new technologies, notably a breakthrough in ship building that produced the caravels... and the invention of the printing press.”² People were able to travel around the world and were exposed to new ideas and philosophies. These new ideas and philosophies created an explosion of knowledge. With a mission to move away from superstitions, modernists clung tightly to the scientific method of Newton and studied the universe thoroughly to understand its inner workings. “Modernism held to a single, universal worldview and moral standard, a belief that all knowledge [was] good and certain, truth [was] absolute, individualism [was] valued, and thinking, learning, and beliefs should be determined systematically and logically.”³

1. Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church*, (San Francisco: Jossey Bass, 2002), 131-132.

2. Reggie McNeal, *The Present Future: Six Tough Questions for the Church*, (San Francisco: Jossey-Bass, 2003), 53.

3. John Kinchen. “Emerging Church and Post Modern Rationale”, Liberty University Online . Accessed 14 March, 2017.

In the Church, modernists looked to pastors educated in Hebrew and Greek. The approach to spirituality in the modern church was to adopt the secular educational model. Modernists, operating under the Enlightenment assumption that human thinking could solve anything, sought to figure out God and systematize [the] faith.⁴ Instead of seeking to “figure out God” on their own, modernists allowed all the figuring to be done by highly educated pastors and theologians.

The Postmodern Worldview

“Postmodernism took off with a vengeance in the early to mid-1960s, most visibly in Pop art [and] experimental fiction. ... Since then, the notion of postmodernism has become key to almost any attempt to capture the specific and unique qualities of contemporary activities in art and architecture, in dance and music, in literature and theory.”⁵ Defining the notion, however, has been quite difficult. “In general, postmodernism is the ‘reaction’ to modernism.... The basic concept is that any presumed knowledge must be contextualized within the conditions of the world today and in the multiple perspectives of class, race, gender, and other group affiliations.”⁶

4. Kinchen, *Emerging Church and Postmodern Rationale*.

5. Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana University Press, 1986), 161.

6. Kinchen, *Emerging Church and Postmodern Rationale*.

“Scholars disagree among themselves as to what postmodernism involves, but they have reached a consensus on one point: this phenomenon marks the end of a single universal worldview.”⁷ Postmodernists reject the rational in favor of the relative, that is, “nothing can be known as it really exists, but only as someone observes it.”⁸ To the postmodernist, it is completely acceptable for a concept or belief to be true for one person and false for another person. Spirituality is not inherently true, but true only to those who accept that narrative. “Never before have people been so open to investigating issues of spirituality, but their sincerity is often undergirded by a sense of self-determination and a desire to define spirituality in their own terms.”⁹

According to a survey by George Barna, Americans are a “nation of churchgoers who accept only portions of the teaching to which they are exposed, and ... who question the truth of the Bible on which their faith is based.”¹⁰ The Bible is seen as one of many religious writings, and, like those writings, susceptible to error. The modernist idea of obtaining the truth in Scripture from a highly educated pastor in an educational setting is soundly rejected. Postmodernists are not seeking the truth from Scripture, but from

7. Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church*, (San Francisco: Jossey Bass, 2002), 133.

8. Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church*, 133.

9. Kinchen, *Emerging Church and Postmodern Rationale*.

10. George Barna, “Worship in the Third Millennium.” In M. Warden (ed.). *Experience God in Worship*. (Loveland: Group Publishing 2000).

relationships and experience. Postmodernists who have grown up in the church want to be disciples of Jesus, but the approach to disciple-making needs to shift right alongside their shifting values.¹¹

Churched or unchurched, postmodernists are searching for meaning, and they welcome ambiguity. The sacred and the secular can occupy the same space in the postmodern worldview.¹²

Reaching Postmodernists

This poses a bit of difficulty for church leaders. How does one share the truth to those who question the entire existence of truth? “In rejecting rational, abstract discourse, the language of scientific observation and philosophical analysis, [postmodernists] open the door to narrative and image as modes of perceiving and knowing.”¹³ The meta-narrative, an overarching interpretation of circumstances that provides a structure for people’s beliefs, is rejected in postmodernism.¹⁴ The objectivity of the Gospel narrative does not fit the worldview. On the other hand, a personal narrative is readily accepted because of its subjective nature. In order to meet the demand of the postmodern

11. Dan Kimball, *Emerging Worship: Creating Worship Gatherings for new Generations* (Grand Rapids: Zondervan, 2004), xii.

12. McNeal, *The Present Future: Six Tough Questions for the Church*, 56.

13. Redman, 141.

14. Oxford Living Dictionaries, s.v. “metanarrative,” accessed April 5, 2017, <https://en.oxforddictionaries.com/definition/metanarrative>.

worldview church leaders must find ways to make the meta-narrative more subjective. They must allow postmodernists to interact with the message. Innovative approaches such as visual effects, life-stage services, and/or stylistic changes in the music may attract postmodern unbelievers but, “without a clear connection to the biblical revelation concerning worship, the experience, no matter how attractive may only be transitory.”¹⁵

According to Grenz, “in understanding and articulating the Christian faith, we must make room for the concept of ‘mystery’—not as an irrational complement to the rational, but as a reminder that the fundamental reality of God transcends human rationality.”¹⁶ In other words, church leaders must transform the meta-narrative of worship from the tabernacle to the cross—from objectivity to subjectivity. The Gospel must become a personal narrative to which postmodern believers and unbelievers can connect.

In evangelism, connection is essential. Though postmodernism is a societal worldview, many modern Christians would attest to the culture shock a postmodernist new convert or unbeliever would have upon entering a worship service for the first time. The Lutheran World Federation’s Study Team on Worship and Culture developed the Nairobi Statement on Worship in 1996. It states,

15. Mattias H. Kung, *The Ritual Dimensions in the Tabernacle Worship and Their Missiological Implications*, (Ann Arbor: Bell and Howell Information and Learning Company, 2001) 256.

16. Stanley J. Grenz, *A Primer on Postmodernism* (Grand Rapids: Erdmans, 1996), 11-12.

“Christian worship relates dynamically to culture in at least four ways. First it is transcultural, the same substance for everyone everywhere, beyond culture. Second, it is contextual, varying according to the local situation (both nature and culture). Third it is counter-cultural, challenging what is contrary to the Gospel in a given culture. Fourth it is cross-cultural, making possible sharing between different local cultures.”¹⁷

The idea that worship is transcultural, contextual, counter-cultural, and cross-cultural can create unity within the body across the world. This interrelated notion can also be magnet for postmodern unbelievers. When we consciously choose to contextualize each aspect of the worship gatherings, we “should have unparalleled power to be vehicles of God’s revelation of his existence, holiness, judgment, love and power.”¹⁸ In other words, we become priests.

The priestly responsibility of the worship leader is to carry out the job description of helping people to worship God. It is here that contextualization is vital. The people must come to a full understanding of God’s nature and His plan for redemption and relationship with His people. With proper context worshipers and non-believers have a common ground to stand upon because they have a common understanding of Holy ground.

Utilizing all five of the senses in present day worship can help postmodernists to connect to the God of the Old Testament. “In Jerusalem, every sense was involved. You

17. James R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook* (Pasadena: William Carey Library, 2013), 66.

18. Ian Collinge, *A Kaleidoscope of Doxology: Exploring Ethnodoxology and Theology* (DVD Resource, 2010).

could smell the burning sacrifices and incense, hear the trumpets, temple choirs and reading of Scripture, and see transcendent architecture.”¹⁹ If worship in the tabernacle involved all five senses, then worship today must attempt to involve all five senses as well. However, this does not mean performing animal sacrifices!

To be clear, the goal of worship is not to get in touch with the senses. “Worship is not about being multisensory, but about worshiping God!”²⁰ The goal is to use the senses, symbols, personal narrative, and any other means in order to get in touch with the God of the universe. “The Tabernacle narrative seen from a ritual dimension forms one of the essential parameters to formulate a renewed worship theology. ... Understanding the value of the ritualized and symbolic forms in worship can help us revive old traditions that are biblically based in a contextual manner.”²¹ When one understands the symbolism of the tabernacle, one can use creative ways to communicate those symbols to postmodernists and help them to connect the meta-narrative to their own lives.

19. Kinchen.

20. Kimball, *Emerging Worship: Creating Worship Gatherings for new Generations*, 103.

21. Kung, *The Ritual Dimensions in the Tabernacle Worship and Their Missiological Implications*, 269-270.

Chapter 3

The Story and the Song

Connecting the gospel to the culture of the day has always been the task of church leaders. Youth leaders in the 1950s used popular culture and particularly popular music to communicate the gospel to teens. During this time, services and ministries targeted high school and college aged individuals. The music in these services reflected the secular music heard on the radio at the time, “dynamic, rhythmic, flashy, and energetic.”¹

In the late 1960s and early 1970s, churches embraced the musical style of the Jesus Movement to connect with young people in their congregations. Many former hippies turned away from Eastern religions and mysticism toward Christianity. “These young people maintained the style of hippies, listened to rock-n-roll music, lived communally and adopted an unconventional view of the church.”² The music that they made to worship God and to reach others was characterized by personal expression and repetition.³

In the late 1990s and early 2000s, churches continued to utilize music to reach younger generations. To make meaningful connections, many church leaders assumed that each generation should have its own distinctive liturgical and musical style in worship.⁴ Using the nesting approach, pastors created ministries, services, and even new

1. Elmer Towns and Vernon Whaley, *Worship Through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B&H Publishing Group, 2012.), 280.

2. Ibid., 297

3. 2. Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church*, (San Francisco: Jossey Bass, 2002), 54.

4. Ibid., 127.

churches to accommodate the felt needs and musical interests of the young people within their congregations.

“Like television and movies, popular music serves as a socializing agent for young people and can have a significant impact on their attitudes and belief systems.”⁵ When programming a worship service, the leader must take this into consideration. The songs performed in a service should reflect the heart music of the congregation, that is, the music with which most members of the congregation can identify.

In the context of a worship service that is directed at reaching postmodern unbelievers, the styles and genres of music selected should often align with the popular music of the culture. Unbelievers may not connect with the lyrical content initially, but they may find the style of the music relatable and therefore enjoyable. The enjoyment factor is key to internalization because an enjoyable melody is a melody that will be repeated. The goal of the worship leader is to connect the lyrical content that accompanies the melody to the heart of the listener.

With the stylistic shifts of the 1950s, 60s, and 70s and in the nesting approach of the late 1990s and early 2000s, leaders examined the needs and values of the people they were trying to reach and adjusted their methods without compromising the message. Worship leaders today should conduct a similar examination of the values and needs of the postmodern young adult.

5. Kira Leck, “Teaching Personality Theories Using Popular Music” *Teaching of Psychology* 33, no. 1, (August 26, 2016): 34, accessed April 11, 2017, http://journals.sagepub.com.ezproxy.liberty.edu/doi/abs/10.1207/s15328023top3301_8.

The Barna Group conducted a study in 2013 on young adults in The US. When asked to select one of two contrasting words about the look and feel of a worship space, young adults revealed very interesting results:

- Community, 78% was selected over privacy, 22%
- Sanctuary, 77% (auditorium, 23%)
- Classic, 67% (trendy, 33%)
- Quiet, 65% (loud, 35%)
- Casual, 64% (dignified, 36%)
- Modern, 60% (traditional, 40%)

While “Sanctuary,” “classic” and “quiet” are more often associated with traditional church buildings, less than half of survey respondents preferred the word “traditional” over “modern.” And herein lies a cognitive dissonance common to the young adults interviewed in the survey. Many of them aspire to a more traditional church experience, in a beautiful building steeped in history and religious symbolism, but they are more at ease in a modern space that feels more familiar than mysterious.⁶

The goal of the worship leader is to help postmodern unbelievers and believers access the spirituality they seek by connecting them to Christ. According to Christopher Wright, “the Bible renders to us the story of God’s mission through God’s people in their engagement with God’s world for the sake of the whole of God’s creation.”⁷ When leaders communicate the story of salvation as a dramatic story, worshippers can begin to look for ways in which they can play a role.⁸ When they are allowed to respond by

6. “Designing Worship Spaces with Millennials in Mind,” Barna Group, 2014, accessed April 22, 2017, <https://www.barna.com/research/designing-worship-spaces-with-millennials-in-mind/>

7. C.J.H. Wright, *The Mission of God* (Downers Grove :InterVarsity, 2006), 21-22.

8. Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church*, (San Francisco: Jossey Bass, 2002), 149.

singing lyrics that validate their role in God's story, postmodernists are able to personalize it. From this point they can experience the meaning that comes through knowing Christ. There are many ways to approach the task of helping the postmodernist connect with the meta-narrative.

Examining the ritual worship of the tabernacle and applying it to the present day worship gathering is one such approach. As Student Ministry Pastor, Tido Rodriguez explains, "When we have the opportunity, it is our responsibility to teach context."⁹ The Old Testament is a foreshadowing of the New Testament. Worship in the tabernacle painted a clear picture of what was fulfilled by Jesus on the cross. A sacrifice is still needed in order to enter into the Holy of Holies, and a mediator is still needed to offer that sacrifice for the sins of the world. "But now Jesus, our High Priest has been given a ministry that is far superior to the old priesthood, for he is the one who mediates for us a far better covenant with God based on better promises" (Heb. 8:6).

As worship leaders select music for worship, they should take the opportunity to teach context and select songs that have parallels to tabernacle worship. Whenever possible, the worship leader should explain the symbolism used in the music in such a way that believers and unbelievers will leave the service with not simply a history lesson, but a personal connection to God.

The following lyric analysis is demonstrative of a service that provides the postmodernist the opportunity to connect to the story through song.

9. Tido Rodriguez, interview by author, San Antonio, April 19, 2017.

The worship service begins with Lion and the Lamb because the song immediately introduces the congregation to a sovereign and holy God that required sacrifice. A person approaching the outer courts of the tabernacle would be met with a sense that someone or something with great authority was governing the proceedings. In the same way an unbeliever in the service may hear through the words of this song about the God with great authority.

“He’s coming on the clouds. Kings and kingdoms will bow down. . . . Our God is a lion, the Lion of Judah. He’s roaring with power and fighting our battles. Every knee will bow before Him.”¹⁰

The lyrics tell of a God who is returning in power, but the lyrics also call God the “Lamb that was slain.”¹¹ It is at this point that the worship leader can begin connecting the unbeliever to the story of Christ. The sequence of worship in the tabernacle begins with entering the outer courts and offering a sacrifice on the bronze altar as a requirement for the purification from sin. This action was a foreshadowing of Jesus’ work on the cross. When He offered Himself up to be crucified, Jesus atoned for the sins of the world. Believers sing praise to God because he is the Lamb that was slain on their behalf.

The song, “Grace Like a Wave” offers immediate personalization. The first person perspective of the lyrics creates an intimacy that must be considered. The lines,

10. Bethel Music, “Lion and the Lamb,” by Brenton Brown, Brian Johnson and Leeland Mooring, recorded March 11, 2016 on *Have it All*, Bethel Music, streaming audio, accessed April 12, 2017, <https://services.planningcenteronline.com/songs/12817841/arrangements/14401964>.

11. *Ibid.*

“You have brought me to the water...” and, “I will jump into the water...”¹² present the unbeliever with the choice to imitate the narrator and jump into this water that can sweep away a person’s past.

Before entering the Holy Place, the high priest must cleanse himself with water from the bronze laver. This washing is symbolic of the forgiveness that comes after the sacrifice. The water also depicts Jesus’ words in the book of John chapter four. Christ’s offer to all who would ask is a living water from which one will never again thirst. He offered his life so that each person would never thirst again for salvation from sin. The sacrifice mentioned in the previous song applied to the body of believers. “Grace Like a Wave” allows the individual to reflect on how that sacrifice applies specifically to him or her.

“Take Me In” follows the first two songs in sequence and in process. One must acknowledge and accept that Jesus’ sacrifice was on their behalf. Then one can move “past the outer courts, into the Holy Place, past the brazen altar...”¹³ Because of Jesus’ sacrifice, each person now has access to a privilege that was only available to the high priest.

12. Elevation Worship, “Grace Like a Wave,” by Aaron Robertson Chris Brown Jane Williams Lauren Anderson London Gatch Mack Brock Steven Furtick Wade Joye, recorded February 5, 2016 on *Here as in Heaven*, Elevation Worship, streaming audio, accessed April 12, 2017, <https://services.planningcenteronline.com/songs/13256437/arrangements/14906570>.

13. Kutless, “Take Me In,” by Dave Browning, recorded March 1, 2005 on *Strong Tower*, BEC Recordings, streaming audio, accessed April 12, 2017, <https://www.youtube.com/watch?v=0BcseWKxgdk>.

The song makes mention of a desire to see the face of God and of a hunger and thirst for righteousness.¹⁴ This echoes the prayer and petition offered at the altar of incense. The prayers fill the room like the smoke from the censer, and worshipers, having been purified by the atoning sacrifice and cleansing at the laver, can step into the Holy of Holies.

“Here as in Heaven” is effective because it attempts to describe the shift in the atmosphere of the church.

“The atmosphere is changing now for the Spirit of the Lord is here.
The evidence is all around that the Spirit of the Lord is here.
Over flow in this place. Fill our hearts with Your love.
Your love surrounds us.
You’re the reason we came—to encounter Your love
Your Love Surrounds us.”¹⁵

Congregants figuratively pass into the Holy Place, and draw nearer to the throne room of God. The worship leader should pray that the Spirit of God would descend, as it did on the Ark of the Covenant, in the service.

As the Spirit of God fills the room, “In Christ Alone” serves as a revelation of who Jesus is, what He has done, and what He will do. Those who have accepted Christ acknowledge that He is a firm foundation on which to build one’s hope. Because He

14. Kutless, “Take Me In,” by Dave Browning, recorded March 1, 2005 on *Strong Tower*, BEC Recordings, streaming audio, accessed April 12, 2017, <https://www.youtube.com/watch?v=0BcseWKxgdk>.

15. Elevation Worship, “Here as in Heaven,” by Chris Brown Mack Brock Matthew Ntlele Steven Furtick Wade Joye, recorded February 5, 2016 on *Here as in Heaven*, Elevation Worship, streaming audio, accessed April 12, 2017, <https://services.planningcenteronline.com/songs/12427880>.

defeated death, the grip of sin has been loosened, and each believer can stand in His righteousness and power. That power resides within each believer until Christ returns.

Christ is fully revealed in the lyrics of this song in the same way that God fully revealed himself to the high priest on the Ark of the Covenant. Another moment of internal connection should be made here. The song narrator's response is to offer their song, their life, and their all to Christ alone.¹⁶ Participants in the worship service can do likewise.

Many who encounter God for the first time may be perplexed. When one has an audience with the creator of the universe, what should one say? "Ever Be" is a response to the revelation of God and the love He so lavishly poured out upon His people.

"Faithful You have been and faithful You will be. You pledge Yourself to me, and that's why I sing, 'Your praise will ever be on my lips.'"¹⁷ He has shown his power and his grace. He is to forever be the premier object of affection of the church.

As mentioned in Chapter 1, the table of the bread of presence symbolizes God's desire to be near to us. When leaving the Most Holy Place, the high priest would take notice of the table and remember God's desire. The worship leader would do well to remind participants that the desire has not changed and that our hearts should long to respond in

16. Passion Conferences, "In Christ Alone," by Keith Getty and Stuart Townend, recorded January 1-4, 2013 on *Passion: Let the Future Begin*, sixstepsrecords, streaming audio, accessed April 12, 2017, <https://services.planningcenteronline.com/songs/9783623>.

17. Bethel Music, "Ever Be," by Kalley Heiligenthal, Gabriel Wilson, Chris Greely, Bobby Strand, recorded 2014 on *We Will Not Be Shaken (Live)*, Bethel Music, streaming audio, accessed April 12, 2017, <https://services.planningcenteronline.com/songs/12427804/arrangements/13955746>.

praise. “Ever Be” is sung to affirm the promise God made to Moses, “And I will walk among you and will be your God and you shall be my people” (Leviticus 26:12).

What you spoke is now unfolding
 All your children shall behold it
 Dreams awaken in this moment
 Spirit come, Spirit come.¹⁸

David Edwards describes the moments when worshipers experience God’s presence as throne room encounters. “Our own throne room encounters will have a lasting effect on who we are and our understanding of who we are called to be. Furthermore, their effects will spill over into the world we live in and onto those we come in contact with.”¹⁹ Singing a song such as “Fullness” emphasizes Edwards’ point. The lyrics serve to remind worshipers that God not only desires that they connect with Him through worship, but also that they take action.

The text is no longer centered on the individual, but on a connected group of individuals that seek an outpouring of the Holy Spirit across the world. This song connects the worshippers to the golden lampstand, which represents Jesus as the light of the world, and the work of the Holy Spirit. As the church awaits the Second Coming of Christ, they should continue to pray that the Holy Spirit would come and dwell within each person.

18. Elevation Worship, “Fullness,” by Chris Brown Matthew Ntlele Steven Furtick, recorded March 17, 2017 on *There is a Cloud*, Elevation Church, streaming audio, accessed April 12, 2017, <https://services.planningcenteronline.com/songs/13047648/arrangements/14665072>.

19. David M. Edwards, *Worship Threesixtyfive: The Power of a Worshiping Life* (Nashville: B&H Publishing Group, 2006), 145.

The worship leader can draw the service to a close with “How Great is Our God,” an anthem about God’s greatness. God has revealed Himself as the author of life and salvation, the mighty King and risen Savior, and as the lover of all souls. Though Jesus’ words in Matthew 28:19 are not directly a part of the tabernacle sequence, they are an extension of it and an invitation to all who hear. The worshipers have unlimited access to the throne room of God to praise Him and to walk away empowered to share with the whole world, “how great is our God!”²⁰

How great indeed is Jesus our God and High Priest! As chief worship leader, Jesus modeled full participation in worship. As Kevin J. Navarro asserts, “worship is not passive, but is participative.”²¹ Worship leaders can encourage all to take an active role in the worship service by selecting songs that speak to the heart music of the culture. They can also program their selections in such a way that a comfortable balance between Old Testament, New Testament, and present day worship is attained. “The balance will come when worship leaders are reminded that the thread of redemption has begun, is going on, and will be consummated when Christ returns.”²²

Vaughan Roberts states, “the purpose of redemption is relationship.”²³ What Christ did on the cross and the context for it in the tabernacle was designed to bring

20. Chris Tomlin, “How Great is Our God,” by Chris Tomlin, Jesse Reeves, Ed Cash, recorded September 21, 2004 on *Arriving*, sixsteps Music, streaming audio, accessed April 12, 2017, <https://www.youtube.com/watch?v=KBD18rsVJHk>.

21. Kevin J Navarro, *The Complete Worship Leader* (Grand Rapids: Baker Books, 2001), 146.

22. *Ibid.*, 54

23. Vaughn Roberts, *God’s Big Picture: Tracing the Storyline of the Bible* (Downers Grove: Intervarsity Press, 2002), 71.

people back into right relationship with God. When worship leaders make this connection for the postmodern unbelievers in their congregations, the leaders are inviting unbelievers to take an active role in the story of Christ.

Chapter 4

Sharing the Story

Though society may have changed to a postmodern worldview, the God of the Bible has never changed. It is the difficult task of church leaders to introduce postmodernists to this unchanging God. Truth is a relative concept to the postmodernist, and they are not seeking truth from reason and objectivity but from relationships and experience. If postmodernists reject the objective truth of the Bible, then how can they come to know the God of the Bible? According to Lead Pastor Jim Rion, praise brings the atmosphere of heaven to earth, and the person that does not know God is convinced by the power of the Holy Spirit.¹ This means each unbeliever must have a personal encounter and connection with the Holy Spirit in order to come to understand the gospel subjectively.

Leaders must adopt innovative ways to connect the postmodernist to the grand story of Christ. Teaching them what Jesus did on the cross is important, but sharing how His sacrifice was significant fosters connection. When leaders unpack the symbolism in the tabernacle, they paint for the postmodernist the perfect picture of sacrifice and salvation. They also paint a perfect picture of worship.

In particular, the rituals practiced on the Day of Atonement (Leviticus 16) mirror present-day worship. Worship leaders can help postmodern unbelievers understand the significance of “entering into” worship as a reference to the high priest entering into the Most Holy Place. In the days of the Old Testament, only the high priest had the privilege

1. Jim Rion, interview by author, San Antonio, July 2016.

of entering the Most Holy Place. Now, because of Jesus' sacrifice, anyone who believes in Him can have that privilege. Worship pastors can approach the task of connecting postmodernists to God by examining lyrical content for symbolism that teaches context. Each song chosen in the recital portion of this project had lyrical content that related the listeners to elements of the tabernacle.

In a survey given to audience members of the recital portion of this project, many respondents stated that they were unfamiliar with the tabernacle, but that learning about it would enrich their understanding of the gospel. These respondents ranged from ages 21-41. They also strongly agreed that it would be beneficial if worship pastors helped their congregations understand the importance of the tabernacle in relation to worship. As High School Pastor Tido Rodriguez put it, "How can you truly know how good God's presence is if you don't understand how hard it was to get into God's presence?"² Whenever possible, giving context is essential.

Worship once was full of ritual for only one person. Now because of one person, Jesus Christ, worship is full of connection. Selecting a song such as "Ever Be" clarifies this connection because of its likeness to the table of the bread of presence. The table represents relationship and God's desire to be near to His people. As the song describes, His love is devoted like a tested vow and He has pledged Himself to remain faithful to His children. All can have a personal relationship with God.

2. Tido Rodriguez, interview by author, San Antonio, April 19, 2017.

As in any intimate relationship, a dialogue is appropriate. God, in His great power, mercy, and love, is revealed and His children respond in worship. Worship is not the end of the dialogue, however.

David Edwards in his book, *Worship 365*, talks about throne room encounters. He says that throne room encounters are where we meet with God, where we obtain our mission, and where we are sent forth to complete it.³ When worshippers connect to the great story of what God has done and what He will do in their lives, then God can provide a mission.

God's will for the church is outlined in the book of Ephesians.

“God has now revealed to us his mysterious will regarding Christ—which is to fulfill his own good plan. And this is the plan: at the right time he will bring everything together under the authority of Christ—everything in heaven and on earth. . . . And now you Gentiles have also heard the truth, the Good News that God saves you. And when you believed in Christ, He identified you as his own by giving you the Holy Spirit, whom he promised long ago.” (Ephesians 1: 9-10, 13)

His heart is to unite the Jew and the Gentile, the believer and the skeptic, the modernist and the postmodernist under the authority of Christ. The deep desire of the postmodernist for relationship and connection actually aligns with the heart of God. It is the responsibility of the church to follow the direction of the Great Commission and make disciples that have a relationship with God. Worship leaders can fulfill this mission by

3. David M. Edwards, *Worship Threesixtyfive: The Power of a Worshiping Life* (Nashville: B&H Publishing Group, 2006), 145.

incorporating and explaining the symbolism of the tabernacle into the worship service.

When context is given, deeper meaning can be attained, and connection can be made.

Appendix A: Recital Program



Debra Elana Wilcox

*Worship Recital and
Lecture*

*April 27, 2017 at 7:00 pm
Westover Hills Assembly of God
San Antonio, TX*

Welcome

Welcome to Westover, and thank you for joining me this evening for my Worship Recital. I hope you will be enlightened and refreshed by this time of worship, teaching and prayer.

At the end of the recital, please take a few moments to fill out a short survey. You are more than welcome to offer comments and/or ask questions at this time. Any feedback you can give will be greatly appreciated.

The Story and the Song:

Examining worship in the tabernacle in relation to the
Gospel and postmodern evangelism

Opening Remarks

Lion and the Lamb: *The Outer Courts and Bronze Altar*

Grace Like a Wave: *The Bronze Laver and the Holy Place*

Take Me In: *The Altar of Incense*

Lecture 1: The Story

Here as in Heaven: *The Most Holy Place*

In Christ Alone: *The Ark of the Covenant*

Ever Be: *The Table of the Bread of Presence*

Lecture 2: The Song

Fullness: *The Lampstand*

How Great is Our God: *The Great Commission*

Closing Remarks

Acknowledgements

Liberty University

*1971 University Boulevard
Lynchburg, VA 24515*

Dr. Vernon M. Whaley

*Dean, School of Music
Professor of Music and Worship*

Dr. Mark Greenawalt

*Chair, Department of Applied Music
Associate Professor of Music, Voice*

Dr. Paul Rumrill

*Chair, Department of Music Education
Associate Professor of Music Education*

Dr. Rodney Whaley

Assistant Professor of Worship Studies

The Westover Hills Assembly of God Worship and Creative Staff

Musicians

Corey Harbert: Keyboards

Miguel Gallegos Garay: Drums

Jafet Ayala Gonzalez: Bass

Nathaniel Garza: Guitar

Jimmy Garrett: Vocals

Angela Detlaff: Vocals

Appendix B: Recital Song Lyrics

Lion and the Lamb

*Brenton Brown, Brian Johnson, and
Leland Mooring
©2015 Meaux Mercy Thankyou Music
The Devil Is A Liar! Publishing Bethel
Music Publishing*

He's coming on the clouds
Kings and kingdoms will bow down
Every chain will break
As broken hearts declare His praise
For who can stop the Lord Almighty

Our God is a lion
The Lion of Judah
He's roaring with power
And fighting our battles
Every knee will bow before Him
Our God is a lamb
The lamb that was slain
For the sins of the world
His blood breaks the chains
Every knee will bow before the lion and
the lamb
Every knee will bow before him

Open up the gates
Make way before the King of Kings
The God who comes to save
Is here to set the captives free
For who can stop the Lord Almighty

Our God is a lion
The Lion of Judah
He's roaring with power
And fighting our battles
Every knee will bow before Him
Our God is a lamb
The lamb that was slain
For the sins of the world
His blood breaks the chains
Every knee will bow before the lion and
the lamb
Every knee will bow before him

Who can stop the Lord Almighty

Our God is a lion
The Lion of Judah
He's roaring with power
And fighting our battles
Every knee will bow before Him
Our God is a lamb
The lamb that was slain
For the sins of the world
His blood breaks the chains
Every knee will bow before the lion and
the lamb
Every knee will bow before him

Grace Like A Wave

*Aaron Robertson Chris Brown Jane
Williams Lauren Anderson London
Gatch Mack Brock Steven Furtick Wade
Joye
©2015 Music by Elevation Worship
Publishing*

You have brought me to the water
Where my past can be swept away
In the current of your mercy
And I know I'll never be the same
There's no limit to your promise
Jesus you have done it all for me
Jesus you have done it all for me

Grace comes like a wave
Crashing over me
Grace comes like a wave
Crashing over and over and over

I will jump into the water
Where my soul can be satisfied
And your love is overflowing
From within me and it won't run dry
There's no limit to your promise
Jesus you have done it all for me
Jesus you have done it all for me

Grace comes like a wave
Crashing over me
Grace comes like a wave
Crashing over and over and over [x2]

There's healing in the water
With a love that flows so deep
Wash over me
Wash over me

Forgiveness in the water
With a love that flows so deep
Wash over me
Wash over me
Salvation in the water
With a love that flows so deep
Wash over me
Wash over me

Grace comes like a wave
Crashing over me
Grace comes like a wave
Crashing over and over and over [x2]

Take Me In

Dave Browning

©1987 Dayspring Music, LLC

Take me past the outer courts
Into the Holy Place
Past the brazen altar
Lord I want to see your face
Pass me by the crowds of people
And the Priests who sing your praise
I hunger and thirst for your righteousness
But it's only found in one place

Take me into the holy of holies
Take me in by the blood of the lamb
Take me into the holy of holies
Take the coal, touch my lips, here I am

Here As in Heaven

Chris Brown, Mack Brock, Matthew Ntlele, Steven Furtick, Wade Joye
© 2015 Music by Elevation Worship Publishing

The atmosphere is changing now
For the Spirit of the Lord is here
The evidence is all around
That the Spirit of the Lord is here

Overflow in this place
Fill our hearts with Your love
Your love surrounds us
You're the reason we came
To encounter Your love
Your love surrounds us

Spirit of God fall fresh on us
We need Your presence
Your kingdom come
Your will be done
Here as in heaven

A miracle can happen now
For the Spirit of the Lord is here
The evidence is all around
That the Spirit of the Lord is here

In Christ Alone

Keith Getty, Stuart Townend

© 2001 Thankyou Music

In Christ alone my hope is found
 He is my light, my strength, my song
 This cornerstone, this solid ground
 Firm through the fiercest drought and
 storm

What heights of love
 What depths of peace
 When fears are stilled
 When strivings cease
 My comforter, my all in all
 Here in the love of Christ I stand

There in the ground His body lay
 Light of the world by darkness slain
 Then bursting forth in glorious day
 Up from the grave He rose again
 And as He stands in victory
 Sin's curse has lost its grip on me
 For I am His and He is mine
 Bought with the precious blood of Christ

No guilt in life
 No fear in death
 This is the power of Christ in me
 From life's first cry to final breath
 Jesus commands my destiny
 No power of hell, no scheme of man
 Can ever pluck me from His hand
 Til He returns or calls me home
 Here in the power of Christ I'll stand

I find my strength, I find my hope
 I find my help in Christ alone
 When fear assails, when darkness falls
 I find my peace in Christ alone

I give my life, I give my all
 I sing my song to Christ alone
 The King of kings, the Lord I love
 All heaven sings to Christ alone

To Christ alone
 To Christ alone

Ever Be

*Bobby Strand, Chris Greely, Gabriel
Wilson, Kalley Heiligenthal
© 2014 Bethel Music Publishing*

Your love is devoted
Like a ring of solid gold
Like a vow that is tested
Like a covenant of old
Your love is enduring
Through the winter rain
And beyond the horizon
With mercy for today

Faithful You have been
And faithful you will be
You pledge yourself to me
And it's why I sing

Your praise will ever be on my lips, ever
be on my lips

You Father the orphan
Your kindness makes us whole
And you shoulder our weakness
And your strength becomes our own
Now you're making me like you
Clothing me in white
Bringing beauty from ashes
For You will have Your bride

Free of all her guilt and rid of all her
shame
And known by her true name
And it's why I sing

Your praise will ever be on my lips, ever
be on my lips

You will be praised You will be praised
With angels and saints we sing worthy
are You Lord
You will be praised You will be praised
With angels and saints we sing worthy
are You Lord

And it's why I sing
Your praise will ever be on my lips, ever
be on my lips

Fullness

Chris Brown, Matthew Ntlele, Steven Furtick

© 2017 Music by Elevation Worship Publishing

Fullness of eternal promise
 Stirring in Your sons and daughters
 Earth revealing heaven's wonders
 Spirit come, Spirit come

What You spoke is now unfolding
 All Your children shall behold it
 Dreams awaken in this moment
 Spirit come, Spirit come

Pour it out, let Your love run over
 Here and now, let Your glory fill this house

Now the world awaits Your presence
 And this power is within us
 We will rise to be Your image
 Spirit come, Spirit come

Pour it out, let Your love run over
 Here and now, let Your glory fill this house

Tongues of fire, testifying of the Son
 One desire, Spirit come, Spirit come
 Speak revival, prophesy like it is done
 One desire, Spirit come, Spirit come

Let our hearts continue burning
 For our King is soon returning
 As we hold to this assurance
 Spirit come, Spirit come
 Spirit come, Spirit come

Pour it out, let Your love run over
 Here and now, let Your glory fill this house

Tongues of fire, testifying of the Son
 One desire, Spirit come, Spirit come
 Speak revival, prophesy like it is done
 One desire, Spirit come, Spirit come

How Great is Our God

Chris Tomlin, Ed Cash, Jesse Reeves

© 2004 sixsteps Music

The splendor of a king
Clothed in majesty
Let all the earth rejoice
All the earth rejoice
He wraps Himself in light,
And darkness tries to hide
And trembles at His voice
Trembles at His voice

How great is our God
Sing with me
How great is our God
And all will see
How great, how great is our God

Age to age He stands
And time is in His hands
Beginning and the end
Beginning and the end
The Godhead Three in One
Father, Spirit and Son
The Lion and the Lamb
The Lion and the Lamb

How great is our God
Sing with me
How great is our God
And all will see
How great, how great is our God

Name above all names
Worthy of all praise
My heart will sing
How great is our God

Appendix C Recital Survey

THE STORY AND THE SONG SURVEY

To help me complete my thesis, please complete this survey.

Personal Data
Age:
Sex:
Religious Affiliation:

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
I was familiar with the tabernacle before this recital.					
Learning about the tabernacle can enrich my understanding of the Gospel.					
I now have a better understanding of how Jesus' sacrifice relates to worship in the tabernacle.					
It would be beneficial if worship pastors helped their congregations to understand the importance of the tabernacle in relation to worship.					
I enjoyed this recital.					

Comments

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