

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

Methods and Motivations of Multigenerational Churches
In Selecting a Worship Music Identity

Submitted to Dr. Jerry L. Newman in partial
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WRSP 689

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Chapter 1: Introduction

Churches in the twenty-first century come in all types, shapes, and sizes. The church plant movement is bringing many new churches into existence. With many of these church plants, the assumption is that a contemporary worship style comes with it. This could be viewed this way, because of the high population of younger people that attend these churches. Churches like Elevation Church, North Point Church, Passion City Church, and Saddleback Community Church are all church plants. These churches are magnets for newly established Christians and those seeking to answer questions about God for the first time. They are magnets for individuals who have been “dechurched.” Caleb Davis, from acts29.com defines dechurched as “They were once part of the church but now are not...” These church plants attract very specific types of people.¹ These individuals are typically seeking something that looks very different from what they have traditionally viewed as church. Thus, they choose the new, contemporary church plant model.

But what about the thousands of churches born in the 1900s or before? What about churches that have more than just one or two generations attending? These churches have people of all ages. Some have families with multiple generations living and dying within that church. What does worship look like for these churches? What happens when worship music styles shift? How do their leaders navigate these waters?

This thesis will seek to answer the question, "How do churches that are multigenerational find their worship music identity?" This question will be answered through a mixed methods

¹ Caleb Davis, "Understanding and Reaching the De-Churched in Your City," Acts 29, July 04, 2018, accessed February 24, 2019, <https://www.acts29.com/understanding-and-reaching-the-de-churched-in-your-city/>.

study. A population of worship leaders and pastors from Southern Baptist Churches will be sampled through a survey.

Following the survey, follow-up interviews with a smaller sample will be held of those who took the survey to receive more insight into the answers. The interview participants will be chosen in this manner: one leader from a church that is 40 years and younger, one leader whose church is 41-75 years old, and one leader whose church is 76 years or older. It expected to be found that if a church is multigenerational, there will be multiple influencers on the worship music style of that church.

A few terms that need to be defined for this study are as follows:

1. Multigenerational Church - a body of Christ-followers that identify as a church and has multiple generations in its population. For the purpose of this study, these churches are considered established and have been in existence for at least two years.
2. Worship Music Style - the method, music preferences, and instrumentation a church chooses as its regular method of hearing from God and then responding to God's revelation.
3. Worship Music Style Influencers - any variable that can affect the outcome in how the worship music style is chosen.
4. Silent Generation - Individuals born between 1925-1945
5. Baby Boomers - Individuals born between 1946 - 1964
6. Generation X - Individuals born between 1965 - 1979
7. Millennials - Individuals born between 1980 - 2000
8. Generation Z - Born from 2000 to present.
9. Contemporary Worship Music Style - Worship that utilizes the use of a multi-piece rock band. This style includes guitars, synthesizers, drum set, and a small number of vocalists.

Music utilized is typically newly written, but may utilize music that was written as early as mid-1990s. Most, if not all music, would be considered praise and worship choruses.

Worship Leaders are typically fairly charismatic.² Lighting, sound, and technology are high priorities in worship.

10. Blended-Choir Worship Music Style - Worship that utilizes a wide variety of instrumentation: including orchestra, multi-piece band, choir, and sometimes more. Music utilized is of a wide variety. Worship Team and Choir may sing music that was recently written but may also sing music that is decades old. Hymns can be utilized in this worship style, as well as praise and worship choruses. Worship Leaders are somewhat charismatic, but not always. Usually lighting, sound and technology are high priorities in worship.
11. Traditional Choir Worship Music Style - Instruments may include a full orchestra but usually is led by piano and organ. Music utilized is typically hymns and choir anthems. Lighting, sound, and technology are not high priorities in this worship music style.

This study is rooted in worship music styles, worship issues, worship leadership styles, and generational differences within the church. Multiple sources have been included that will give insight to different worship music style perspectives and insight to the topic question. The literature that was used to develop this thesis question is divided into the following three categories:

1. Worship Styles and Generations
2. Worship Theology

² charismatic – noun. a person who possesses special traits that attract, inspire, or fascinate other people: a person possessing charisma.
"Charismatic," Merriam-Webster, , accessed April 03, 2019, <https://www.merriam-webster.com/dictionary/charismatic>.

3. Leadership

The sources in the first category address subjects about worship music styles and different generational issues within worship. The second category deals with the development of a worship theology. Much of the information in this category helps us understand the perspective of worship leaders and pastors as they make decisions on worship music identity. The final category relates to leadership style. There are times when these sources cross over into other categories, as many of these sources deal with topics similar to other categories listed.

Chapter 2: Literature Review

Section 1 : Worship Styles and Generations

Constance Cherry writes a book (*The Worship Architect*) that gives biblical foundation of culturally relevant services that honor God. She suggests that different worship styles offer value and that they can be brought together to build a service that is functional for all who worship. She gives you a “blueprint” for designing a culturally relevant, yet biblically sound worship service. This methodology is valuable to the research in that it shows a “blueprint” that could be used in a multigenerational worship service. Cherry offers valuable advice in understanding the things that are needed for these services. This resource will help better understand the mindset and motives of the pastors, worship leaders, and others who are building and developing worship music styles in a multigenerational service.³

In the book, *Perspectives on Christian Worship: 5 views*, we have five different worship leaders or clergy discuss worship within their denominations - their successes and failures.⁴ The authors shed light on their worship perspectives and the biblical basis for why they worship the way they choose. The authors speak to how all generations worship in their given denomination.

Keith and Kristyn Getty’s book, “*Sing!*” has five main goals:

1. To discover why we sing and discover its joy.
2. Discuss the impacts of singing on the hearts and minds of the congregants.
3. Cultivate a culture of singing in the home.

³ Constance M. Cherry, *The Worship Architect: a Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids, Mich: Baker Academic, 2010).

⁴ J. Ligon Duncan et al., *Perspectives on Christian Worship: 5 Views*: Ligon Duncan, Dan Kimball, Michael Lawrence & Mark Dever, Timothy Quill, Dan Wilt (Nashville, TN: B & H Academic, 2009).

4. Equipping the church to sing as an expression of unity in the faith.
5. Inspire congregational singing, as a witness to the world.⁵

This book brings a wealth of knowledge to the subject of multigenerational churches, worship music styles, and Great Commission driven worship.

In the book “*Enter His Courts with Praise!*” A professor at Wheaton College, Andrew Hill gives his insight into contemporary worship.⁶ How can the Old Testament help us better understand our worship in the contemporary church? The author also discusses worship’s form and function. Giving perspective to how all generations should worship together.

Dan Kimball discusses the missing generation in our churches today in a book entitled “*Emerging Worship*”.⁷ How can the church engage those who are 18-35? Kimball gives perspective to the needs of a new generation in worship. He shows the reader there are new forms of worship coming into existence in what he calls a “post-Christian” age.

Robert Morgan shows us the meaning behind the real-life events that created the ancient hymns of old in “*Then Sings My Soul: Book 2*”.⁸ Morgan discusses the relevance of hymns and how the writers’ experiences relate to us today. He uses experiences from the authors and writers to explain how worship was produced when the hymns were written. Morgan also gives us insight to how these authors and writers worshipped.

⁵ Keith Getty and Kristyn Getty, *Sing!: How Worship Transforms Your Life, Family, and Church* (B & H publishing group, 2017).

⁶ Andrew E. Hill, *Enter His Courts with Praise!* (Eastbourne: Kingsway Publications, 1993).

⁷ Dan Kimball, *Emerging Worship: Creating Worship Gatherings for New Generations* (Grand Rapids, MI: Zondervan, 2004)).

⁸ Robert J. Morgan, *Then Sings My Soul - Book 2: 150 of the World's Greatest Hymn Stories* (Nashville: Thomas Nelson, 2011).

In their book, *“Hungry for Worship”*, Frank Page and Lavon Gray give their readers relevant and practical knowledge on worship development in the face of a shifting culture.⁹ Both desire to bring multiple generations together in worship as opposed to separating those generations. Page and Gray share ten points to evaluate worship practices, leadership, choir roles, and much more.

Thom Rainer is considered by many to be an expert in the field of church statistics and trends. His website, www.thomrainer.com is utilized by church leaders around the world when seeking valuable information regarding worship statistics, church demographics, growing trends and declining movements.¹⁰ This resource is invaluable to the discussion of multigenerational churches and worship music styles.

Robb Redman shares what he thinks worship should like in a modern-day culture, in his book *“The Great Worship Awakening”*.¹¹ He discusses how churches can remain relevant, experiencing revival and growth. Redman covers topics such as new ways to worship, contours of the worship awakening, and leading a worship awakening in your church. Redman explores how different generations view worship as well as how pop culture has influenced the worship awakening.

⁹ Franklin S. Page and L. Lavon Gray, *Hungry for Worship: Challenges and Solutions for Today's Church* (Birmingham, Ala.: New Hope Publishers, 2014).

¹⁰ Thom Rainer and Sam Rainer, “Thom Rainer Is the Founder and CEO of Church Answers,” ThomRainer.com, April 28, 2020, <https://thomrainer.com/>.

¹¹ Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco, CA: Jossey-Bass, 2002).

Section 2 : Worship Theology

In his book “*We Become What We Worship*”, Gregory Beale discusses how idolatry is seen throughout the Bible.¹² He shows us how idolatry can be a challenge to us today in the contemporary church. Beale argues that the church takes on attributes of what it worships. He teaches us that understanding idolatry will help us understand the Bible. This information is pertinent to the research on analyzing the data from this survey. The choosing of a worship music style is potentially guided by a multitude of different influencers and motivators. One of those influencers, potentially, is unbeknownst idolatry. Beale’s book helps shed light on this subject in great detail.

The book “*Doxology and Theology*” sheds light on how doxology and theology work together, pulling perspective from multiple worship leaders from around the world.¹³ Matt Boswell discusses how many believe worship leadership and theological processes are not used by the same people within the church. They tell us that there is a group of new worship leaders who want theologically sound worship and then teach us how to make it happen. When discussing a multitude of worship music styles, it is important to have perspective of the different styles. Although these styles are vastly different, the authors in *Doxology and Theology* help bring into focus what is ultimately important in our worship - the knowledge of who God is and how to biblically respond to Him.

¹² Gregory K. Beale, *We Become What We Worship: a Biblical Theology of Idolatry* (Downers Grove, IL: IVP Academic, n.d.).

¹³ Matt Boswell et al., *Doxology & Theology: How the Gospel Forms the Worship Leader* (Nashville, TN: B&H Publishing Group, 2013).

Robbie Castleman discusses the fundamental make-up of worship, showing the perspectives of worship throughout history in “*Story-Shaped Worship*”.¹⁴ She tells us that worship calls for us to be faithful in our response to God through how the Bible tells us to worship. Castleman says the Bible has an outline for biblical worship that was created in Israel and reinforced in the New Testament.

John Davis, a theologian, discusses his thoughts on the obstacles of worship in his book “*Worship and The Reality of God*”.¹⁵ He believes these obstacles are not ones of traditional vs. contemporary worship. Davis calls us to analyze our worship through a theological lens. Through his writings it is found that he wants his readers to have a real encounter with God. In this book, Davis hints at some of the themes that are going to be researched in this paper. Davis writings show us that the real issues in disunified worship styles and how God’s presence can be found through biblical principles as opposed to man-made worship techniques.

In his book “*Created for Worship*”, Noel Due discusses the biblical themes of worship.¹⁶ He also discusses how worship has existed and modified throughout history. Due believes there is significance in tracing the theology of worship throughout the Bible, and its relevance in the life and relationships of God’s people. Due says worship can be seen from Genesis to Revelation. Understanding Due’s perspective on theological topics is valuable to the research in that a definition of true biblical worship is given to the reader, as opposed to preference-driven worship.

¹⁴ Robbie Castleman, *Story-Shaped Worship: Following Patterns from the Bible and History* (Downers Grove, IL: IVP Academic, 2013).

¹⁵ John J. Davis, *Worship and the Reality of God: an Evangelical Theology of Real Presence* (Downers Grove, Ill: IVP Academic, 2010).

¹⁶ Noel Due, *Created for Worship: from Genesis to Revelation to You* (Fearn, Ross-Shire, Scotland: Christian Focus, 2005).

In his book “*Worship Three Sixty-Five*”, David Edwards shows us how to have a lifestyle of worship.¹⁷ Is worship a simple corporate act, or is it more of a way of life? Edwards breaks down the word “worship” in a simplistic manner so that it can be understood through a biblical perspective. Edwards teaches the reader that the calling of every man is to worship God first. Often worship can be seen as a one hour per week commitment to corporate worship. Edwards shows us that worship is much vaster than that. Worship moves beyond what is experienced on Sunday morning, and that it is really about how one lives day-to-day. Understanding this concept gives us insight as to how worship services and a lifestyle of worship should be developed.

In Steve Klingbeil’s book entitled “*For Whose Pleasure*”, he discusses the goal of biblical worship - that goal being to please God and God alone.¹⁸ When addressed with this fact, Klingbeil reveals that over time, the church has created a backward way of looking at worship. Worship has become a self-centered act as opposed to a God-centered act. Klingbeil’s book is relevant to this study because he addresses issues that will potentially be brought to light in the results portion of the survey. Has worship become self-centered? What motivates one to make the decisions made within church worship music?

In “*Pure Praise*”, Dwayne Moore discusses how the worshiping artist should be able to worship regardless of their musical preference.¹⁹ Moore shows us that worship is a matter of the heart, not preference. His desire is to expose the reader to an experience of worship,

¹⁷ David M. Edwards, *Worship Three Sixty-Five: the Power of a Worshiping Life* (Nashville, TN: Broadman & Holman Publishers, 2006).

¹⁸ Steve Klingbeil, *For Whose Pleasure: Confronting the Real Issue as We Gather to Worship* (Innovative Publishing, LLC, 2011).

¹⁹ Dwayne Moore, *Pure Praise: a Heart-Focused Bible Study on Worship* (Loveland, CO: Group Publishing, Inc., 2018).

encountering God through worship, exploring multiple styles of worship leading, and embracing biblical worship qualities. The goal is accomplished through daily a devotional exercise.

Has leaving biblical worship principals caused the great dissatisfaction in worship today? David Peterson discusses this and other tough questions in worship, in His book “*Engaging God*”.²⁰ Peterson tells us that worship should move past our desires in terms of worship style and should be more geared toward honoring God. Peterson teaches us that worship is about a lifestyle (or orientation), not just a corporate act.

Vernon Whaley’s book “*Called to Worship*” is an exploration of worship throughout Scripture.²¹ Whaley discusses what God says about how He desires to be worshiped. Whaley tells us worship comes from a recognition of God as our creator, and as our eternal planner. Whaley uses stories throughout the Bible to give us insight in how one is to worship God in Spirit and Truth. This study will be valuable in the research as it will help clarify biblical principles versus preference-driven principles when deciphering the results of the survey and interviews.

In another one of Whaley’s books, “*Building a Theology of Worship*”; he creates a comprehensive study for the purpose and practices of good worship theology.²² Whaley applies the principles of systematic theology to worship practices for the evangelical believer. He begins by pointing out that worship is at the heart of everything Christian. Whaley tells us that obedience is directly connected to our theology of worship.

²⁰ David Peterson, *Engaging with God: a Biblical Theology of Worship* (Downers Grove, Ill: InterVarsity Press, 2004).

²¹ Vernon M. Whaley, *Called to Worship: from the Dawn of Creation to the Final Amen* (Nashville: Thomas Nelson, 2019).

²² Vernon M. Whaley, *Building a Theology of Worship: Workbook* (Sagamore, MA: Academx Publishing Services, 2013).

How do worship and evangelism work together? Wheeler and Whaley help us understand that these two concepts are not segregated from each other in their book “*The Great Commission to Worship*”, bringing light to how one should lead other worshipers.²³ This study will be valuable to the Great Commission portion of the research. Many churches use the Great Commission as a motivator for their chosen worship music style. Wheeler and Whaley give us insight as to how this blend can be made possible, and to why it should be considered biblical.

Section 3: Leadership

In J.D. Greear’s blog, he discusses the many aspects of leadership in ministry.²⁴ He tackles tough ministry subjects that often lead to struggles in multigenerational churches. Some of these subjects include unity in spite of differences, cooperation in spite of difference, and many more. This information is invaluable to the research as it can be used to shed light on why churches cooperate well in worship music style transition, or why churches do not cooperate well in worship music style transition.

Jeff Iorg, President of Gateway Seminary located in four different locations on the West Coast of the United States, discusses leadership techniques used during change in his book “*Leading Major Change in Your Ministry*”²⁵ Iorg is a seasoned veteran when it comes to dealing with change in ministry, as he oversaw the relocation of the seminary where he is president. With the research centering around worship music style changes, Iorg’s thoughts on change and ministry shifts will be invaluable.

²³ David A. Wheeler and Vernon M. Whaley, *The Great Commission to Worship: Biblical Principles for Worship-Based Evangelism* (Nashville, TN: B & H Academic, 2011).

²⁴ J.D. Greear, “Leadership Archives,” Summit Life with J.D. Greear, May 9, 2008, <https://jdgrear.com/blog/category/leadership/>.

²⁵ Jeff Iorg, *Leading Major Change in Your Ministry* (Nashville: B & H Books, 2018).

In his book “*Worship Matters*”, Bob Kauflin discusses making worship relevant to all generations.²⁶ What are solutions to the issues that a worship pastor or lead pastor face each week. Kauflin discusses issues of the heart, mind, hands, and life for worship leaders. Kauflin rounds out his book by discussing relationships in the church. This is relevant to the leadership elements of this study because he addresses navigating difficult worship topics within the church, from a leaders’ perspective.

The *LifeWay Leadership blog* is used by thousands of Christian leaders worldwide as a source of credible knowledge in the field of leadership.²⁷ Many of the leaders who use this source come from multigenerational churches. Contributors include men like Mike Harland, who have been a part of shaping multigenerational church worship for many years.

²⁸Michael Lindsay and M.G. Hager ask leaders throughout the country about their success, in their book “*View from the Top*”. How does personality and background affect the leader’s success? Lindsay and Hager look for reasons as to why a certain group of leaders are more successful than others. Their goal is to change the stereotype of the traditional “ivy-league” leader, and give all who read, the tools they need to be successful leaders.

In this book, John Maxwell shows us the keys to success when it comes to leading others in His book “*The 21 Irrefutable Laws of Leadership*”.²⁹ This resource will give insight into proper leadership principles. The knowledge from “The 21 Irrefutable Laws of Leadership” will

²⁶ Bob Kauflin, *Worship Matters - Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway Books, 2008).

²⁷ “Blog,” LifeWay Leadership, accessed April 8, 2019, <https://leadership.lifeway.com/blog/>.

²⁸ D. Michael Lindsay and M. G. Hager, *View from the Top: an inside Look at How People in Power See and Shape the World* (Hoboken, NJ: Wiley, 2014).

²⁹ John C. Maxwell, *The 21 Irrefutable Laws of Leadership: Follow Them and People Will Follow You* (Nashville, TN: Thomas Nelson, 2007).

also help in the analyzation of each of the individuals Interviews will take place after the surveys are complete. It will give an understanding in those interviews as to how the decision-making of the interviewee measures up to what Maxwell says are the laws of leadership.

You can lead from anywhere in your organization, not just from the top! John Maxwell shows us how to be a biblically sound leaders, no matter our role in the organization in his book “*360 Degree Leader*”.³⁰ This perspective is relevant to the research because some of those surveyed will not be in the Senior Pastor position. Many will be senior level worship pastors, but some may be a lower level worship leader. This book will help better understand their viewpoint in regard to the research.

Kevin Navarro gives a holistic view of worship in his book “*The Complete Worship Leader*”.³¹ He discusses how all of the human senses and feelings can be utilized in worship. Navarro covers four main concepts that make a worship leader effective: theology, discipleship, artistry, and leadership. Navarro’s perspective gives the reader a view of what it takes to be a worship leader as a theologian, but also as a shepherd. How should a worship leader lead his/her people into biblical worship? The answer to this question gives insight to how a worship leader should handle themselves in all aspects of worship theology and day-to-day leadership.

Rory Noland teaches the reader how to grow as a private worshiper in his book “*The Worshiping Artist*”.³² He provides informative information from ancient worship leaders. His topics of discussion include growing as a private worshipper, encountering the character of God

³⁰ John C. Maxwell, *The 360-Degree Leader Workbook: Developing Your Influence from Anywhere in the Organization* (Nashville, TN: Thomas Nelson, 2005).

³¹ Kevin J. Navarro, *The Complete Worship Leader* (Grand Rapids, MI: Baker Books, 2001).

³² Rory Noland, *The Worshiping Artist: Equipping You and Your Ministry Team to Lead Others in Worship* (Grand Rapids, MI: Zondervan, 2007).

during worship, learning from ancient worship leaders, and much more. Noland's desire is to speak to both worship leaders and worship team members.

Like Thom Rainer, Ed Stetzer's research is considered by many Southern Baptist Church leaders as invaluable to church development. His researched has helped countless churches in the area of missions, evangelism, and leadership. His blog gives insight to a multitude of different topics that will help underscore the research in worship music style and its relation to the great commission.³³

In "*God's Singers*", Williamson shows us that God has a special place in His heart for the choir and worship ministry as a whole.³⁴ Williamson shows us what biblical worship ministry should look like from a practical standpoint. This book is relevant to the research because it has been a standard for many worship leaders in regard to building, leading, and creating a worship ministry, particularly worship ministries in multigenerational churches.

³³ "Blog," EdStetzer.com, February 14, 2017, <https://edstetzer.com/blog/>).

³⁴ Dave Williamson, *Gods Singers: a Guidebook for the Worship Leading Choir in the 21st Century* (Nashville, TN: Worship Leading Choirs International, 2010).

Chapter 3: Research Methods

The research will be in a mixed-method format. It will sample a large population of worship leaders and pastors via a survey and follow up with a few interviews for clarification to survey results. This is believed to be the best method of study, as it allows for those being studied to answer thoroughly through the survey, but then gives a select few the ability to clarify their answers. Doing a mixed-method format gives those being studied more of an active voice in why they chose the answers they chose. This is valuable because definitions of worship music identity change from church to church. The study needs this kind of clarity from those being studied to understand their intent in their answers.

Through studies at Liberty University, active involvement in the evangelical worship community; it can be seen that the definitions of worship music identity are vastly different from minister to minister, pastor to pastor, and more. Contemporary Worship to some may look like Blended Choir Worship. Some may believe Blended Choir Worship is Traditional Choir Worship. The definition of multigenerational church can also be vague. Many contemporary churches and church plants are considered multigenerational, meaning they hold members of a wide age range. In the minds of many, multigenerational is a very broad term, and many do not consider contemporary churches, community churches, or church plants as true “multigenerational churches.”

For the purpose of this study, a multigenerational church will be defined as a church that has been established and has multiple generations within its congregation. For example, “Bible First Baptist Church” has five or six generations within its membership. A church that only has one, maybe two generations would not fit this study.

After the survey, interviews will be held with a select group from the survey population: One leader from a church that is 40 years or younger, one leader whose church is 41-75 years old, and one leader whose church is 76 years or older. The questions asked of the individuals will be determined after the initial survey results are studied. The purpose of interviewing this smaller sample is to get expounded explanations from the survey results. The survey results will not be released to those interviewed. Some potential questions for these interview sessions could be as follows:

1. In your current church job, what are some of the major events that effected the current worship music identity of your church? Explain.
2. What have been the effects of revival you have seen on your church's worship music identity?
3. Have you seen evidence of money in regard to your church's worship music identity?
How so?

These are potential questions, and may or may not be used in the study. The purpose of these interviews is to gain further insight from those surveyed, of the effects of influencers on worship music identity of multigenerational churches. This allows the researcher to understand if the same influencers have the same effect on the selection of a worship music identity. It gives those being interviewed a voice into how these influencers truly effect the selection of a worship music identity. Because all of these pastors and worship leaders consistently work with these influencers; hearing their tone, words, and thoughts play out can give the researcher a clearer picture of why answered the way that they answered through the survey. The mixed-methods research model allows the researcher to see into the heart of those surveyed, and understand the “why” behind their answers.

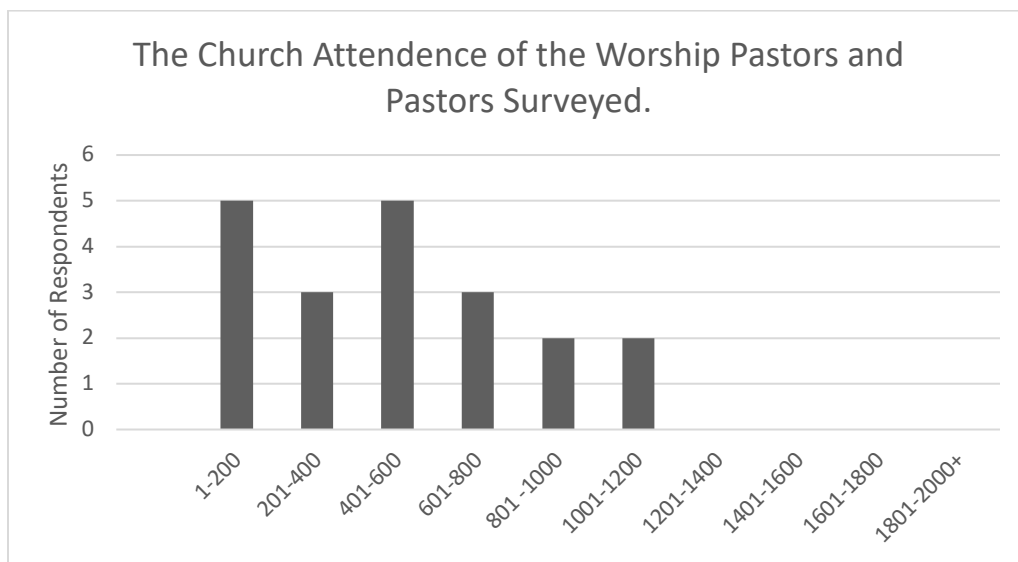
Chapter 4: Compiled Research Data

Church Populations: Figures 4.1- 4.7

The following graphs (Figures 4.1 – 4.7) give us a glimpse into the church populations of those surveyed. Figure 4.1 reveals that those surveyed came from a variety of church sizes.

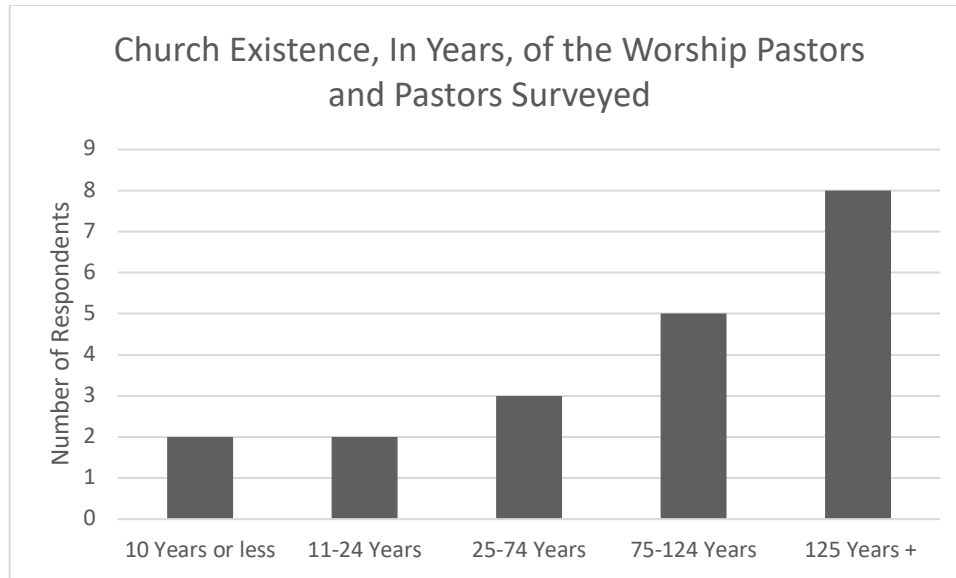
Church sizes of those surveyed range from 100 - 1200 in attendance.

Fig. 4.1



In figure 4.2, the cross section of churches is shown in terms of how many years they have existed. The years the churches existed were of a wide variety. The surveyed represented churches both young and very old. The vast majority of those surveyed came from churches 75 years and older.

Fig. 4.2



All of those surveyed came from true multigenerational churches, as every church had every generation represented in their church, except for one respondent. That one respondent indicated that their church had zero members of their church that would identify with the silent generation. They were still included in the survey as they had several other generations represented in their church. It should be noted that Millennials, Generation X, and Baby Boomers make up the large majority of the respondents' church populations. One respondent did state that Generation Z made up seventy to seventy-nine percent of their church population. See figures 4.3 - 4.7 to see the breakdown of different generations in terms of percentages in the churches of those surveyed

Fig. 4.3

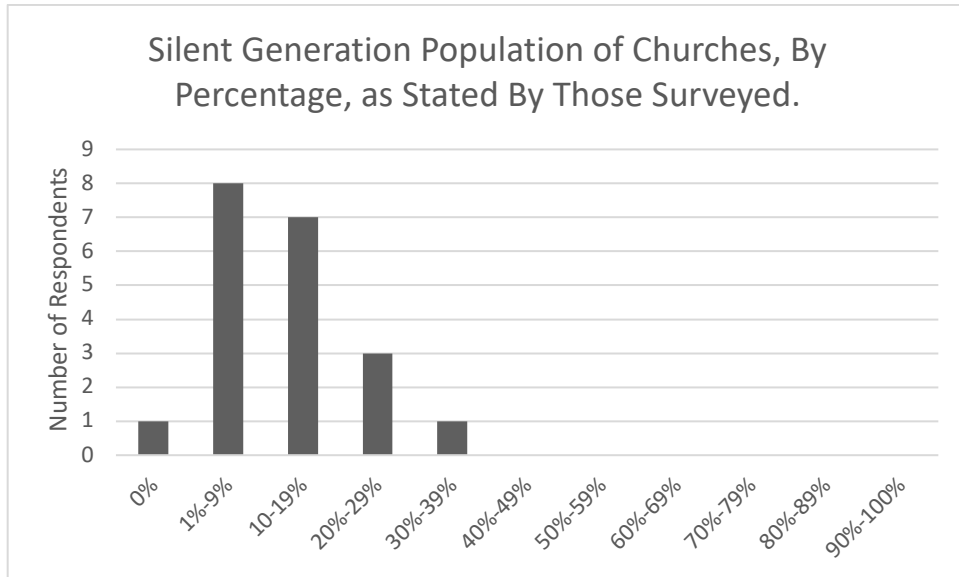


Fig. 4.4

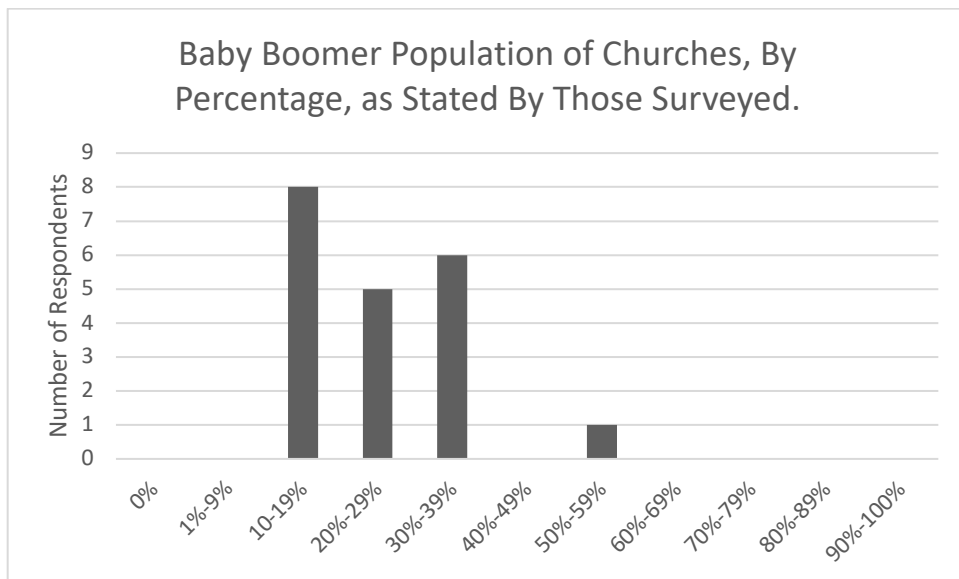


Fig. 4.5

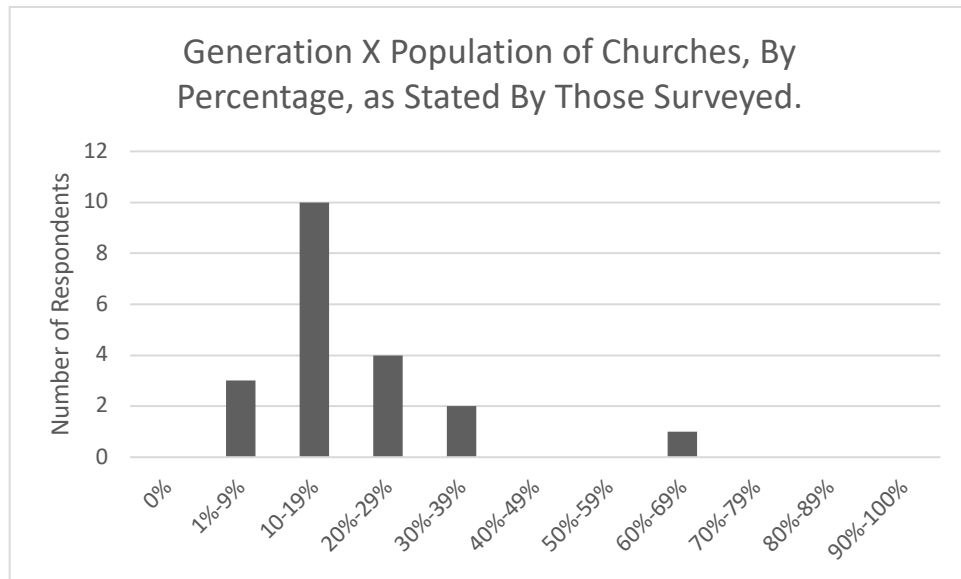


Fig. 4.6

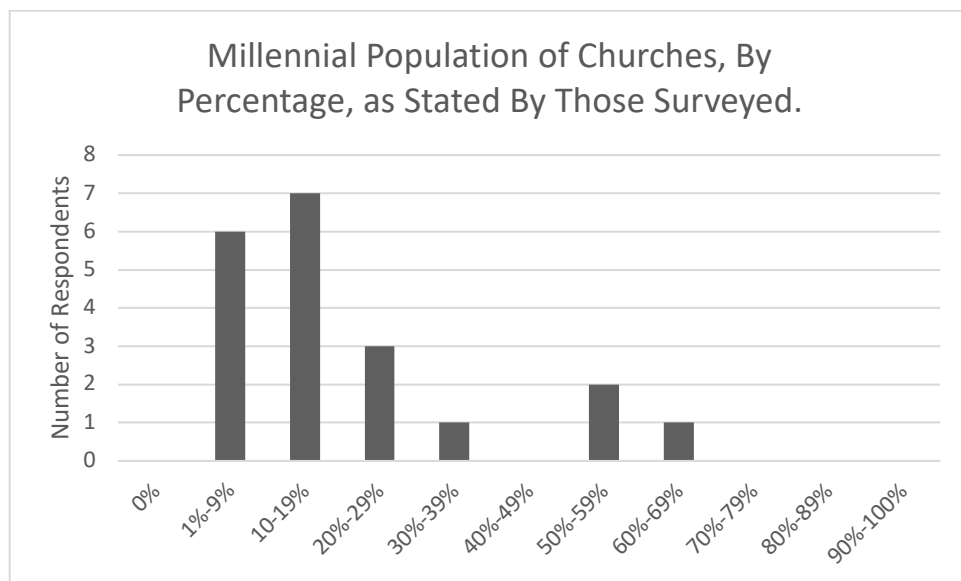
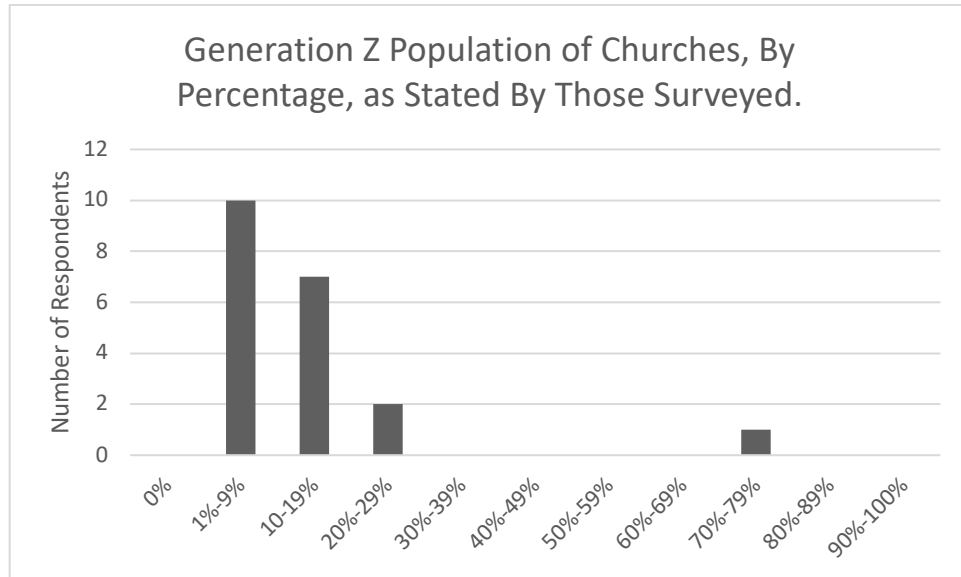


Fig. 4.7



Church Leadership: Figures 4.8 - 4.14

The following graphs give us more insight to the leadership of the churches from a Pastor/Worship Pastor standpoint (Figures 4.8 – 4.14). As stated in chapter one, only worship pastors and pastors were surveyed. In figure 4.8, the break downs of how many years the respondents' worship pastor served at their church are shown. There is a vast majority of the worship pastors in the churches represented have only been serving there for 5 years or less.

Fig. 4.8

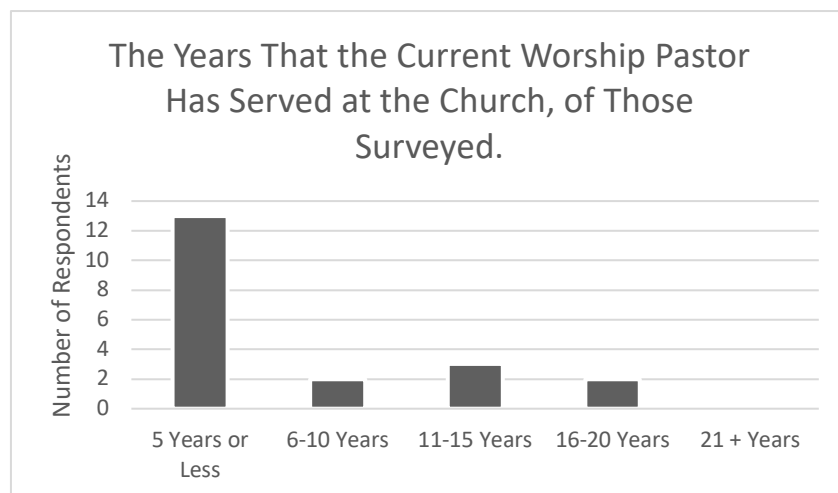
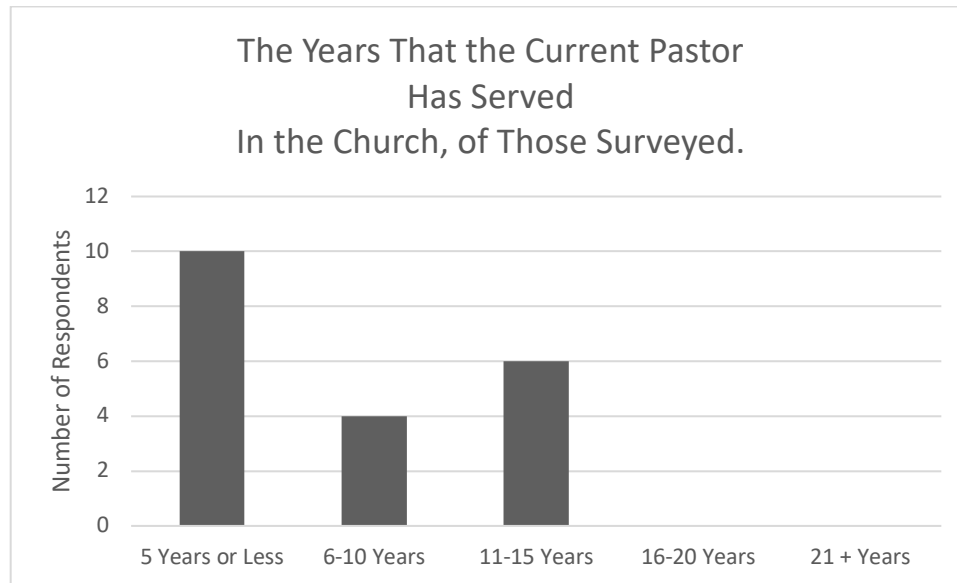


Figure 4.9 reveals that pastors have been in their current ministry longer. Still fifty percent of the pastors represented have only been serving in their role for five years or less.

Fig. 4.9



The majority of those surveyed were of the Millennial Generation, closely followed by Baby Boomers and Generation X. There were no Generation Z or Silent Generation representatives in the Pastors and Worship Pastors surveyed. Of those surveyed, the worship pastor or pastor counterpart; the majority of those surveyed said their counterpart was from Generation X. This can be seen in figures 4. 10 and 4.11.

Fig. 4.10

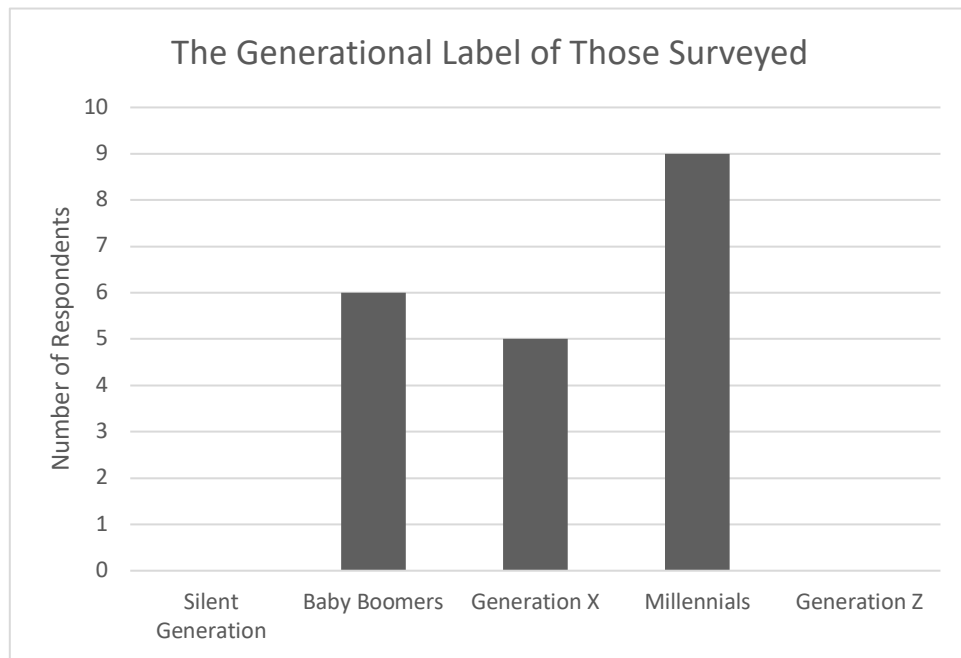
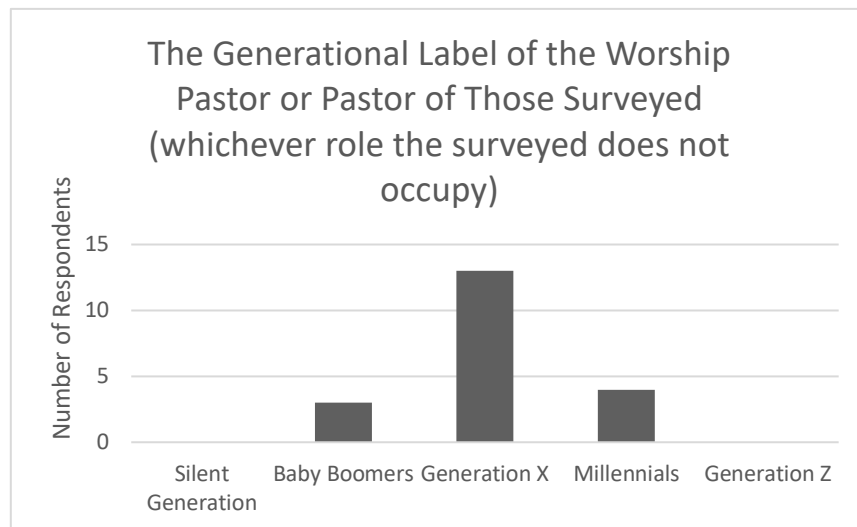


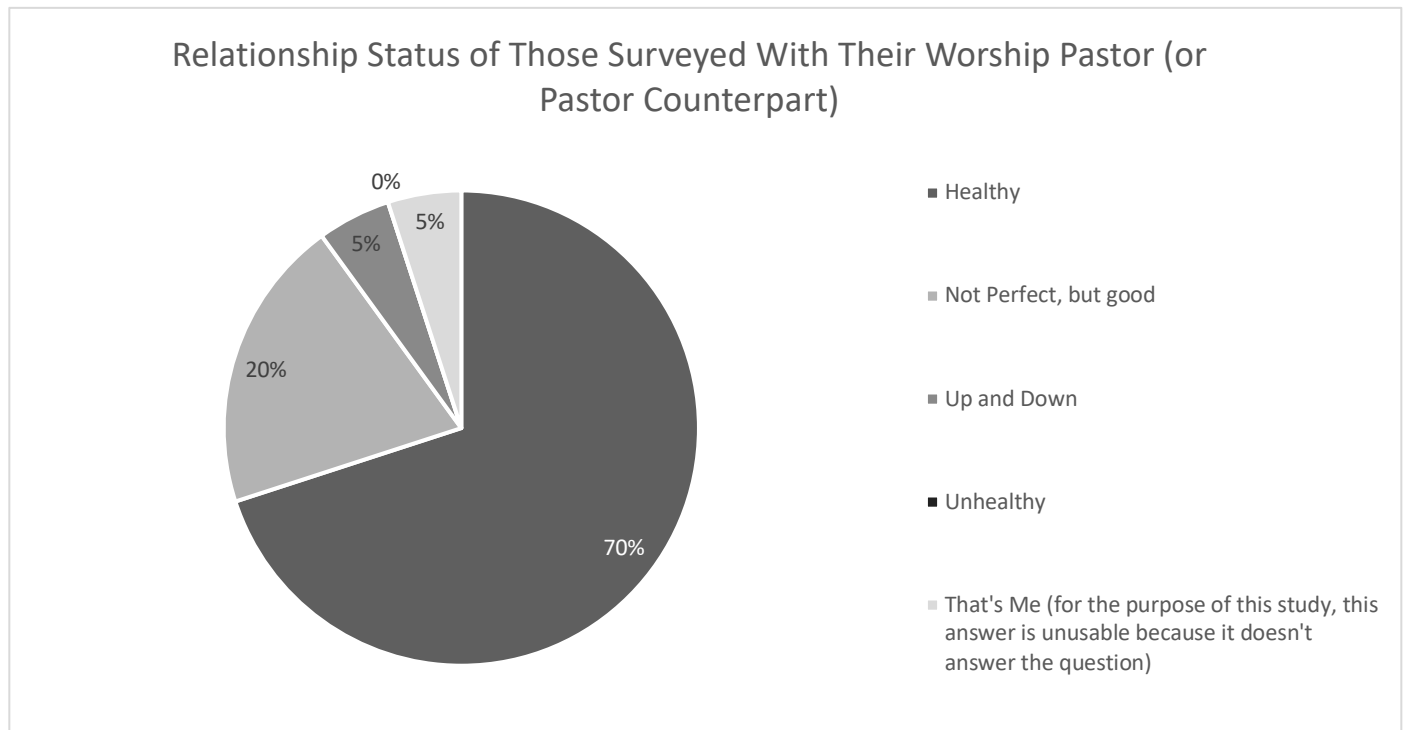
Fig. 4.11



The relationship between the worship pastor and pastor is described by most (seventy percent) as healthy. Twenty percent describe their relationship with their pastor as not perfect but good, meaning they have their disagreements, but it has not caused relational issues. One person described their relationship with their counterpart as “up and down”. No one stated that they felt

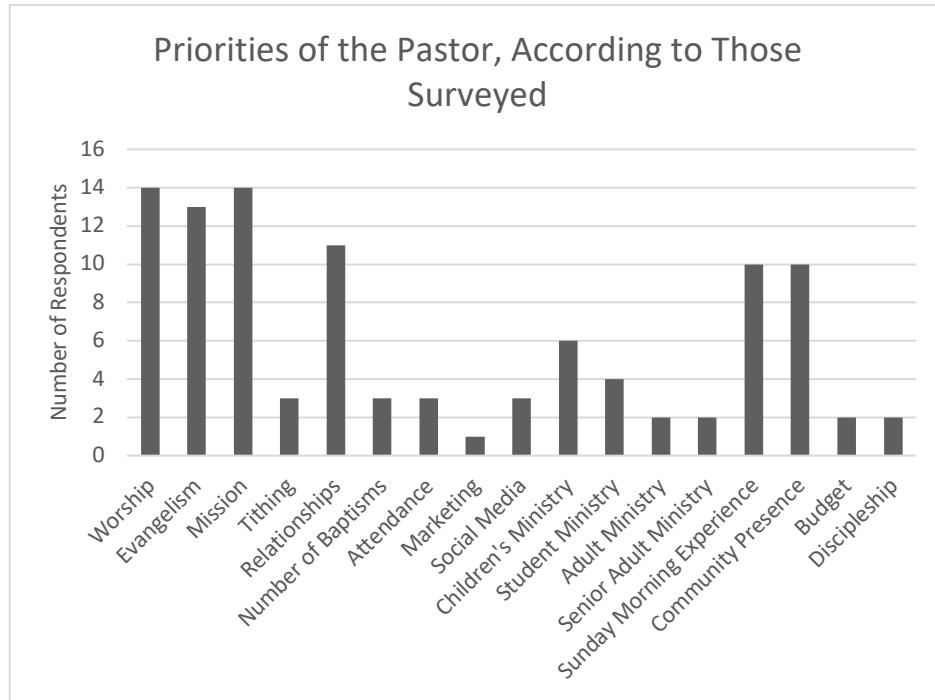
their relationship with their counterpart was unhealthy. See figure 4.12 for the breakdown of the relationship statuses of the worship pastors and pastors.

Fig. 4.12



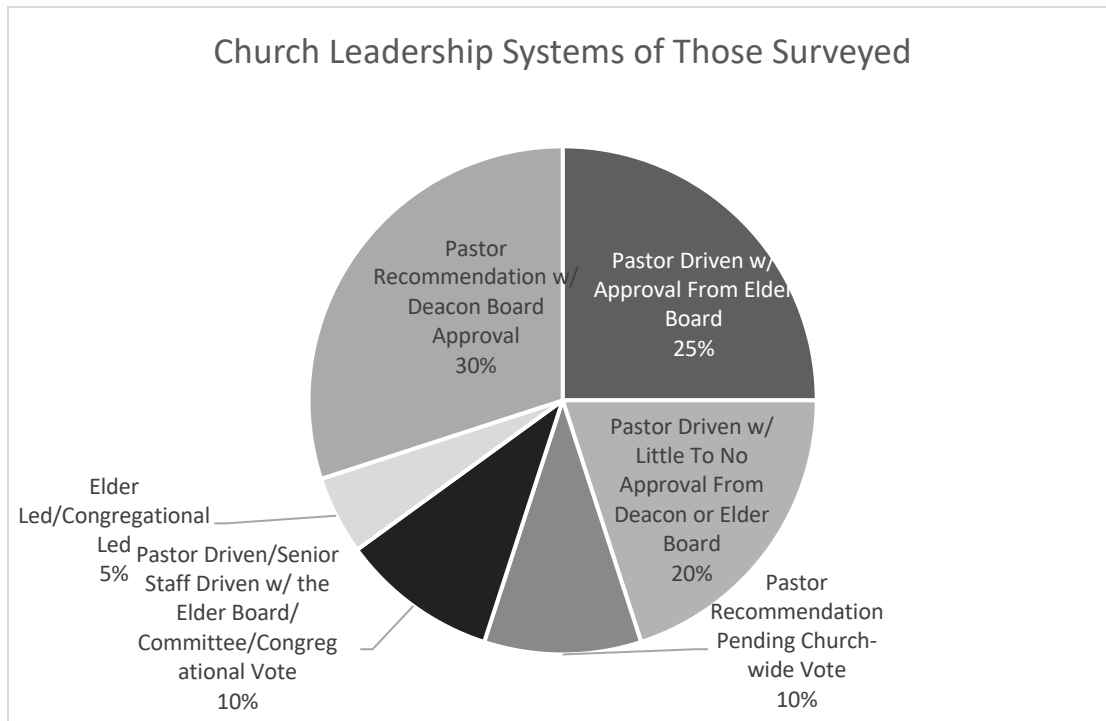
The Pastor's priorities were explored to gain insight to possible motivators of worship music identity. Of those surveyed, the following priorities were considered the highest of their Pastor: Worship, Evangelism, Missions, Relationships, Sunday Morning Experience, Children's Ministry and Community Presence.

Fig. 4.13



Referencing the church leadership formats, there are 3 predominant church leadership formats in those that were surveyed. Those church leadership formats include: Pastor recommendation with deacon board approval (30 percent of those surveyed), Pastor driven with approval from Elder Board (25 percent of those surveyed), and Pastor driven with little to no approval needed from Elder or Deacon Board (20 percent of those surveyed). See figure 4.14 for a more detailed look at Church Leadership Systems of those surveyed.

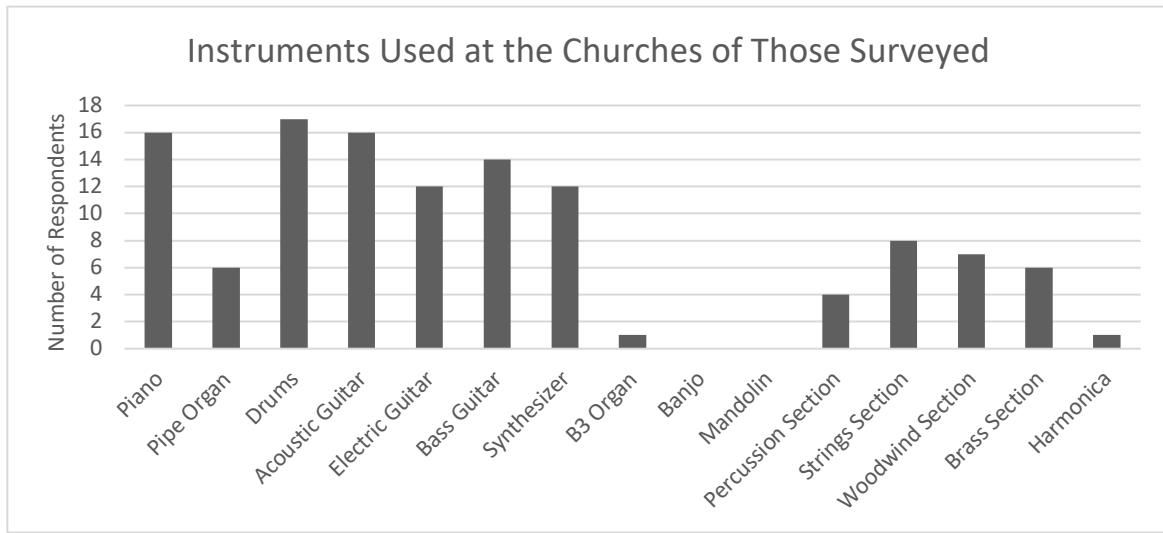
Fig. 4.14



Worship Ministry Insight: Figures 4.15 – 4.22

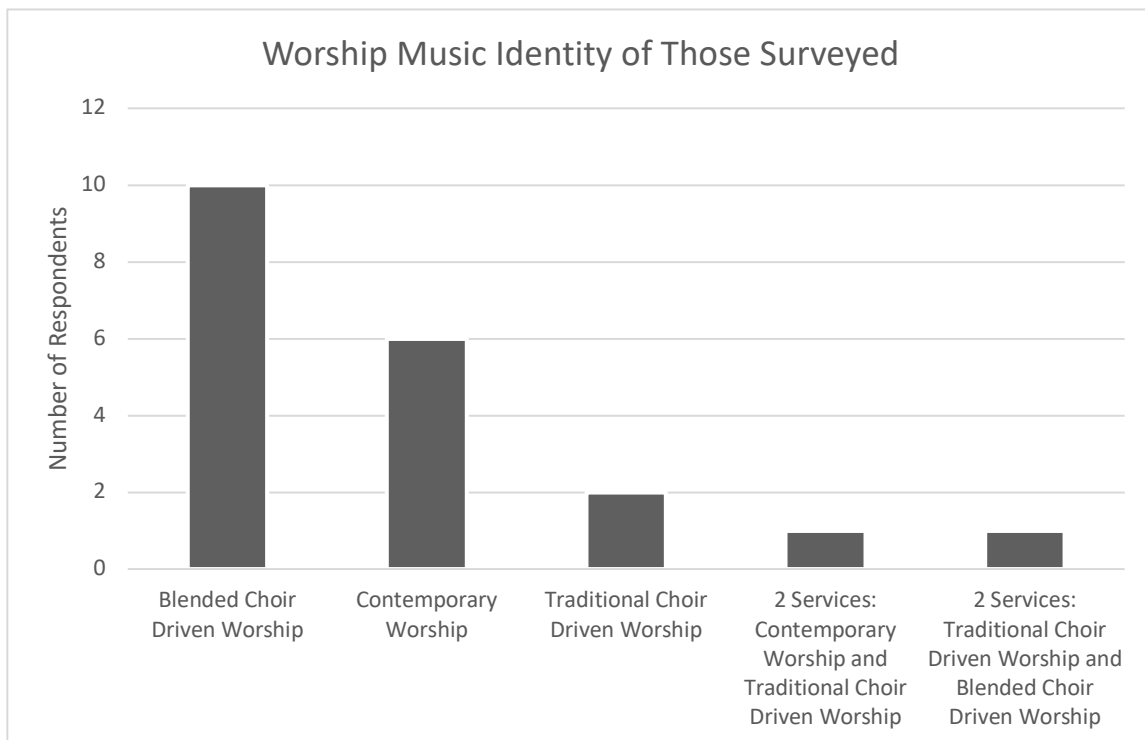
Moving further into the survey results, data shows the worship ministries represented by the respondents (figures 4.15 – 4.22). Finding out the instrumentation used on Sunday mornings can be useful in gaining insight to each church's worship music identity. It was found that the vast majority of the churches represented used rhythm section instruments (rock band instrumentation) on Sunday Morning. 12-17 of the respondents responded that they use rhythm band instruments on Sunday morning (Piano, Drums, Acoustic Guitar, Electric Guitar, Bass Guitar, Synthesizer). In that same figure, it can be seen that the traditional instrumentation is the next popular instrumentation (Organ, Percussion Section, Strings Section, Brass Section). See Figure 4.15

Fig. 4.15



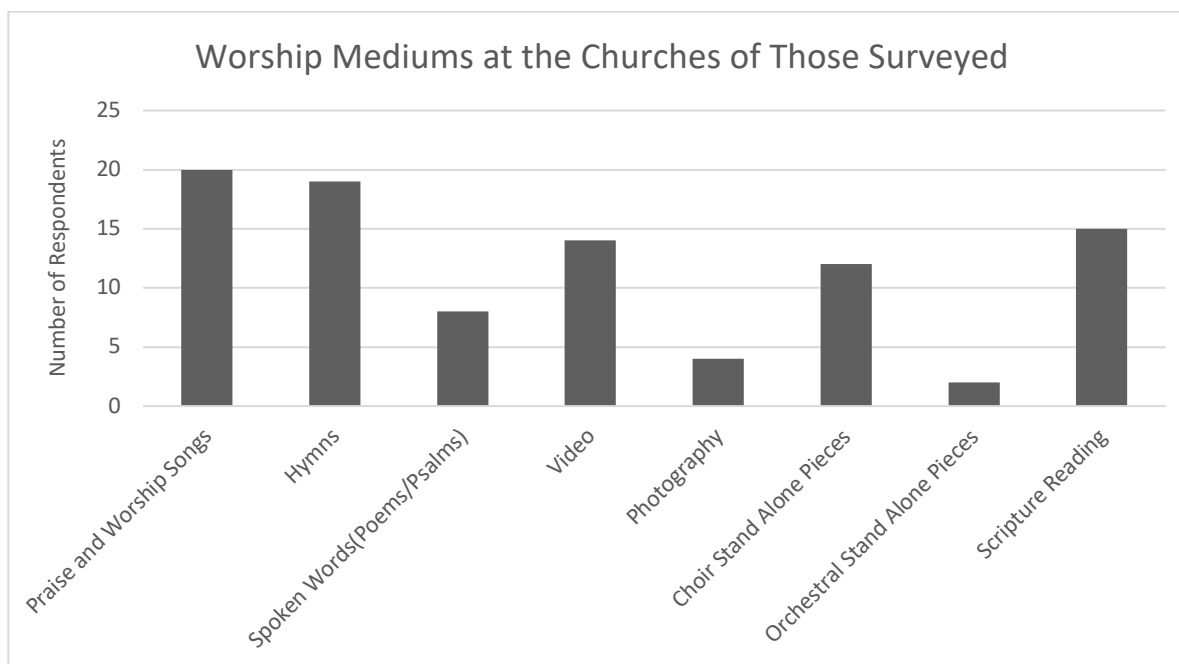
Of those surveyed, the Blended Choir format of Worship and Contemporary Worship format are the dominate worship music identities. That is not to say that Traditional Choir format of Worship services, or multiple service types were not present. See Figure 4.16

Fig. 4.16



The respondents stated that their services are filled with Praise and Worship songs, Hymns, and Scripture readings. Some also stated that they occasionally have videos, choir stand-alone pieces, spoken word (poems and psalms readings), and orchestra stand-alone pieces. See full results in figure 4.17.

Fig. 4.17



Looking into the worship ministries represented, most stated that they had at least one worship ministry associate (55 percent), but no worship ministry assistant (secretary, 40 percent). Eighty-five percent of those surveyed stated that their worship ministries had one to three “up-front worship leaders” (either paid or unpaid) that could lead a worship service if needed outside of the head worship leader. Fifty-six percent of those surveyed stated that the Worship Pastor in their church played guitar. Thirty-three percent play nothing, and eleven percent play piano during Sunday worship. The size of the worship ministries represented vary greatly, but seventy

five percent fall between one and forty in size. The largest worship ministry has two hundred and one participants or more. See figures 4.18 – 4.22

Fig. 4.18

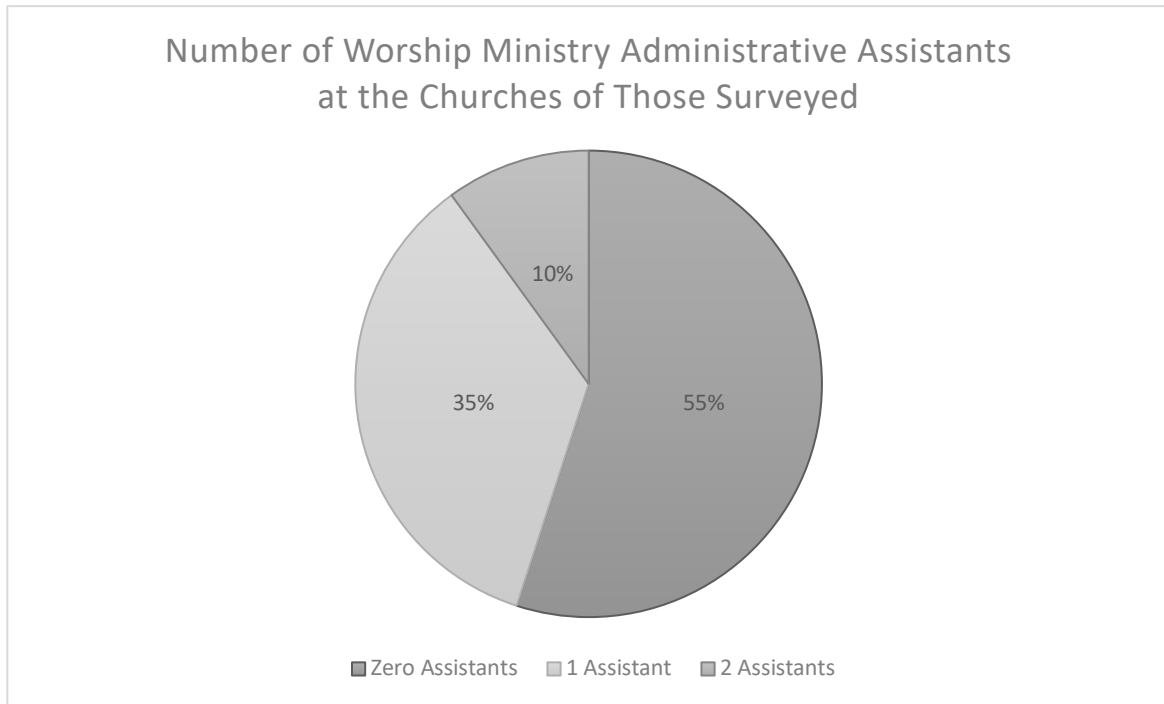
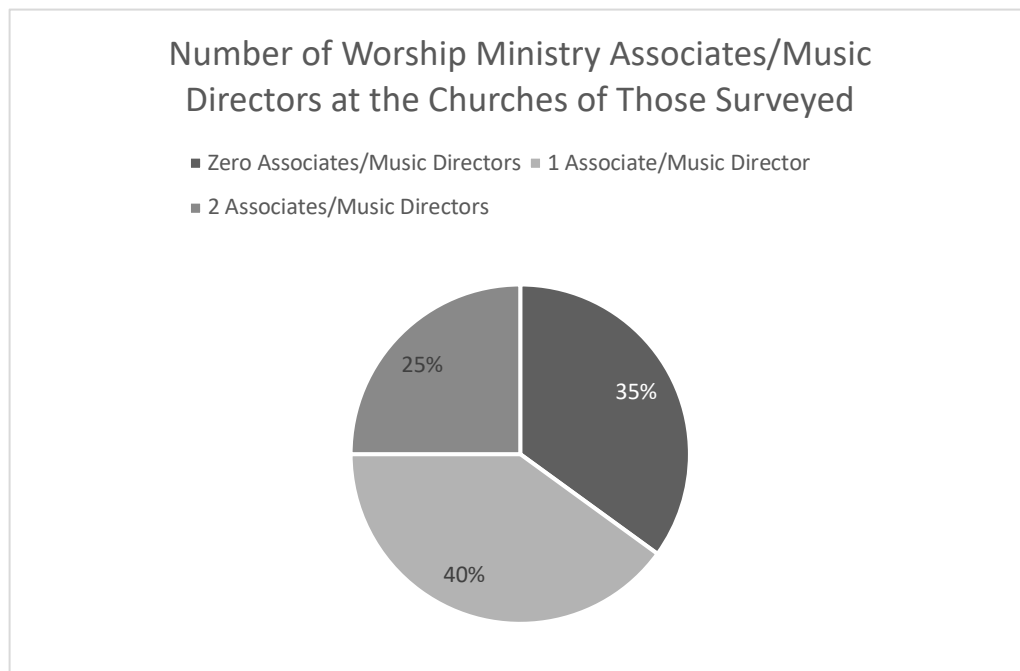


Fig. 4.19



Number of "Up-Front" Worship Leaders (Paid or Unpaid) at the Churches of Those Surveyed.

- Zero "Up-Front" Worship Leaders
- 1-3 "Up-Front" Worship Leaders
- 4-7 "Up-Front" Worship Leaders

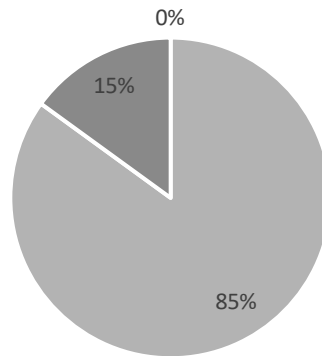


Fig. 4.21

Instrument Played on Sunday Morning, of the Worship Pastors Surveyed

- Guitar (Acoustic or Electric)
- Piano
- None

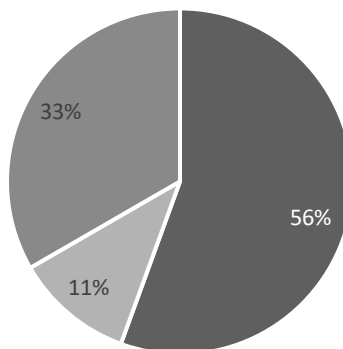
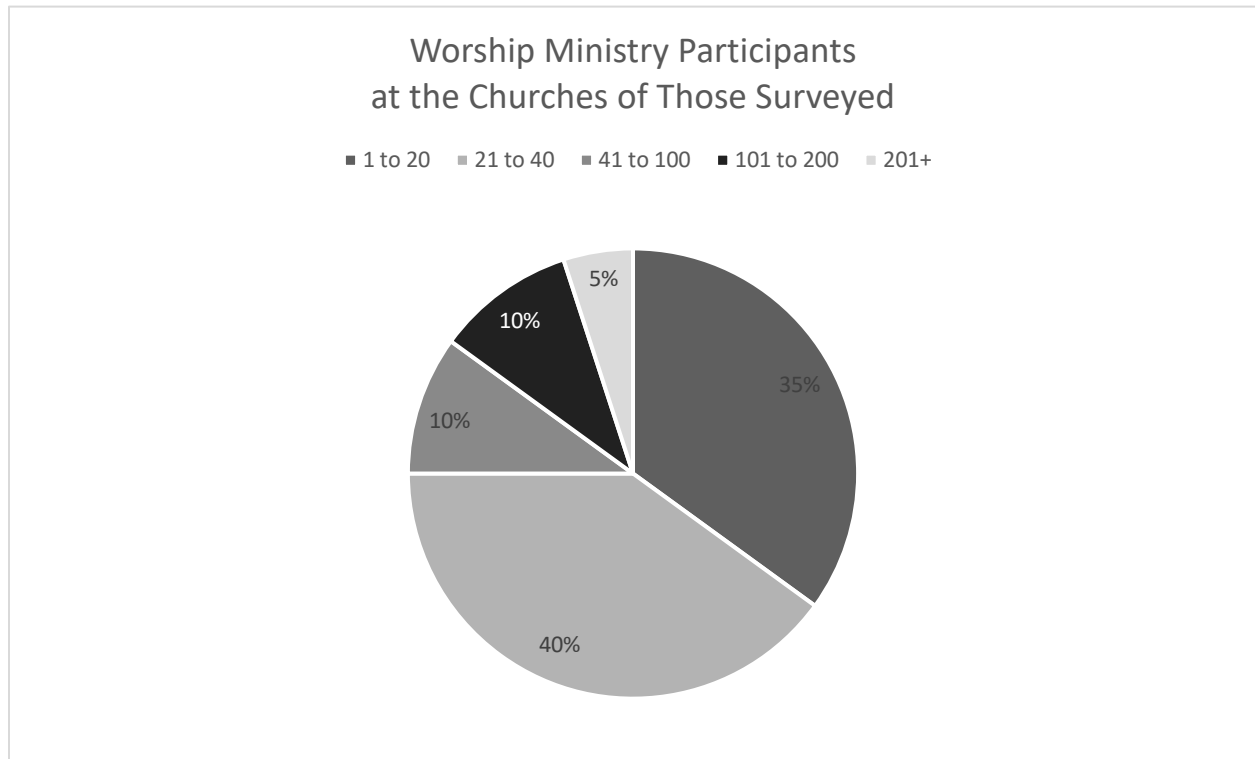


Fig. 4.22

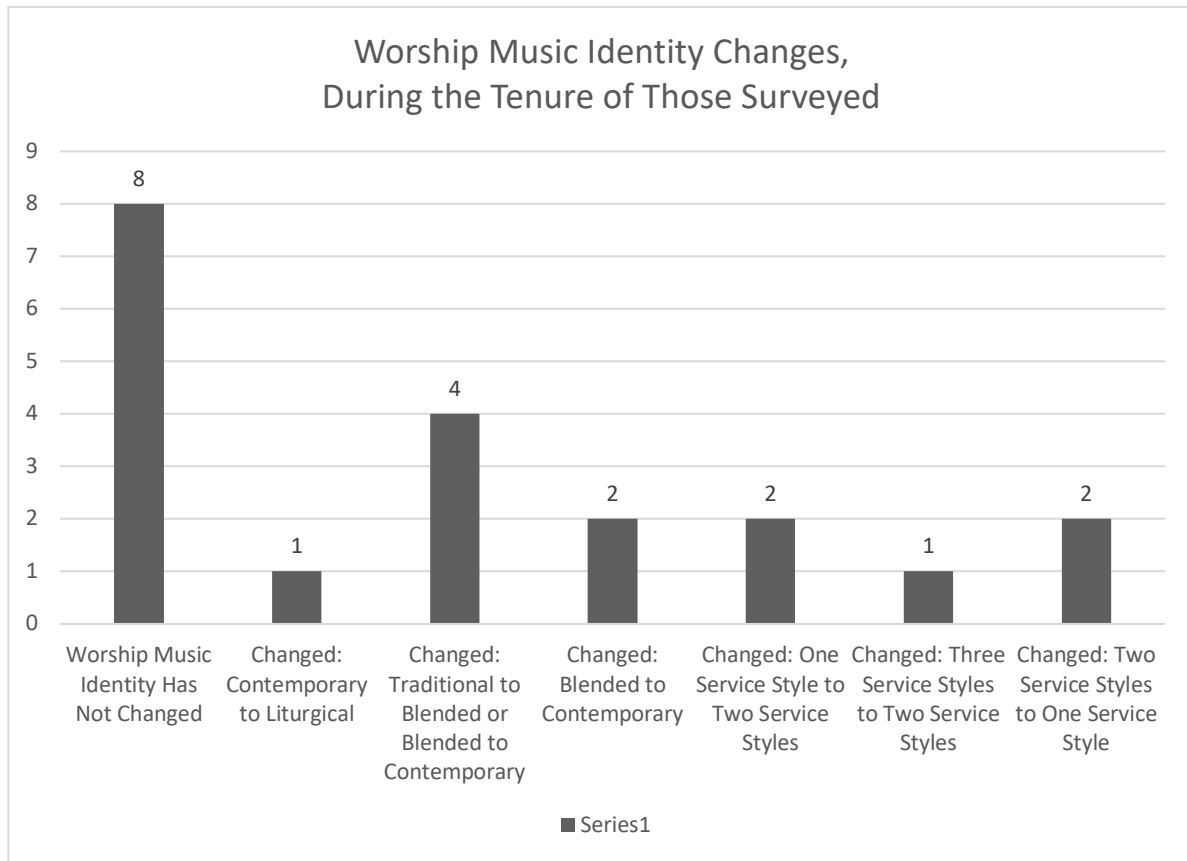


Worship Music Identity Motivators and Influencers:

Figures 4.23 – 4.36

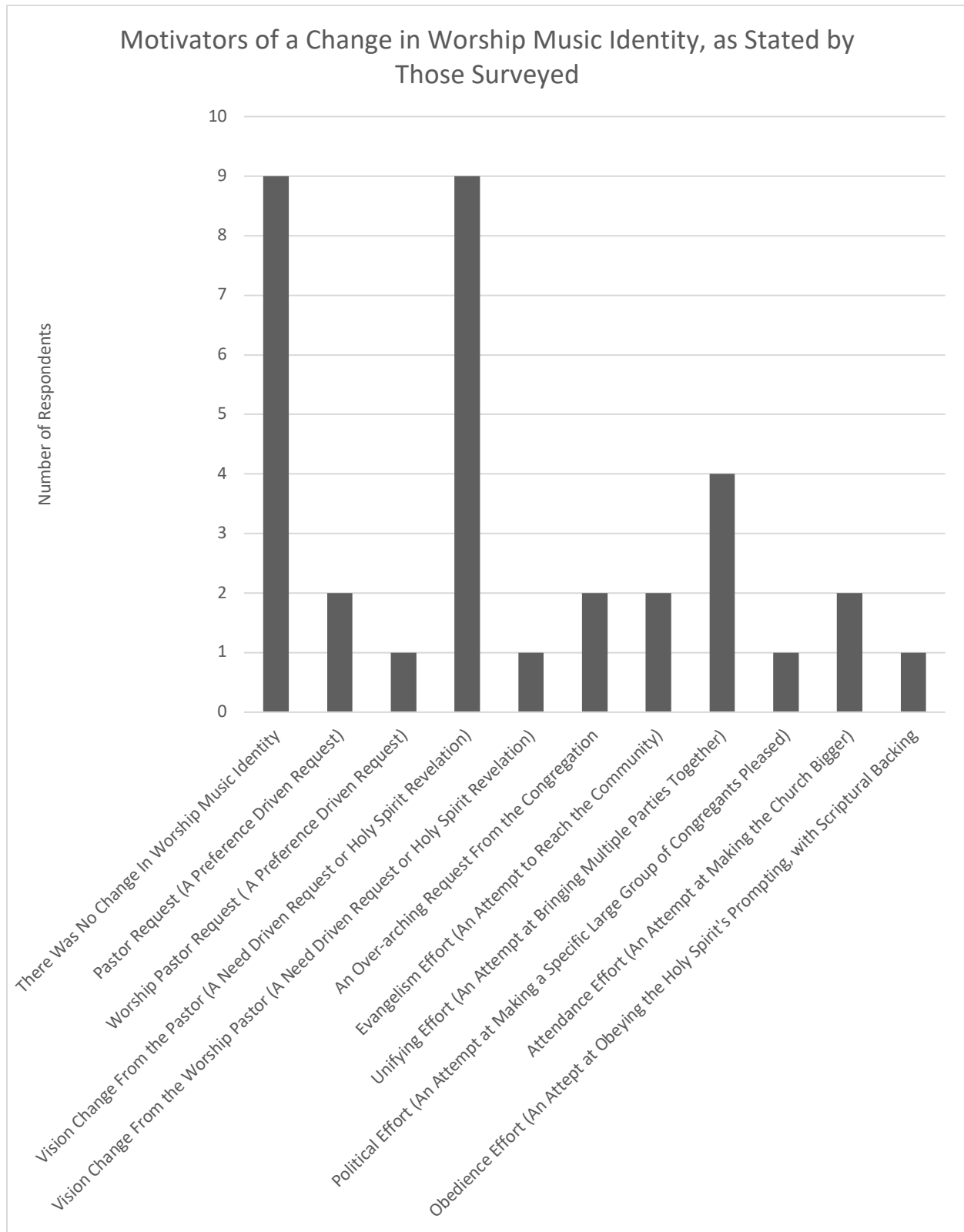
Nearly forty percent of the represented churches, state that their worship music identity has remained the same since the respondent started working at the church. Sixty percent of respondents state that since they came onboard with their current church that they have changed their worship. The largest group of those who experienced change, twenty percent, made the change from traditional choir format of worship to blended choir format of worship, or blended choir format of worship to contemporary format of worship. See Figure 4.23

Fig. 4.23



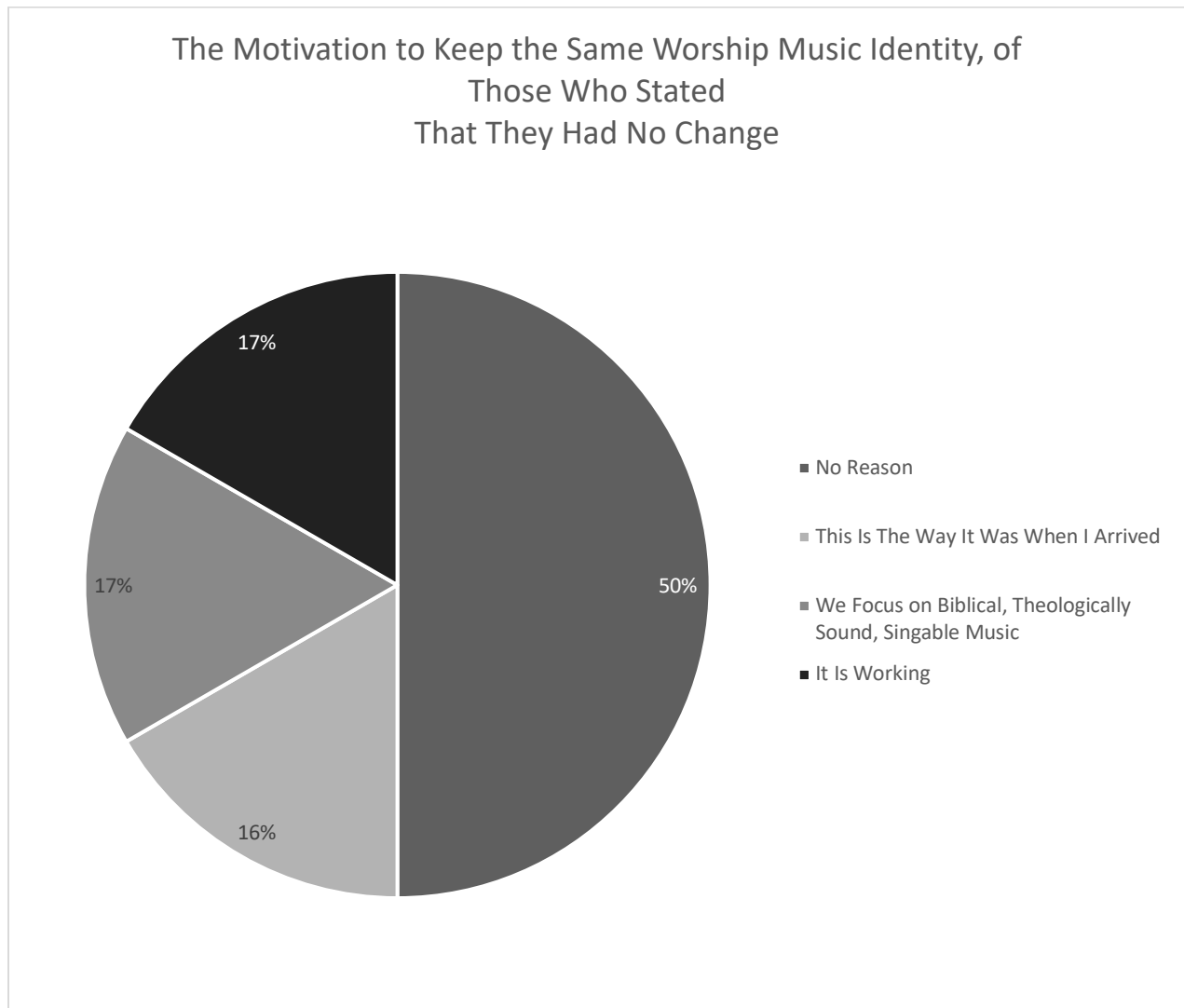
When asked what motivated the change in worship music identity, a healthy majority stated that the change came from a vision change from the pastor (a needs driven request or a Holy Spirit revelation). The second highest motivator of change was a unifying effort (an attempt at bringing multiple parties together). When combining numbers that involve preferences, politics, and attendance the survey reveals these motivators rival that of a vision change from the pastor. See figure 4.24.

Fig. 4.24



In regard to those who had no worship music identity change, some peculiar results are shown. Fifty percent had no reason for why they kept their worship music identity the same. Seventeen percent stated that their current worship music identity was working, and that they needed no change. See Figure 4.25

Fig. 4.25



When surveyed about influence over worship music identity, the majority of respondents stated the following:

- Elder/Deacon Board and Lay Leadership – Little Influence (See Figure 4.26)
- Pastors – Very Influential (See Figure 4.27)
- Wealthy Congregants – Little to No Influence (See Figure 4.28)
- Staff – Little to Moderate Influence (See Figure 4.29)
- Children – Little to Moderate Influence (See Figure 4.30)
- Middle School, High School, and College Students - Little to Moderate Influence
(See Figure 4.31)
- Millennials – Moderate Influence to Influential (See Figure 4.32)
- Generation X – Little to Moderate Influence (See Figure 4.33)
- Baby Boomers – Moderate Influence to Influential (See Figure 4.34)
- Silent Generation – Little to Moderate Influence (See Figure 4.35)

The respondents stated that the following groups had a heavy impact on worship music identity of their churches (See Figure 4.36):

- The Pastor
- The Worship Pastor (Heaviest Impact)
- Scripture
- Holy Spirit Prompting

The majority of respondents stated that wealthy congregants had no impact on their church's worship music identity (See Figure 4.36). They also stated that Children, Students, Millennials, and Baby Boomers had some impact on worship music identity (See Figure 4.36). It should also be noted that eighteen of the twenty respondents stated that staff members had low to some impact on worship music identity (See Figure 4.36).

Fig. 4.26

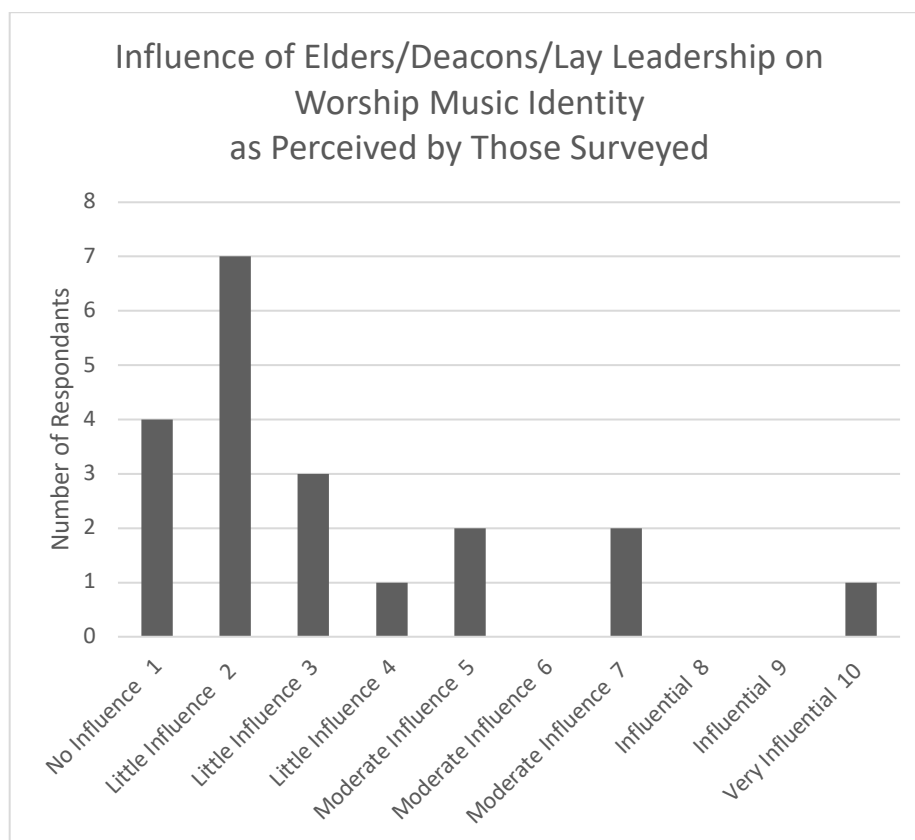


Fig. 4.27

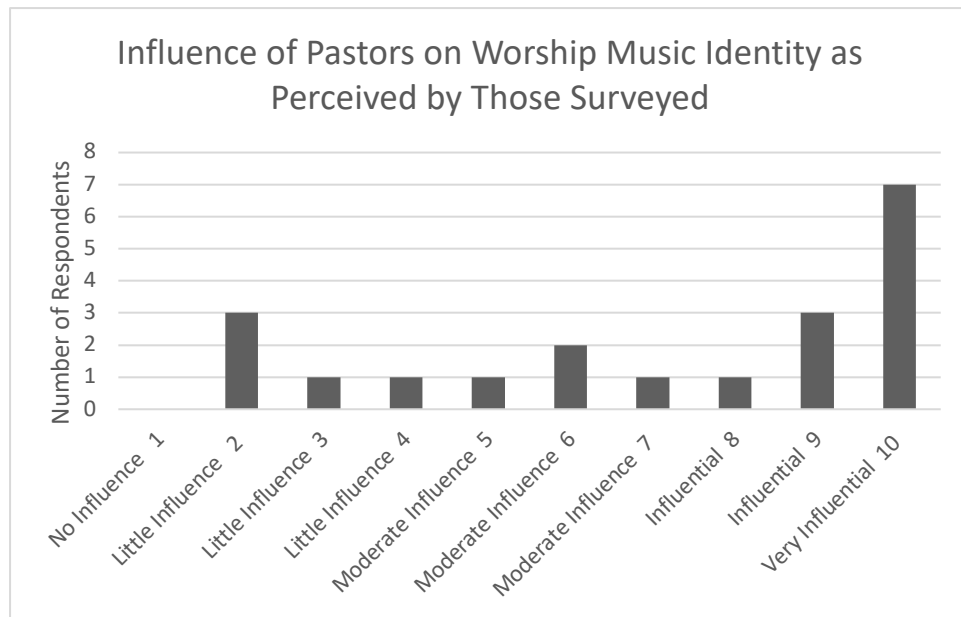


Fig. 4.28

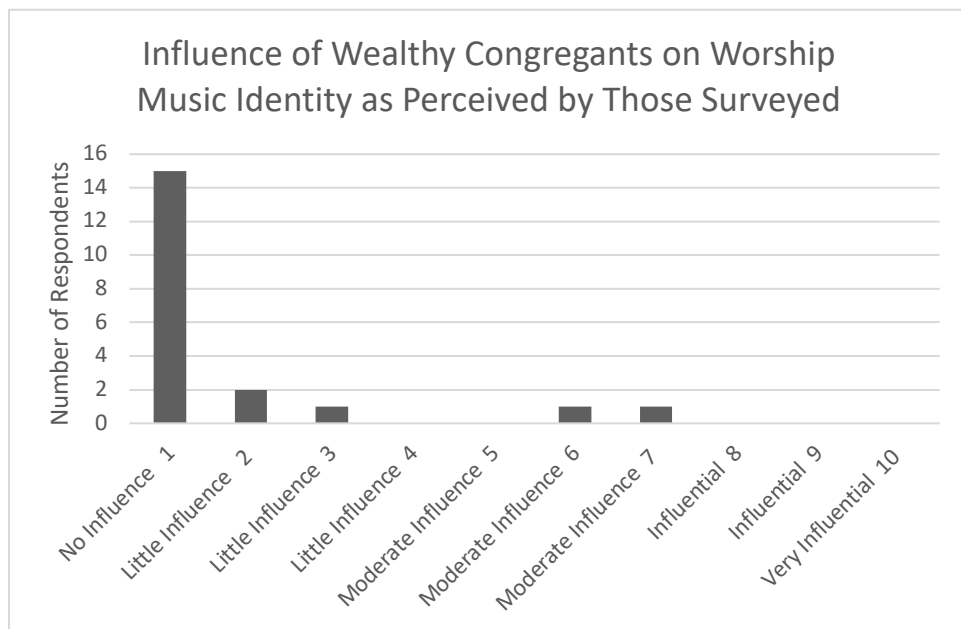


Fig. 4.29

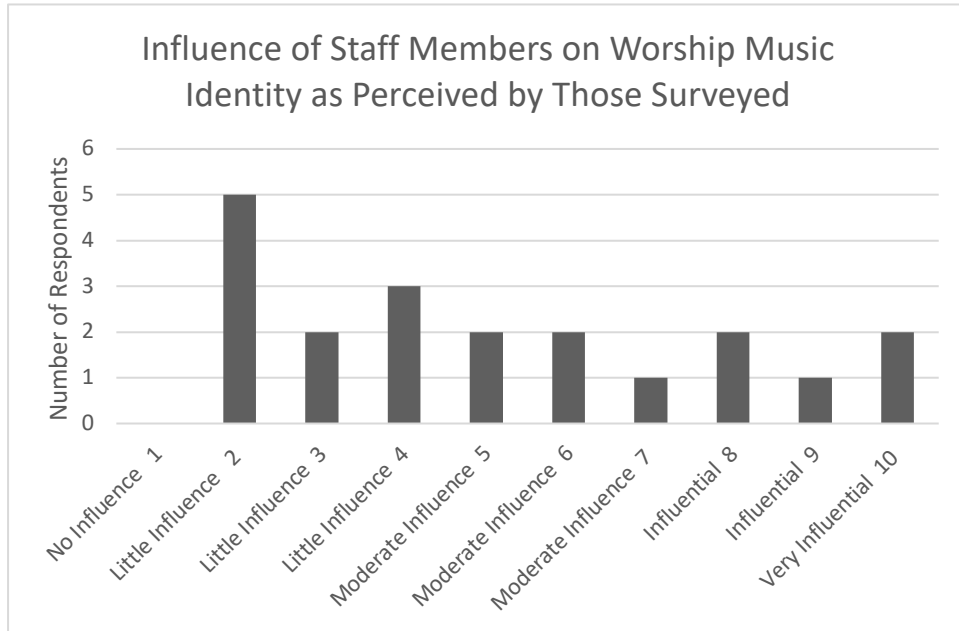


Fig. 4.30

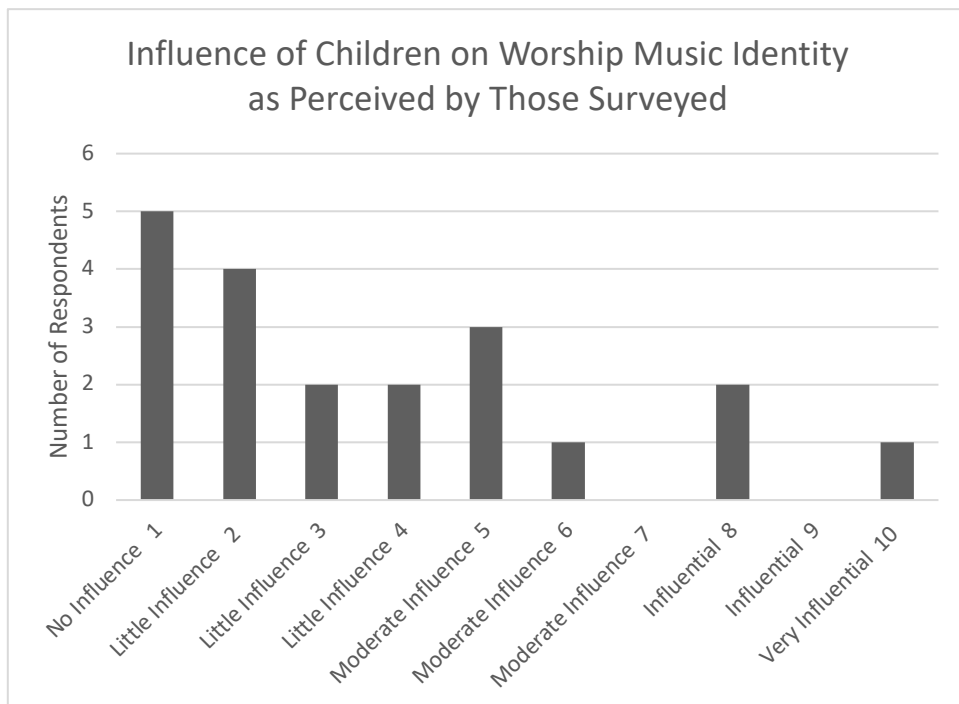


Fig. 4.31

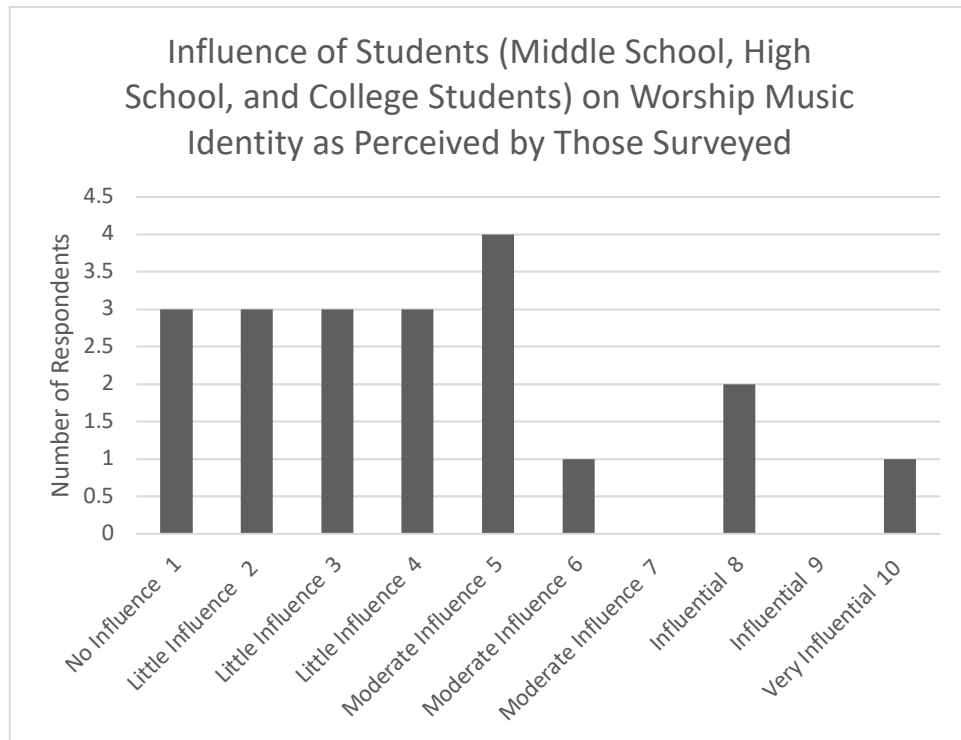


Fig. 4.32

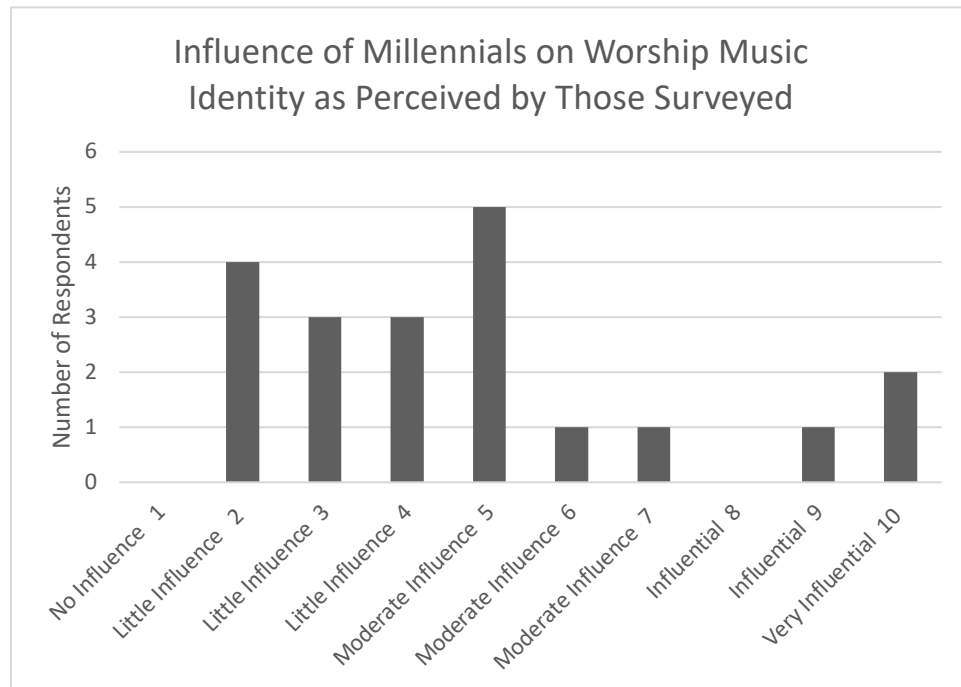


Fig. 4.33

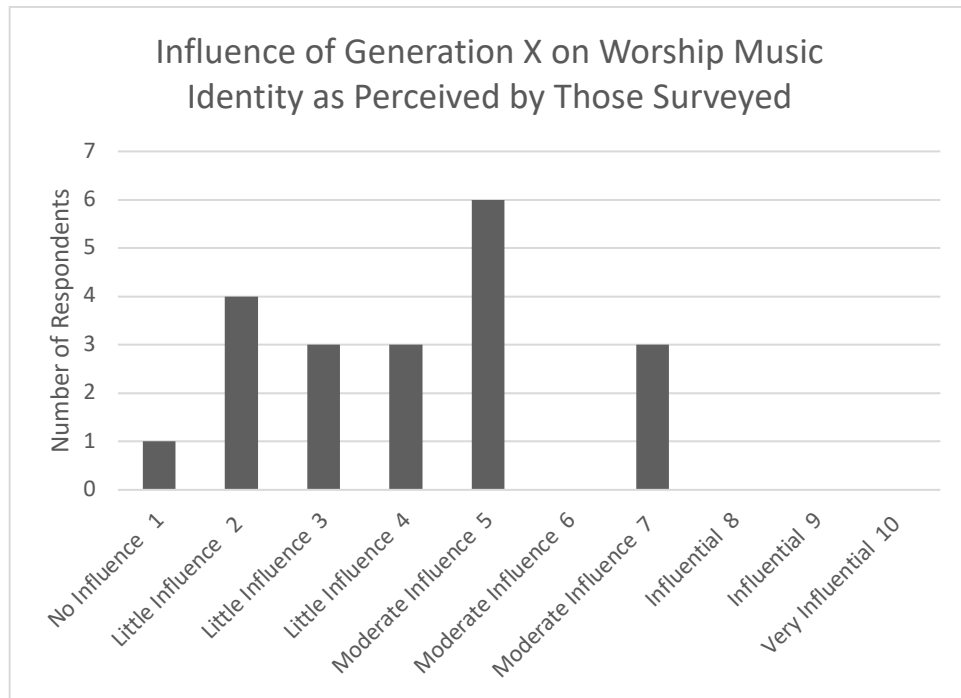


Fig. 4.34

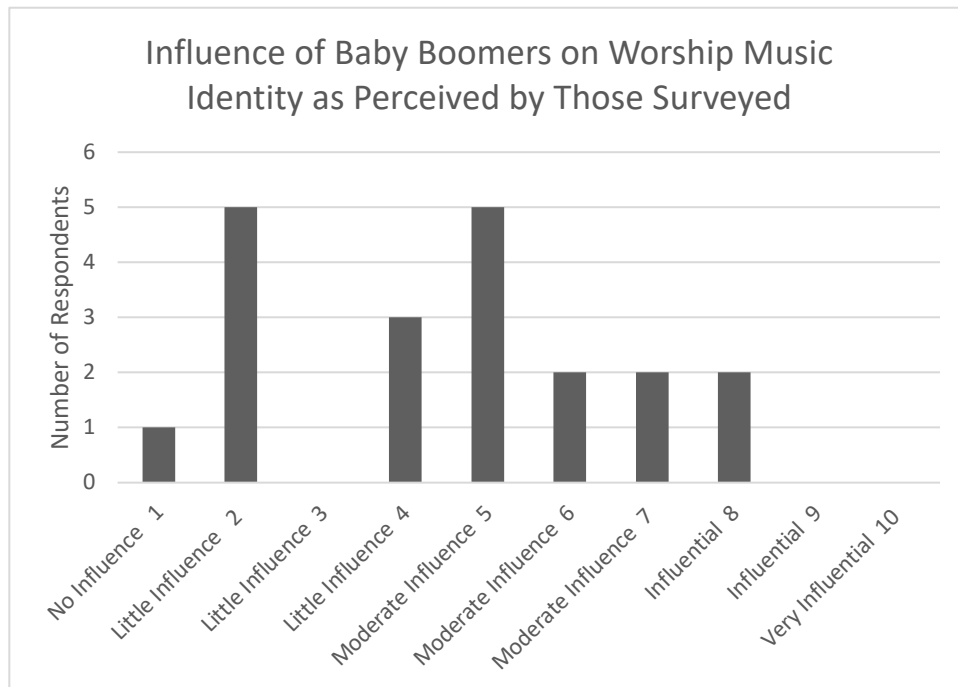


Fig. 4.35

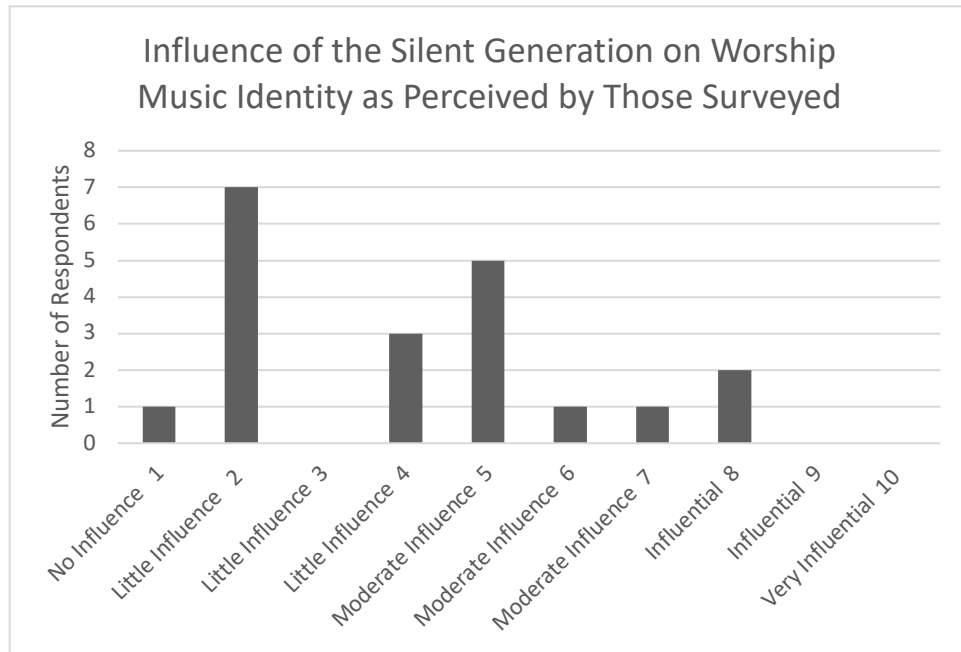
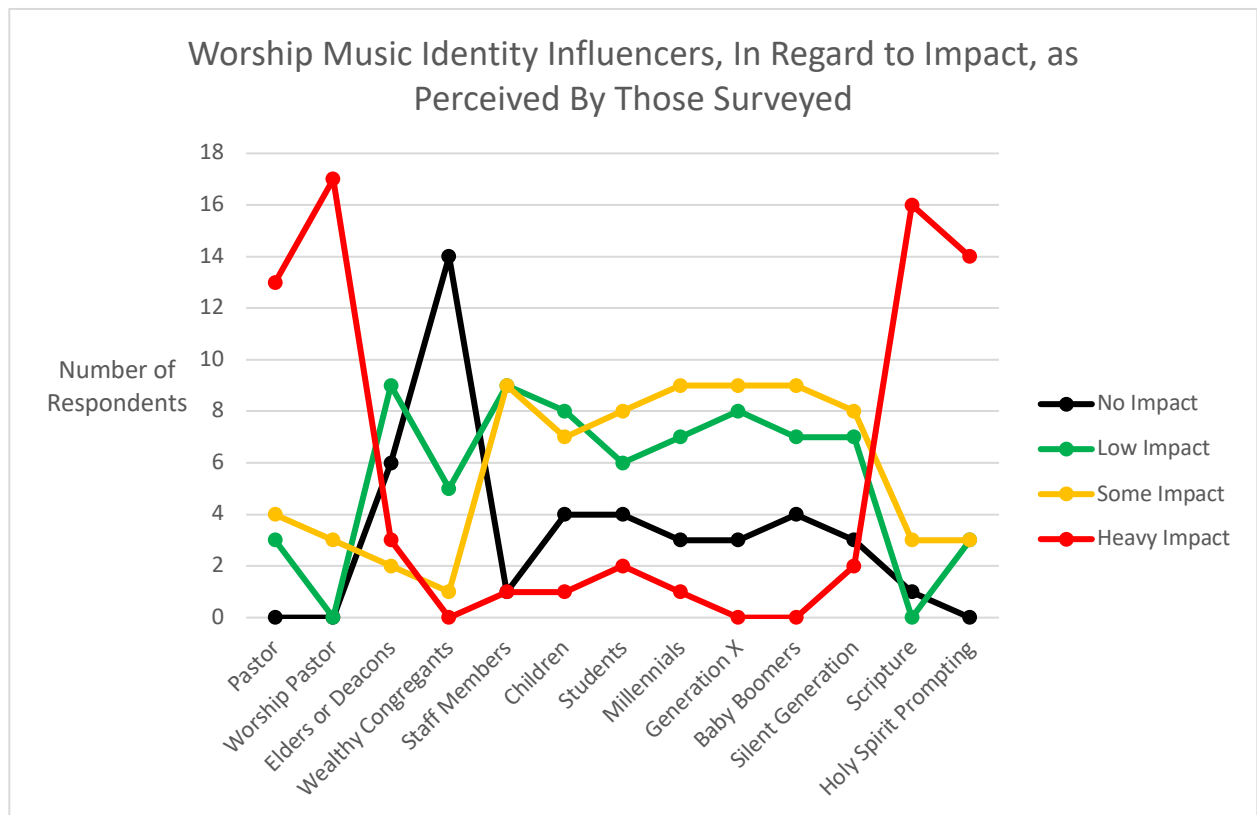


Fig. 4.36



Interview 1: Mike

Mike's Interview Synopsis

During Mike's interview, he describes his church as "young" with the average as 32. Mike's church is a church plant and has been in existence for five years. Initially he describes his church as "white", but then corrects himself by saying "predominantly white". Mike tells us that his church's worship music style should be classified as contemporary in style but with "re-updated hymns". This could be classified as music by the Getty's, Shane and Shane, City Alight, or adding modern instrumentation to old hymns. He describes his church as congregationally ruled but elder led.

In regard to the generational voices in his church, Mike states that the silent generation isn't very large at his church, but that it does exist. He says that for the ones that attend he prefers to have a worship song selection that has some familiarity for them. The same goes for the baby boomer generation. He does insinuate that he believes that the silent generation and the baby boomer generation would be more vocal if he were in a more "established" church situation. Mike does say that he gave a survey to see what kind of worship music his congregation would like to hear, and one person was very specific about having more "modern/up-to-date music". He believes that this came from someone in the Generation X/Millennial/Generation Z generations. Mike believes that Millennials are the most impactful generation over their worship music identity.

Mike says he believes there is a balance between honoring and ignoring nostalgia. By saying this, he means; it is important to have things that are timeless, but that you shouldn't do

things that are timeless for the sake of being timeless. When Mike chooses music for his church, he puts it through a “grid” of questions:

1. Is it true?
2. Is it beautiful?
3. Is it sing-able?

Mike acknowledges that he is more hands on now in his ministry than ever before. In his church’s five years of existence, he has had three different worship leaders/pastors. He now believes that he (the pastor) is the most influential person in the worship music identity of his church. It used to be the former worship leader, but now he believes it is him. In regard to what his church looks like in the future, Mike believes that his church could look very much like a traditional church in ten years. He believes church is becoming more romanticized over time.

Interview 2 – Jim

Jim’s Interview Synopsis

Jim is the pastor of a church “restart” case. He is a Baby Boomer. His church congregation leans toward the older generations. The majority of his church are in their forties and fifties, although he does recognize that there are some young families in his church body. Jim describes his church as a professional/white-collar church, but also recognizes that a few in his congregation are blue-collar. He continued to describe his church as “middle/upper class”. He says that his church leadership style would be described as pastor-led and deacon served. By this, it can be derived that the pastor makes the decisions, and the deacon body serves the church and confirms or disapproves of his decisions. His worship service, is described as blended. This

would fall into the blended-choir format category (without the choir). He says they have two traditional hymns, and two contemporary songs in every worship service.

When describing the voices (or influence) of the different generations in his church, Jim says that the silent generation is “a” dominate voice, but not “the” predominant voice. He states that the Baby Boomer generation is an opinionated voice, but that it is flexible body. They like things done with class and style. In regard to Generation X’s voice in his church, he says they are hard to “nail down” (meaning they are difficult to understand). He states that he believes this generation prefers the contemporary worship style. He says that the Millennials in his church speak up, particularly when they don’t like something. He believes they prefer the blended style of worship. He says there isn’t a heavy population of Generation Z attenders. If they do attend it is because their parents attend church there.

Jim believes that the idea of: “Who can you minister to the most?” is what drives their worship music identity. He states in regard to who has the most impact on worship music identity in the church, the pastor and the worship pastor. With that being stated, Jim says that you (pastors and worship pastors) must have maturity and selflessness as leaders to be able to lead a church in discovering its worship music identity.

Interview 3 – Jake

Jake’s Interview Synopsis

Jake is the worship pastor of his church. He states that his church would be considered “middle class” to “upper/middle class”. His church has all generations in it, but that the Millennial Generation seems to be the smallest. He describes it as a gap. Currently his church has two services: a traditional choir service (called the “Traditional Service), and a blended choir

service (called the “Church Name’ Service”). He describes their traditional choir service as: choir of 40 people, small orchestra, organ, and piano. Jake describes the church’s blended choir service as a band with a choir. He says that three hundred fifty to four hundred twenty-five people come to the traditional choir service, and that six hundred fifty to seven hundred twenty-five people attend the blended choir service.

Jake’s church is pastor/senior staff led church with affirmation from a deacon board. This means that the pastor/staff make the decisions and the deacons approve or disapprove of the decision, but that this the decision-making power lies with the pastor first and the senior staff second. Jake believes that the pastor has the ability to speak into the worship service/worship music identity of his church. He states that the worship staff recognizes this ability. He also says that whether the pastor chooses to exercise that influence, depends on the pastor.

The silent generation has had a major impact on the services at Jake’s church. Jake tells us that at one point they attempted to go to a unified worship style. The silent generation had major push back on this idea, according to Jake. Because of this push back, the church brought their traditional service back months later. He states that the baby boomer generation desires a “Passion” (like the conference) style worship service to attract the younger generations. They (baby boomers) believe that “if you build it, they will come”. Jake says that Generation X seems to be missing. He means their voice is missing, not physically missing. The ones that are attending the church seem very content with the worship services. He does believe that this generation speaks with the feet, meaning they will leave if they don’t like something. Jake believes that the Generation X crowd is looking for leadership, more than music style. Jake says that at his church the Millennials that actually attend are not vocal about their music preferences. In regard to Generation Z, Jake believes that they’re are forced to be at his church. He says that

they seem mostly interested in authenticity. “Is this real or not?” Jake says that the older generation seems to have the loudest voice. They are the ones driving the worship music identity at his church.

Chapter 5: Data Interpreted, Questions for Future Study, and Conclusion

Data Interpreted

There is a trend in the influencers. First, it was noticed that the survey shed light on who (or what) were the influencers of worship music identity in the church. The interviews help understand how these influencers influenced the worship music identity of the church.

It should be stated that these impactors can fluctuate from church to church. Looking at the results, one could derive that no church is identical. Thus, these influencers could potentially be different from church to church. There may be similarities from one church to the next, but no respondent answered their survey the same way as another. This makes perfect sense, as all of these churches are Southern Baptist Churches, and all are autonomous in the governing of their congregations. This can also be seen in that there was a vast difference in choice of worship music identities. Most of the churches utilize some sort of “worship band” element, but not all of them. Even though that many of the churches consider their worship music identity to be a “Blended Choir” worship music identity, that may not be their only identity (see Figure 4.16 and Figure 4.23). As well, several churches don’t adhere to the “Blended Choir” worship music identity but utilize “contemporary” or “traditional choir” worship music identities. This proves the vast difference in these churches, even though they all hold some similarities. The overarching similarities give insight to these generalized influencers of worship music identity.

Who Are the Influencers?

In regard to the who (or what) the influencers are, eleven specific influencers were found. It was also found that those eleven influencers were divided into categories. These categories could be seen in this hierarchy:

1. High Impactors (4 influencers) – People or things that create a high impact on the worship music identity of the local church. These things
2. Moderate Impactors (4 influencers) – People or things that create some or moderate impact on the worship music identity of the local church.
3. Low Impactors (3 influencers) – People or things that create little impact on the worship music identity of the local church.

Low Impactors

This category has little impact on the worship music identity chosen by churches, but that doesn't mean that they have no impact on the worship music identity chosen by churches.

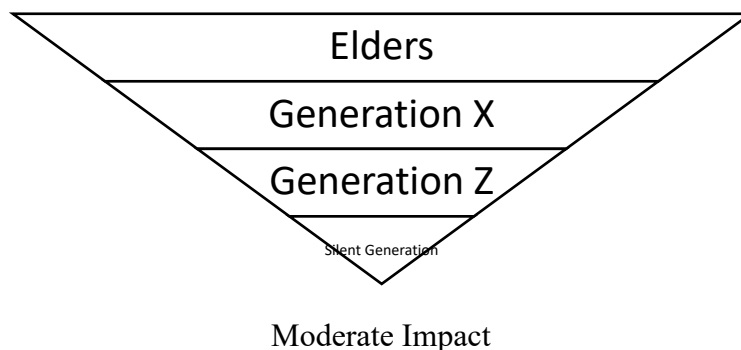
Through the surveys, it can be seen that the lowest common influencer was the Silent Generation. This generation is exactly what their name states that they are: silent. There will be times that they want to be heard, but they are not the loudest voices in the multigenerational churches. In figure 4.35 it can be seen that the vast majority saw the silent generation as having low to moderately low influence over worship music identity. There were only two individuals that put them in the influential category, but even they put them in the lowest of the “influential” category (influential 8).

The next Low Impactor is Generation Z. Generation Z is not large within the church, but it seems that the church wants to prioritize them for that reason. In some ways their voice is not their own, but what the older generations want it to be because they are missing. It seems as if the older generations are prioritizing them because they are missing. Some of the respondents stated that Generation Z had moderate influence on worship music identity. Only a few others stated that Generation Z had a larger influence over worship music identity. The vast majority

seemed to think they had little influence over worship music identity, which is why they belong in the Low Impactor category.

The final Low Impactor is Generation X. There are some misconceptions about Generation X because of their size. Many reported that Generation X to be a fairly large size in their churches. The vast majority of respondents stated that twenty to thirty percent of their congregants were from Generation X (Figure 4.5). With that being said, most of the respondents stated that they saw them as less influential because they are quiet. During “Jake’s” interview, he stated that Generation is more likely to vote with their feet instead of their voice. By this he means if they don’t like something, they will just quietly leave without a fuss rather than try to have influence. What further proves this, is the vast majority of respondents did not use “attendance” as a reason to change their worship music identity (Figure 4.24). If that is the case, and what “Jake” states is true, then Generation X’s escape default will keep their voice from being heard. Only two out of the twenty respondents stated that attendance has an impact on how their church’s worship music identity is discovered. This makes Generation X’s voice have low impact.

Fig. 5.1



This category is an interesting one, because some of the occupants in this category will potentially drift in and out of the other categories. Depending on the church, these categories

could be Low Impactors, or they could be High Impactors. For the sake of this study, and what the results derived, they fit in the moderate impact category.

The first in the moderate impact category is the Elder/Deacon Board. The data on impact can skew this result some as some reported that Elder and Deacon Boards have no impact on worship music identity (Figure 4.36). If you look at Figure 4.14, of the respondents sixty five percent stated that all decisions were made through the pastor/senior staff with elder/deacon board approval needed before decisions could be official. That carries weight. Most churches vote in influential members to be on their elder/deacon board, giving them a strong voice in the approval process. That in and of itself landed Elders and Deacons in the Moderate Impact category.

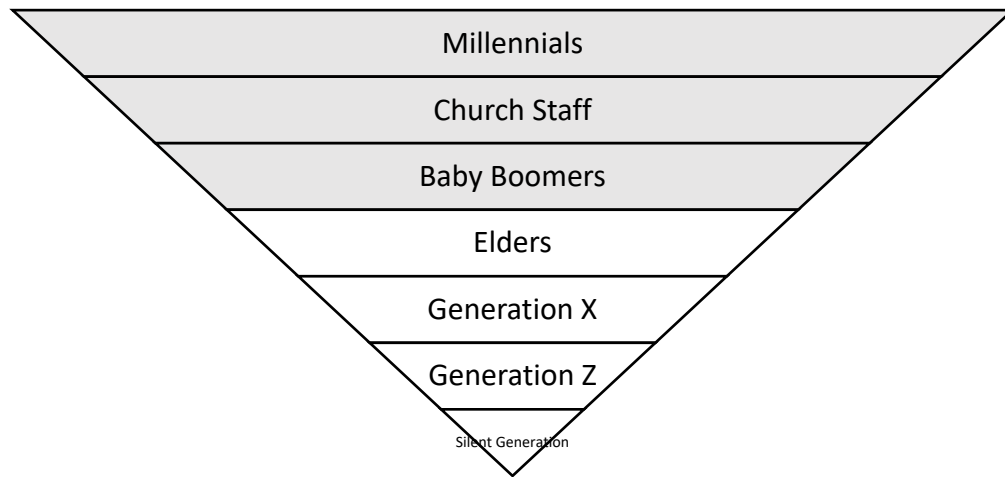
The next Moderate Impact Influencer is the Baby Boomer Generation. Simply put, the Baby Boomer generation have a moderate influence because of their size and their perceived voice. Sixty percent of those surveyed stated that Baby Boomers made up twenty to fifty nine percent of their church bodies. In figures 4.34 and 4.36, it can be seen that they fall in the moderate influence category, which is why they are firmly in the moderate impact category. In some congregations, the baby boomer category could be in the high influence category because of their sheer size.

Next, the church staff in the moderate impact category. Because of their day to day work with the pastor and worship pastor, they have the ability to assert their influence at times when the regular congregant, elder, or deacon cannot be influential. When surveyed about why churches made a change from their former worship music identity, the two stand out responses (outside of “there was no change in worship music identity) was a change in pastor’s vision (9 respondents) or a unifying effort (4 respondents). The staff has the ability to speak into both of

these more than anyone else in the church for one reason. They show the pastor, on a daily basis, what is happening in their ministries. If the church isn't behind the vision of the church, the staff will be the ones to recognize this and relay that to the pastor first. If there are needs not being met, the staff has the ability to speak into the pastor on the vision, and the unity of the church before anyone else. Like the Baby Boomers, the staff potentially could be in the High Influence category depending on the church, but what can be derived from this study, they fit in the moderate impact category (see figure 4.36).

The final influencer in the Moderate Influencer category is the Millennials. Millennials hold the most influence of the generation because of their size and the perception of their voice in the church, and in the world. Jake stated that Millennials seemed missing in his church. If you look at the survey (see figure 4.6), fourteen of the twenty respondents stated that Millennials made up ten to fifty nine percent of their church bodies. The majority of those (7) stated that they only made up ten to nineteen percent of their church. The other seven stated that Millennials made up a much healthier portion of the church. Another reason Millennials voice is the highest of the moderate impact category is because they were the largest group to take the survey. Worship Pastors and Pastors were surveyed, so knowing that Millennials make up much of that leadership means that their generation's voice is going to be naturally heard more. Looking at figure 4.36, it is revealed that nine of the twenty respondents said that Millennials were in the moderate (or some) impact category. One surveyed went as far as to say that Millennials have a heavy impact on their worship music identity. Millennials belong in a category that allows them moderate impact, and potentially heavy influence. They are in authoritative roles, are present in numbers, and are heard by the majority surveyed in some way.

Fig. 5.2



Heavy Impactors

This category seems to be somewhat redundant, but through the redundancy, their importance is revealed. One thing that is surprising about these High Impactors, is the hierarchy in which they fall. Before progressing, it should be noted that one may not agree theologically with the hierarchy in which these Heavy Impactors fall, but it should be acknowledged that (according to this study) this is where they fall according to those surveyed.

The lowest of the High Impactors is the Holy Spirit. Although the Holy Spirit is considered to be important by most of those surveyed, it was not considered the highest by those surveyed, nor was it a huge topic of conversation in the interviews. This could be because the questions in the interviews led the thinking of those being interviewed in a different direction. That being stated, when given a chance to add anything to their interview, only one of the interviewees choose to talk about maturity and self-control: Jim. According to the survey (see figure 4.36), fourteen of the respondents stated that the Holy Spirit had high impact on their worship music identity. Three of the respondents stated that the Holy Spirit had some impact on their worship music identity. Three of the respondents stated that the Holy Spirit had little or no

impact on their worship music identity. Because of the very healthy majority, they land in the High Impactors on worship music identity.

The next of the High Impactors is Scripture. Much like the Holy Spirit, it is considered to be very important, but it was not considered the highest by those surveyed, nor was it a huge topic of conversation in the interviews. Figure 4.17 shows us that fifteen out of the twenty respondents used scripture in worship services. According to figure 4.36, sixteen of the twenty respondents see scripture having a high impact on their services, although only fifteen utilize it in their services. Because the healthy majority utilize scripture in their services, and a healthy majority see scripture as having a high impact on their worship music identity, scripture has a high impact on how churches select a worship music identity.

The next two High Impactors could interchange in the hierarchy. Although the data suggests that the hierarchy is presented in a certain way, logic says that it could change. The next impactor in the High Impactor category is the pastor. The pastor has a massive influence on the worship music identity of the church. Although the governing systems of the churches presented suggest that the pastor is the influencer of all decisions in the church (see figure 4.14), and in some cases the ultimate authority in the church; some in the survey suggested that the pastor had low impact or some impact on worship music identity (See figure 4.36). This was represented by seven of the respondents. The other thirteen respondents stated that the pastor had high impact on worship music identity. The majority of those surveyed were pastors (60%), not worship pastors (40%). Because ninety five percent (19 of 20) of those surveyed suggested that the governing authority (in whole or part) resided with the pastor, but only thirteen stated that the pastor had a high impact on worship music identity puts the pastor in the penultimate position in the High Impactor category.

The highest influencer in the High Impact category is the Worship Pastor. Figure 4.36 states that everyone surveyed believes that the worship pastor has at least some impact on the worship music identity of the church. The vast majority (85%, 17 of 20 respondents) believe the worship pastor has a high impact on worship music identity. One respondent believes that the worship pastor holds more impact than scripture over the worship music identity. Three respondents believe that the worship pastor holds more impact than the Holy Spirit over worship music identity. Of the churches that are represented, this can be seen to be the case. According to the research results, the heaviest impactor is the worship pastor. It should be stated, that scripture and the Holy Spirit can work in and through the worship pastor, as well as the pastor. Which leads us to the how these things work together. The interviews shed light on how these things work together

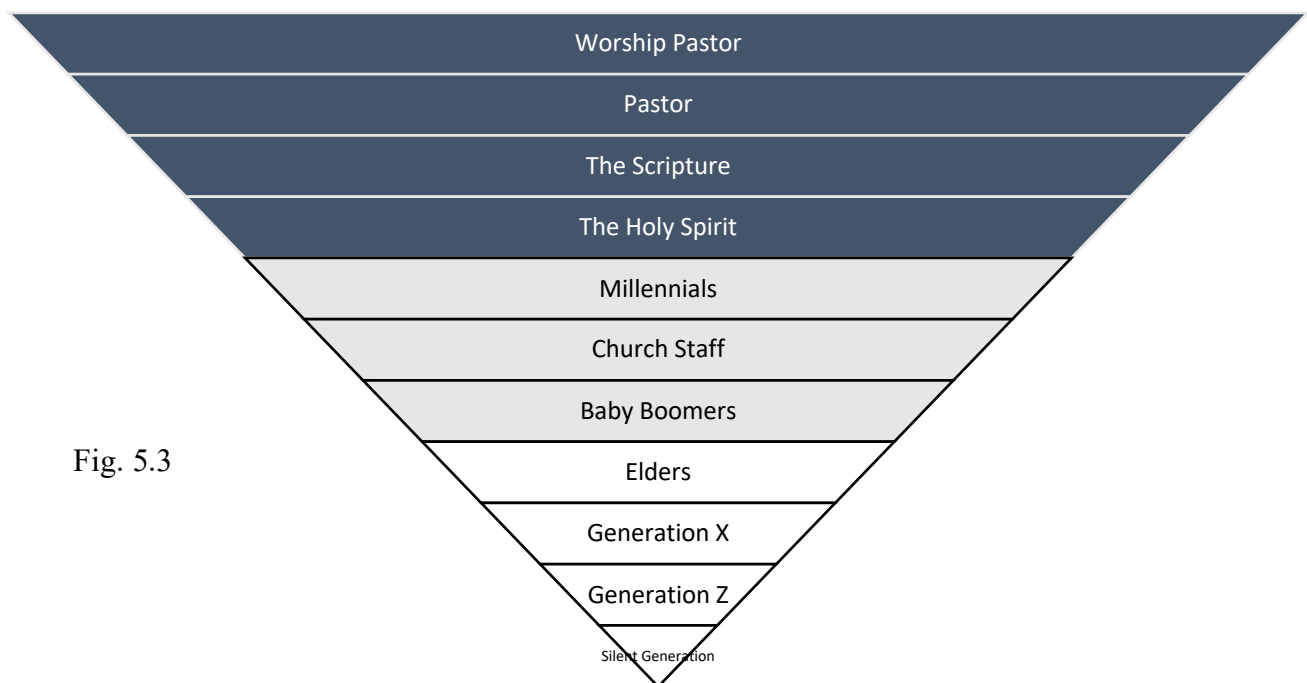


Fig. 5.3

How Do the Influencers Work?

Of those interviewed, two were pastors and one was a worship pastor. This is consistent with those surveyed, as there were more pastors surveyed than worship pastors. Hearing these men speak about the “how” of the influencers discussed was quite interesting. They all had very different takes on the different generations. For instance, Mike stated that the silent generation was not very present in his church. Jake stated that the silent generation thwarted his churches plans to move to a singular worship music identity, instead of a divided one. Jim stated that they were a predominant voice, but not the most predominant voice. This comes from all three men leading very different churches. They may all be called multi-generational churches, but they are very different multigenerational churches. When it comes to the generations, it can be seen that in all the churches, the amount of impact each generation holds in that church is different from church to church. This lends itself to a cycle that will be discussed later on.

Where substantial similarities in influencers are seen is in the high Impact Influencers. Specifically, the pastor and worship pastor roles. All of those interviewed had similar (maybe not identical) thoughts about the pastors’ role. The expectation was that the pastor has the most say so in worship music identity, or the most influence. When you go digging into this, you find that Mike believes he (as pastor) is the most influential. It is believed that he thinks this now because of the transient population of worship leaders he has had. In five years, he has had three worship leaders. Jake says that the pastor has the ability to speak into his worship staff meetings, and worship music identity at any point and time, and that he and his staff recognize this authority. Jim believes that vision of the worship music identity is about “ministering to the most”. He also believes that He and the worship pastor are the two strongest voices in the worship music identity. What is interesting is that in the subtleties, the real answers are found. Mike believes

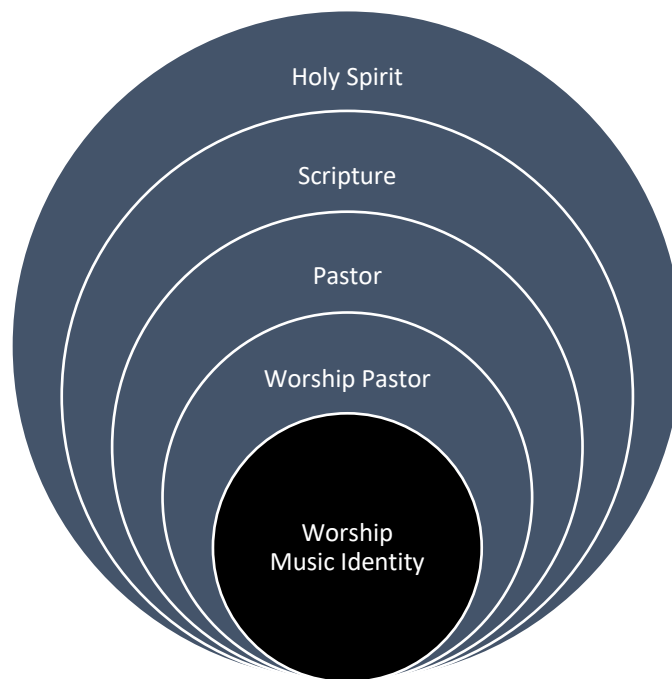
that the worship leader originally had the most influence in his church, and that when he gets a reliable worship leader again, that the worship leader could become the most influential again. Mike says, “I think eventually I will get to the place where it is not, and we have a person/worship leader who can own that and make it their baby and we can collaborate more but for now it’s me.”³⁵ Jake states that the pastor can speak into the worship music identity, but whether he does or not is in question. What is believed to be found with Pastor/Worship Pastor struggle is that the worship music identity is one that is discovered through both parties. Jim points out that he and worship pastor work together. Jake states that the pastor has every right to speak into the worship music identity. Mike readily admits as well that he believes as the crafter of the sermon and liturgy of the church, he believes it is his duty to be the driving force, ultimately a collaboration.

This can be seen here, combining the results of the survey with the interviews; pastors who are the primary governing force in churches want their worship pastors to be the defining force of worship music identity. Pastors desire to have the ability to speak into the worship service, but many of them feel as if they need the collaboration with their worship pastors. Looking further into the heavy Impact Influencers, the tangibles of seeing the worship pastor and pastor at work each week may make them seem more influential over the worship music identity. But truthfully, the Holy Spirit and Scripture influence both the pastor (the possible ideology motivator) and the worship pastor (the possible musical motivator). The pastor asserts his influence and ideology over the worship pastor. The worship pastor, who holds the most musical understanding in developing the service, attempts to craft a worship music identity that fits the pastor’s ideology and theology, in the most practical musical “shell”. Knowing this, there is a

³⁵ Interview with “Mike”, interview by author, Greenville, S.C. February 26, 2020. Real names not used to protect the interviewee’s identity.

better model that fits how worship music identity is chosen by a church. One that shows the closeness of the Influencers to the Worship Music Identity, as opposed to the weight of their influence.

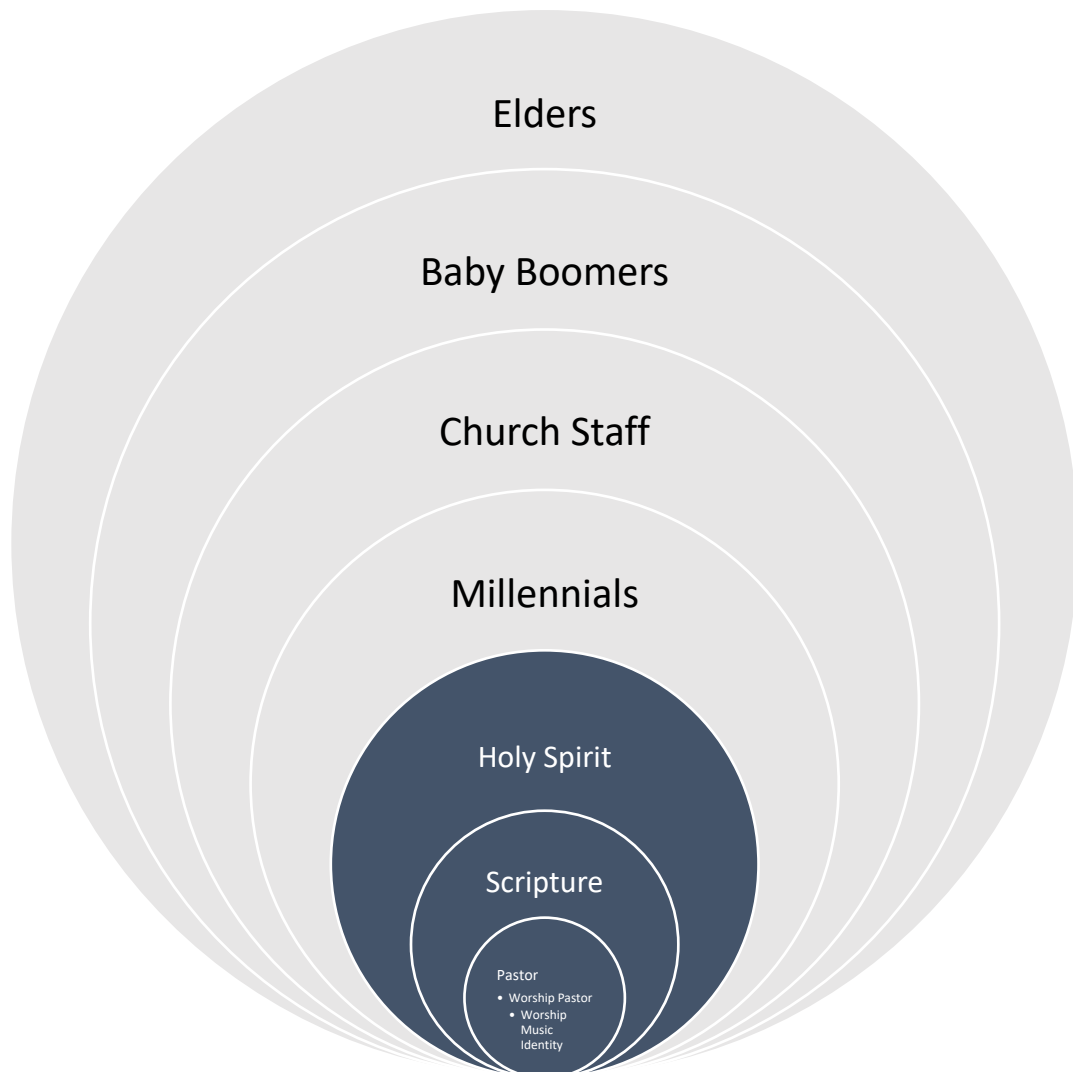
Fig. 5.4



In regard to the moderate Impact Influencers, the more similar the multi-generational church, the more similar their moderate Impact Influencers will be. For example, Mike's church is only five years old. Jim's and Jake's churches are significantly older than Mike's church. Their moderate Impact Influencers will look more alike, and the interviews prove that. Mike said the Silent Generation and the Baby Boomer generation were not very predominant in his church. Jake and Jim both stated that the Silent Generation and Baby Boomers were predominant voices in their church. If you look at the survey, the Silent Generation is not a very vocal group, but at Jim's and Jake's churches, they are vocal. Could there be a chance that in the future, these age groups could be more vocal about worship music identity in Mike's church? This will be

discussed further. The functionality of the Moderate Impact Influencers does not change. They have some influence but are not as close to the Worship Music Identity as the Holy Spirit, scripture, the pastor and the worship pastor. See figure 5.5

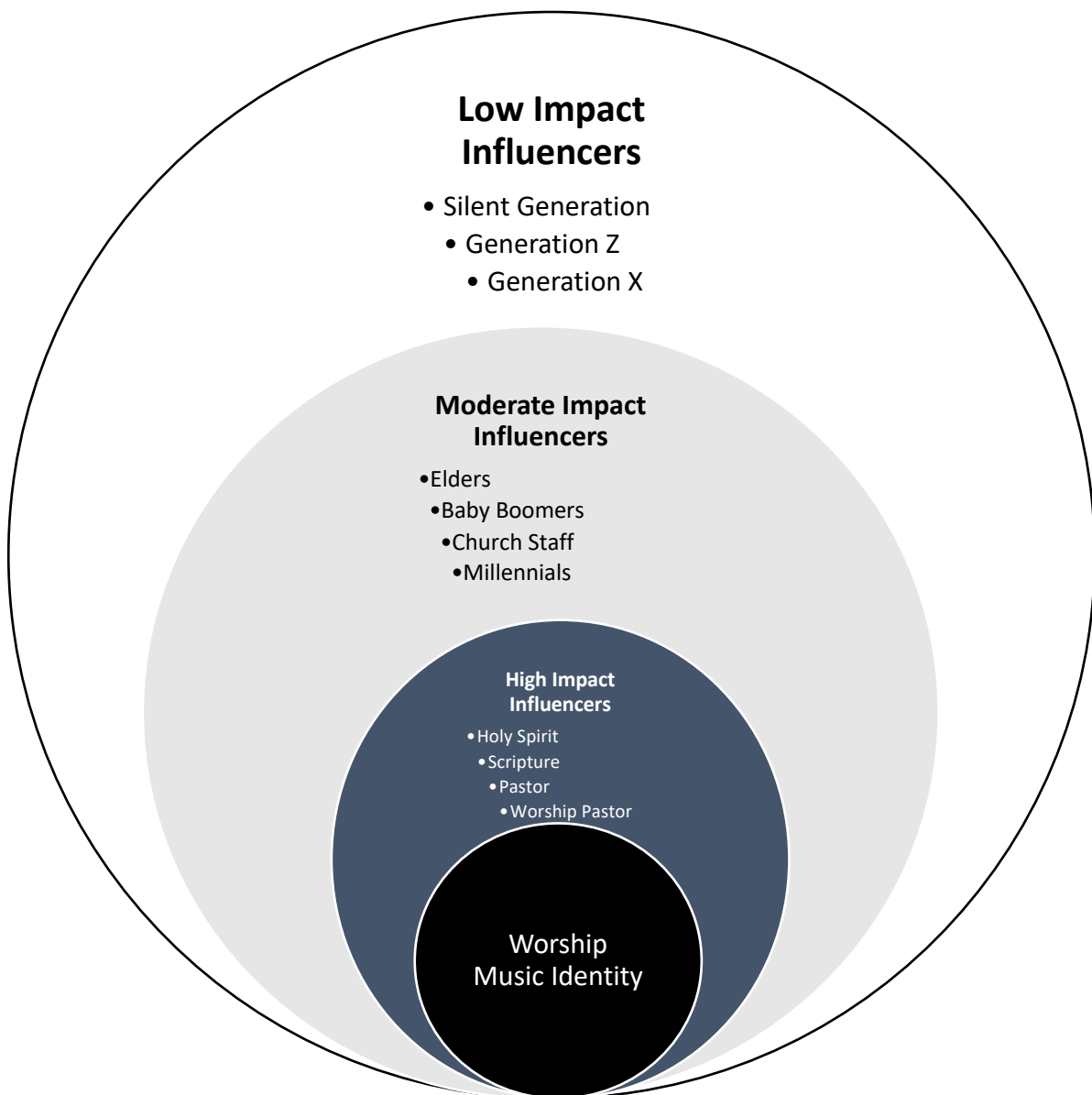
Fig. 5.5



In regard to the Low Impact Influencers, these will remain low impact for the vast majority of a church's life. They will only become moderate at times of great need if at all. This does not mean that the church doesn't care about this group of influencers. This also doesn't

mean that unknown factors cannot move these influencers into a moderate or higher impact. Just based on what is seen in the interviews, that nothing makes one believe that these influencers will shift permanently to a different level of impact. These groups are just further away from influence. See figure 5.6

Fig. 5.6

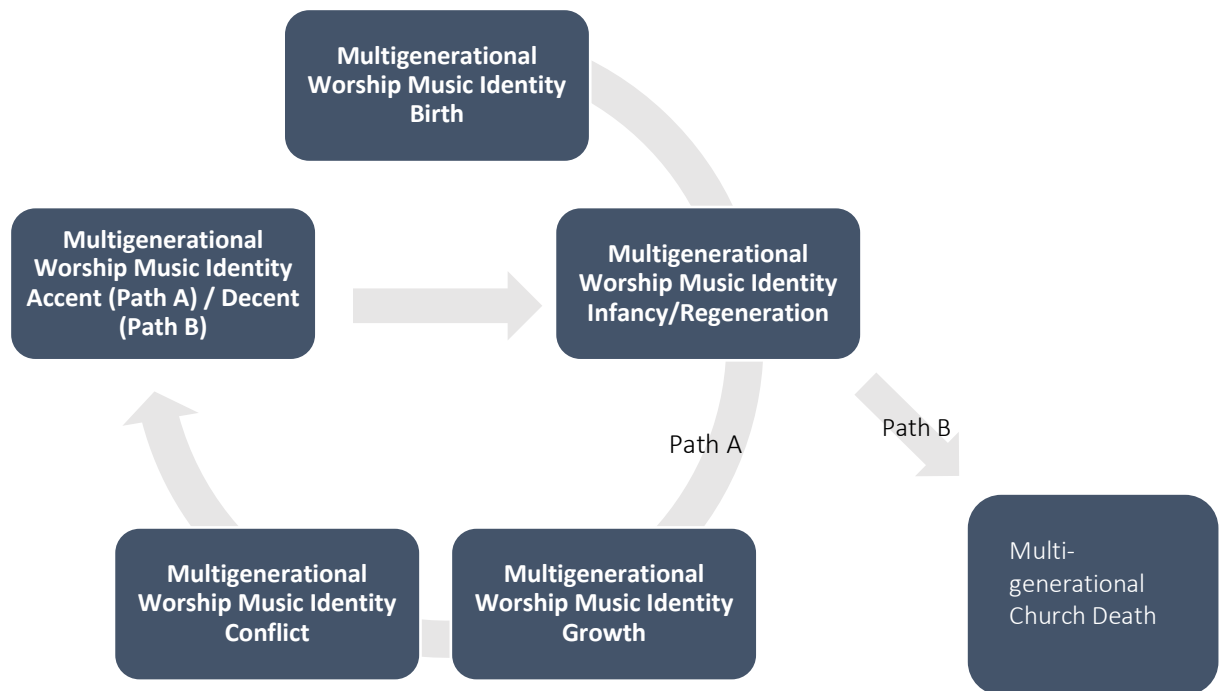


How do churches that are multigenerational find their worship music identity? The answer is that a multitude of different influencers ultimately influence the worship pastor, and the worship pastor decides how to make a decision based on all of these factors. This is in an effort to make a decision as to what the worship music identity of the church will be. The answer sounds simple, but it is incredibly complex. This places a high value on the worship pastor, as he is the proverbial “bit in the horse’s mouth”. According to the research, how he is pulled will determine the direction of the churches worship music identity. Ultimately the (earthly) success and the failure of the worship music identity’s effectiveness is in his hands. May God ever guide those hands, as they shape the future of worshipers everywhere.

Questions for Future Study

One of the concepts that the research kept revealing was that although all of these churches are multigenerational and have similar traits; they are vastly different. Many seem to be in a different phase in life. For example, Mike’s church qualifies as a multigenerational church by definition, but his issues and influencers are vastly different from Jake’s and Jim’s churches. Looking at all of the data through different lenses, one could derive that all of these churches are within a process (or cycle). This process is relevant to future study of how a worship music identity is chosen because the process potentially could help us understand why certain people, things, or groups have more influence than others. The hypothetical process could look something like the following:

Fig. 5.7



The premise of the Multigenerational Worship Music Identity Cycle is that all multigenerational churches enter a stage of Multigenerational Worship Music Identity Birth. This means that the church has not discovered its worship music identity because of its age. Moving out of this stage a church comes to Multigenerational Worship Music Identity Infancy/Regeneration. In this stage, a church is discovering its worship music identity (or rediscovering its worship music identity.) Some multigenerational churches do not survive this state and suffer a hypothetical Multigeneration Church Death. This simply means that the damage from the multigenerational decent is irreversible, thus the church sets itself up for failure.

The next stage is Multigenerational Worship Music Identity Growth. This is when a multigenerational church has discovered its worship music identity passions and is growing

them. Through passion, conflict arises and leads us to the next stage: Multigenerational Worship Music Identity Conflict. This stage shows us that the church has discovered the conflict within worship music identity and is working through this conflict. The church splits into one of two paths: Path A Multigenerational Worship Music Identity Accent. Out of conflict, a church that is unified and excited about their future moves forward. Path B is a much more difficult situation. This could be called Multigenerational Worship Music Identity Decent. This is a church that has seen a generation or more leave its body, the congregation is shrinking. Many are hurt or frustrated because of the decent and the conflict. Those multigenerational churches on Path B can choose to get back on Path A and move into a time of growth in humility and unity and continue within the cycle, or they can continue to choose Path B and suffer Multigenerational Church Death.

What sheds light on a hypothetical cycle is the different states of the multigenerational churches interviewed. Jim's church suffered something that resembled a decent. He stated his church was running seventeen people when he arrived, and that it had been in existence in the twenty to seventy-five years category. Jake's church seems to have suffered some decent as they attempted to define the worship music identity by combining multiple services into one service style. Conflict arose and they chose to go back to a former way of holding services. There seemed to be some tension between him and the silent generation as he identified their pushback, so conflict was clearly present. This research could prove useful in understanding these influencers in more detail.

Conclusion

In concluding this study, worship music identity is something that brings out passion in multigenerational churches. The influencers carry weight in what direction the worship music identity is headed. The facts point to this unapologetically. Ultimately, at the core of this study, the church will never get away from the presence of God. Although it can be seen in this study that the Worship Pastor and Pastor carry the most influence on the worship music identity of a multigenerational church, there is a more important question that must be answered. How can the presence of God be guaranteed to be with all of these influencers?

These leaders must consistently acknowledge that Jesus is the High Priest. He must be the center of their lives. He must be on every thought in their minds. He must be on the tip of their tongues. These influencers must show maturity, selflessness, and shed their agendas. They must make God's Word, His Spirit, and His Son their only agenda. God is with us. God is with the Pastor. He is with the Worship Pastor. He is with all of us that profess His name. This availability was made possible through the cross. Making the ultimate influencer of our eternal existence, Jesus Christ. Our worship music identity should reflect gratefulness in light of this fact. Amen and Amen.

APPENDIX A

PASTOR AND WORSHIP PASTOR (LEADER) SURVEY

Introduction

1. Give Your Full Name, Title, and Church. (This information will be kept confidential and anonymous and is given for organizational and research purposes only.)

Describe Your Church

2. Describe your church's size below
(Linear scale of 100 attendees to more than 2000 attendees)
3. How long has your church been in existence?
(Choices: 10 years or less, 11-24 years, 25-74 years, 75 -124 years, 125+ years)
4. What percentage of your church is considered Silent Generation?
(Linear scale 10%-100%)
5. What percentage of your church is considered Baby Boomers?
(Linear scale 10%-100%)
6. What percentage of your church is considered Generation X?
(Linear scale 10%-100%)
7. What percentage of your church is considered Millennials? (Linear scale 10%-100%)
8. What percentage of your church is considered Generation Z?
(Linear scale 10%-100%)
9. How many years have you been worship pastor, minister of worship, music minister, or worship leader of your CURRENT church? For pastors, how long has your worship pastor, minister of worship, music minister, or worship leader been at your

current church?

(Choices: 5 years or less, 6-10 years, 11-15 years, 16-20 years, 21+ years)

10. How many years has your pastor been in place at your church? For pastors, how many years have you been at your current church?

(Choices: 5 years or less, 6-10 years, 11-15 years, 16-20 years, 21+ years)

11. Per the generation names given earlier in the survey, in which generation do you fit?

(Choices: Silent Generation, Baby Boomers, Gen X, Millennials, Gen Z)

12. Per the generation names given earlier in the survey, in which generation does your pastor or worship pastor fit?

(Choices: Silent Generation, Baby Boomers, Gen X, Millennials, Gen Z)

13. What priorities does your pastor, or you as pastor, emphasize the most?

Select more than one if needed:

(Choices: worship, evangelism, missions, tithing, relationships, number of baptisms, attendance, marketing, social media, children's ministry, student ministry, adult ministry, senior adult ministry, Sunday morning experience, community presence, budget, other)

14. How would you describe your church's leadership system?

(Choices: pastor-driven decision-making w/ approval of Deacon Board; pastor-driven decision-making w/ approval of Elder Board; pastor-driven decision-making w/ little to no influence from Deacon Board; pastor-driven decision-making w/ little to no influence from Elder Board; other - please describe)

15. How would you describe your relationship with your pastor or worship pastor?

(Choices: healthy, we work together well on all things; not perfect but good - we

disagree on minor issues but I love working with my pastor; up and down - we have clear difference of opinions but we make it work with an occasional argument; unhealthy - we disagree on most all topics and it shows in our work relationship; other - please describe)

Church Worship Music Style Definitions

These are videos that each pastor and worship leader can watch as examples of the three worship styles being discussed in this research project.

- Contemporary Worship - “Power” by Elevation Worship³⁶
- Blended Choir-Driven - "Psalm 150" by Brooklyn Tabernacle Choir³⁷
- Traditional Choir-Driven - “Holy Holy Holy” by First Baptist Jackson, Mississippi³⁸

16. What kind of instrumentation is used in your church each Sunday?

(Select all that apply: piano, pipe organ/digitally synthesized pipe organ, drums, acoustic guitar, electric guitar, bass guitar, synthesizer, b3 organ, banjo, mandolin, percussion section, strings section, woodwind section, brass section)

17. If none of the instruments from the previous question fit your service, or there was an instrument missing; please list those instruments here.

18. If you could define your church’s worship music style, which terms below would define it?

³⁶ *Power*, Youtube.com (Elevation Worship, 2018), Accessed March 10, 2019. <https://www.youtube.com/watch?v=F6C6>

³⁷ *Psalm 150*, Youtube.com (Brooklyn Tabernacle, 2018), Accessed March 10, 2019 https://www.youtube.com/watch?v=LICDBT9LF_Y.

³⁸ *Holy Holy Holy*, Youtube.com (First Baptist Jackson, MS, 2015), Accessed March 10, 2019. <https://www.youtube.com/watch?v=9D2K5XCUMWc&t=12s>

(Choices: traditional choir-driven worship; contemporary worship; blended choir-driven worship; other - please describe)

19. Select the music forms and art forms that are utilized at your church on a regular basis.

(Choices: painting; praise and worship songs; sculpting; hymns; spoken word - poems, psalms, etc.; video; photography; theatre-drama; choir stand-alone pieces; dance; Scripture reading; other.)

20. How many administrative assistants does your worship ministry have?

(Choices: 0, 1, 2, 3, 4+)

21. How many associate ministers or music directors does your worship ministry have?

(Choices: 0, 1, 2, 3, 4+)

22. In your worship ministry, how many up-front worship leaders do you have, paid staff, or not? This is someone you feel comfortable leading the worship service.

(Choices: 0, 1-3, 4-7, 7+)

23. As the worship leader, is there a specific instrument you play while you lead?

24. Estimate how many individuals participate in your worship ministry, both volunteer and paid staff.

(Choices: 1-20, 21-40, 41-100, 100-200, 200+)

How Was Your Church's Worship Music Style Chosen?

25. Is the worship music style the same as it was when you arrived, or did it change after your arrival? Please indicate what style it changed from to what style your church changed to using these categories: Liturgical Worship, Traditional Choir-Driven,

Blended Choir-Driven, Contemporary Worship. If it is the same, please indicate so.

(example: Changed from Blended Choir Driven Worship to Contemporary Worship)

26. When the church/pastor/worship leader chose a new worship music style, what were the biggest influencers? You may select more than one.

(Answers: There has been no change in worship music style; elders or deacon preference-driven request; pastor request - a preference-driven request; worship leader request - a preference driven request; vision change from Pastor - a need-driven request or a Holy Spirit revelation; vision change from Elders or Deacon - a need-driven request or a Holy Spirit revelation; vision change from Worship Leader - a need-driven request or a Holy Spirit revelation; an overarching request from the congregation; evangelism effort - an attempt to reach the community; monetary effort - an attempt at satisfying the desire of a wealthy congregant or small group of congregants; unifying effort - an attempt at bringing multiple parties together; political effort - an attempt at making a specific large group of congregants pleased; revival - God moved within a worship service or other event in the church and thus the vision shifted; attendance effort - an attempt at making the church bigger; obedience effort - an attempt at obeying the Holy Spirits prompting with scriptural backing; other - please describe.)

27. If nothing changed, was there a reason? Please list here.

28. How much influence do the elders/deacons/lay leadership have on worship music style at your church?

(Scaled answer choices 1 - no influence to 10 - very influential)

29. How much influence does the pastor have on worship music style at your church?
(Scaled answer choices 1 - no influence to 10 - very influential)
30. How much influence does the worship pastor have on worship music style at your church? (Scaled answer choices 1 - no influence to 10 - very influential)
31. How much influence do wealthy congregants have on worship music style at your church? (Scaled answer choices 1 - no influence to 10 - very influential)
32. How much influence do staff members have on worship music style at your church?
(Scaled answer choices 1 - no influence to 10 - very influential)
33. How much influence do children have on worship music style at your church?
(Scaled answer choices 1 - no influence to 10 - very influential)
34. How much influence do students (middle school, high school, and college) have on worship music style at your church.
(Scaled answer choices 1 - no influence to 10 - very influential)
35. How much influence do Millennials have on worship music style at your church?
(Scaled answer choices 1 - no influence to 10 - very influential)
36. How much influence do Generation Xers have on worship music style at your church? (Scaled answer choices 1 - no influence to 10 - very influential)
37. How much influence do Baby Boomers have on worship music style at your church?
(Scaled answer choices 1 - no influence to 10 - very influential)
38. How much influence does the Silent Generation have on worship at your church?
(Scaled answer choices 1 - no influence to 10 - very influential)
39. Where do the following influencers fall in terms of impact in how a worship music style is selected at your church? This observation is not what it should be, but in your

view of what is actually playing out at your church. (Influencers listed; answer that must be chosen for each are: Biggest Impact; Some Impact; Low Impact; No Impact.)

Appendix B

Interview Manuscripts

Interview of Mike³⁹

Josh: Describe your church demographics: Church size, age ranges, socioeconomic ranges, whatever you can tell me about your church.

Mike: We are about 200 people; Our Average age is 32; We have members from pre-teens to our oldest member 77. Our average age is 32. We are probably middle class, upper middle class. Almost everyone is college educated for most part. We are exclusively white in terms of our membership. Overwhelmingly white.

Josh: Describe your churches worship music identity - It's style and describe a typical Sunday service. Elaborate as much as you want.

Mike: We musically sing a lot of hymns and kind of re-updated hymns. A bit of an earthy, folky vibe. We put a lot of emphasis on congregational singing. We talk about the church being the primary instrument. The instrumentation used is a guitar every Sunday, piano frequently and some kind of percussion frequently or additional guitar, bass, lead whatever else, cajon, djembe, drum kit. It's just different each week. Our worship structure is little bit more liturgical; we do responsive readings, formal benediction, call and response a huge part of what we do. Our music is simplicity and rootedness to our music and that we like to sing, and we like hymns. I am trying to define it in a positive and not what it is not like.

³⁹ Interview with "Mike", interview by author, Greenville, S.C. February 2020. Real names not used to protect the interviewee's identity.

Josh: You are allowed to say it is not this, etc. You can be specific about who you're comparing it to, all that stays confidential within the study.

Mike: There is really not a big emphasis on production. There is a certain degree of quality. We use the analogy of a music score. It is like in a movie score there is a certain level of quality that supplements what is happening in the movie. There is also a certain simplicity to it, so it doesn't draw attention to itself. There needs to be a certain quality so that it gets the job done. It needs to be good enough so as not to distract and not so good that it distracts. Make Sense?

Josh: Yes, it makes perfect sense.

Mike: Kind of simplicity, we typically are pretty slow to adopt new stuff. We love City Alight. Something about the way they approach – the easy congregational friendly melodies. The thickness of the lyrics is really good. Clear?

Josh: Yes, it was very clear. What is your leadership system? Deacon Board, Leadership Team, Pastor run? This kind of reflects what was in the survey. Describe that in depth.

Mike: We are Congregational ruled and Elder led. Which means we have a plurality of elders who make the day in and day out decisions. Right now, there are 3 of us. We have 3 other guys in the process. When it comes to voting on elders and deacons, voting on the annual budget, things like that, it is the congregation's decision. A lot of decisions what the music looks like, is at the discretion of the elders. It is typically me. We have a worship intern (NGU student) and he and I sit down and do a month at a time planning out.

Josh: Very, very cool. Is there is ever a time that you sit down with your elders and discuss in depth the worship practices and such of your church or does it solely fall on that worship guy and you?

Mike: I make a point to bring it up to the Elders just to make sure we are all on the same page. There is no formal meeting where we make decisions on the Sunday morning structure. Make sense?

Josh: Yes, makes perfect sense. From your perspective, what does the influence over worship from your church's leadership team look like which is basically what we just talked about. Is there an influence over worship ministry identity or its style, choice, in the survey we did find from the silent generation which I kind of think of that as your 65 and older, 70 and older crowd? Is there any influence from them – do they ever come to you and talk to you about worship and its function in the service.

Mike: Not the coming and talking to us portion, we don't have many of the silent generation. But we try to be cognizant of them when we think about the kind of songs we select. In two ways: One – we want to make sure we are singing songs they are familiar with. A lot of the hymns – like on Sunday we will sing There is A Fountain – always singing some older stuff – not only because they have stood the test of time, they are wonderful songs but also because it is kind a way to incorporate everyone even our older folks.

Josh: Do you think – in a different church (this is me trying to get an angle on it) in a more established church – you guys have been around for how many years?

Mike: Five

Josh: Ok five years – so do you think – you said the younger average age of your church is 32 – do you think that what you are talking about would change if your average age were older?

Mike: yes

Josh: How so?

Mike: I think if the primary congregant or if it were a revitalization situation that I stepped into or whatever, I think there would need to be a sensitivity there where they are at. To honor their heritage, honor the songs that they know, honor what they have a nostalgic attachment to is an important part of their faith. Since we have planted, those are not battles that we have had to fight. I will say it again; we really love those old songs. They are old and they have stuck around for a reason.

Josh: I'll say in the study aside, I found that the depth of theology in the hymns – there is the new hymns that are great – Getty's and City Alight – just the depth of theology that is missing from the contemporary world where it is just go out there – its more about the sound and experience – or at least that is the perception of it. I found that a lot of our younger folks want the more depth of theology. Like they want to understand why it was written that way. What you are saying is not unbelievable to me at all.

Mike: I had someone say to me a good way to evaluate a worship song, is whether it could be sung when someone is on their death bed? A good way to evaluate a worship song- to a certain degree – I think that is really helpful. An interpretive grid – like this song we are singing is it too light and airy for that situation, if it is then maybe it's too light and airy for the Sunday gathering.

Josh: Kind of staying in that same vein these next several questions are same – is there any influence over worship music identity coming from the baby boomer generation? We are just going to go through the generations.

Mike: Just the same, what I said with the silent generation, more less just trying to account for the fact that we ask for their feedback – we don't want to do anything in any element of our worship that is going to be off putting to them.

Josh: When you ask for their feedback, what is that like?

Mike: I have set people down like baby boomers and said be really honest, is there anything about our service, our preaching, our music, that is off putting to some your generation? Is there an informality there that isn't fitting or what you are used to or a way of using language – too much slang – that kind of stuff.

Josh: So, it is more of an organic process, not a written down process – like (some churches will say in their services at any point and time) if you have any thoughts about our worship services, send an email to this. You just pick people out and sit down and talk with them. Let's keep going. You have Generation X, you have your Millennials, your Gen Z, that seems to be more of the group that is probably coming to your church the most. You are definitely defined as a multigenerational church if you have people in their 70s coming too. But that Gen X, Millennial, Gen Z group, what do you hear from them? Are they pretty influential in these things or are they about the same?

Mike: We recently did a survey, kind of a spiritual health inventory and just left a blank space at the bottom with anything else people wanted to say, and one of the things that was put was – keep doing what you are doing – praise the Lord – Love this church – one person said, I wish we sang more modern music. So, if anything that has been a critique – we don't sing enough modern stuff. So, I am assuming that came from someone with that generation.

Josh: That would make sense. You don't necessarily know but when you look at trends and who would probably say something like that.

Mike: And the fact that most of the people are that age group.

Josh: Of the mentioned generations, aside of the obvious, everybody (like we were talking when we walked in) everybody if they aren't being Holy Spirit prompted and inspired by Scripture, in the way they design their services they shouldn't be doing this, right? Of that, in the generations we have talked about, which one of those is the most impactful in terms of influence – because that is what the study is about – which one of those has the most influence over worship music identify?

Mike: I would say millennials. I would even narrow it to say that there is a subset of millennials who kind of have an attachment to – it is interesting to me – we talk about baby boomers and Gen Xers as if they are the only ones who have nostalgic attachment to certain kinds of music. But I am telling you there are millennials who are 30 and up and I guess who Gen X who precedes millennials, that themselves has some nostalgic attachment to some 90s and 2000 music. Some people just really love the Chris Tomlin Passion stuff because that is what they listened to in college. They wish we would sing Indescribable on Sundays. And there are some people who kind of grew up in the reformed world and they are all about Indelible Grace and they are upset that we are not singing this super obscure Isaac Watts hymn that was repurposed by Sandra McCracken in 1997. So, there is certainly – even in millennials – those who grew up in church – there is kind of a nostalgic attachment to stuff, so we have had to find that balance between honor and ignoring.

Josh: I find it funny – that concept goes beyond the church walls for sure – look at the thing that is taken TV by storm in Stranger Things - why is everyone obsessed with 1984 all of a sudden? It's all people who are in their late 20s and into their 30s who are obsessed over this stuff. I think there is something in that age group – as much as they want to rage against the machine, rage against the baby boomer generation, we are nothing like them, we are their children, so we are very much like them. I wouldn't 100% identify with that – that's a real good thought. Outside of what your church considers as biblical reason behind the selection of its worship music identify, what in your opinion, is the biggest influencer of your church's choice in worship music identity?

Mike: The grid that we run it through is we always say, is the song true, beautiful and singable. And by true, we say there is a difference between a song that is true and not false. That there is something really powerful being said. Which I take what you are asking there. That is the biblical reasoning part. Is it singable – does it facilitate congregational involvement? We don't want to sing songs like Shane and Shane like in stratosphere and isolate everyone – is it beautiful, is it pleasant to sing, can it capture your heart.... pulling you into the beauty of Jesus by its artistry. That is kind of the grid that we think through. The right answer is to say that is the only thing that influences our music is that grid but I would say there is some measure of wanting to distinguish ourselves, like wanting to have a particular vision for ministry that might be distinct from a lot of other church plants so the fact that we are self-consciously choosing to be a little bit simpler and older as opposed to going Bethel, Elevation, Hill Song. I think there is some measure of wanting to distinguish ourselves. It is not a segment of people in our church who are pushing for a certain kind of musical style, but I do think there is a general discomfort our body feels with praise and worship culture that certainly influences our decisions.

Josh: So, to get some clarity to what you said - So maybe an avoidance of that discomfort is something that is driving your worship music identity. Trying to find something that is a little bit easier for everyone regardless of their age. Everyone can have something that they can grab onto when they worship as opposed to just what the praise and worship culture has put out.

Mike: Yes – I think some of that is our philosophy of worship in general. We say that our church exists to make Jesus known (and if I say all of this it is going to be super specific) and that here is a certainly degree of simplicity that we want to characterize our church the way we do everything – just kind of streamline that we want to make Jesus know. Rootedness – we want there to be a sense of where we came from, we reflect and do church, and personal – people matter – we want to take every person seriously. So, we do think about our music kind of in those terms. Is there a simplicity to it, does it take everyone seriously, is the music rooted, a thickness or depth to it? So I think a lot of the praise and worship stuff just doesn't necessarily align with that – not that it is bad – I think that there are perfectly good songs that other churches sing that kind of would not fit with the vision and philosophy of ministry that we have in place for our church in general. I don't know if that is getting at the questions.

Josh: You can look at the survey and you can look at these questions and can hear generations listed but that is not necessarily the only thing that influences outside of Scripture, it could be a general comfort. It could be something that is more identifiable – we are trying to achieve a holistic view as opposed to a very specific view. I am fine with that. That's a good answer.

That is not outside the realm of possibility for that question. We only have 3 more left.

Administratively how does your church support its worship ministry identify. For example, how many people is on your worship ministry staff and what is their roles. You said a little about that earlier. Maybe just elaborate on it some.

Mike: So, we only have one person who is worship ministry staff. Too, there is one guy who is a utility player. He is more of a director of operations, but he oversees the sound stuff. Then we have an intern who is a worship leader. He is the only paid staff. The other one is volunteer staff. So, there are two guys and they are both under me.

Josh: So, your volunteers (you don't have a choir, right? Mike: Yes, right). It is band driven with a small vocal team...something like that right?

Mike: I mean we do a choir, but it is like occasionally but is like a dozen people. Very simple compared with the setting I grew up in which was like 50 people and complex. We probably have 20-24 folks in the team generally and Nick, our intern who oversees that.

Josh: When arrived at your church, were you tasked with shifting the worship ministry identity to be a different one? Can you describe the process and the why behind the changes? Who was part of the process and describe their influence? So, since you are church planter, essentially you created it – you didn't have to shift anything? So, what was that like? When you were in the church planting process – what was it like to say what do we want to look like?

Mike: So, we took a lot from our sending church – we took a lot of the songs that our sending church sang. We had about 20 folks who were part of our planting team. They were already familiar with those songs for the most part. We are on our 3rd worship leader and each worship leader we had has brought different stuff to the table. Some of it we have moved on from and other elements we have kept. They have all helped create the culture where we are at today. It wasn't that we purely created from scratch because when you bring these people together, you have stuff that they have carried with them, so it has been more of trying to distill exactly what

we are. I would say our sending church and further refined from our different folks who have been in leadership in worship ministry.

Josh: In your opinion when it comes to Sunday morning worship, who is the most influential person in regard to how that service is put together outside of God the Father, Jesus and Holy Spirit?

Mike: Probably me. Am I allowed to say that?

Josh: Yes, you are allowed to say that. Why?

Mike: It has just of always fallen under my responsibility. My title is teaching pastor but in some ways, it is the pastor of teaching and liturgy. It was JC, previous worship leader, but when he left it fell on me and before he came it fell on me in terms of selecting the readings and determining the shape of the service, that is frequently me.

Josh: Just to elaborate a little bit. Is there a reason (and there is no wrong answer here, I am just asking) is there a reason that it is you? What makes you want it to be you?

Mike: I am not sure I want it to be me but some of it is that I am a musician and some of that's there and some of it is just default falls to me like most stuff does. I think it fits with the one who is crafting the sermon most often there is a shape you want the services to take in light of what the sermon is saying so it makes sense that the person who preaches most often have a lot of input into the direction of the service. So, there is some of that. I think eventually I will get to the place where it is not, and we have a person/worship leader who can own that and make it their baby and we can collaborate more but for now it's me. I would say a large part of it is just wanting the service and the sermon to fit together and me being the one who preaches most often it just makes sense.

Josh: Good answer. Is there anything you would like to add about your service and your church and how its worship ministry identity came to fruition? Anything you want to share this is the last little bit. Anything you want to hit on before we close the time.

Mike: It's been amazing to me, an observation for us, I don't know if it is for everyone who is a church plant, we have just drifted more towards being traditional. Like I will be shocked that if in 10 years we are just a full-blown traditional church. Which is so strange to think about? Seems backwards, I guess. I don't know if it is something in me or something in our body or something, we attract but there is something about the more liturgically oriented, more frequent Lord's Supper, singing older songs, responsive readings, is attracted to us. We would just love to have a dusty old church building to worship in. And maybe some of that is kind of a romantic kind idealized version of the past (I don't know) but it is just amazing to me to observe the ways in which we have evolved more and more away from contemporary worship.

Josh: Awesome! Well that went exactly 30 minutes and 15 seconds. Thank you that was what I was wanting!

Interview of Jim⁴⁰

Josh: Describe your church's demographic.

Jim: Multigenerational – as you know it is a fairly old church but had a restart. We had 17 people 7 months ago and over 100 this past Sunday. So, it is a restart. Leaning toward an older demographic. Very few elderly people, lots of people 60-70 but then everything on down a good number of older preschool children not many youths but a few – maybe half a dozen; a few

⁴⁰ Interview with "Jim". Interview by Author, Greenville, February 2020. Real names not used to protect the identity of the interviewee.

young couples maybe 4 or 5 who are active on Sunday mornings. So, leaning toward the older group – good number of 40s or 50s.

Josh: What about the socioeconomic of your church?

Jim: It is extremely mixed from blue collar and very white collar. It is trending toward, as I imagined it would, to a more professional white-collar kind of demographic. But it does have – I talked with a mechanic last night about giving his life to the Lord – he is a mechanic technician at BMW – so a variety of persons but some professionals and business leaders and general managers of companies, etc.

Josh: So middle upper class

Jim: Middle upper class is a good way to put it.

Josh: Ok that will work. Describe your church's worship music identity. By that I mean style and describe a typical Sunday morning worship service.

Jim: It has changed. When I first got there, when there was such a small number of people, there was a member of the church who led with guitar but mainly hymns and he would sing a special he called it and that was usually a contemporary 80s or 90s contemporary style. Now it is very blended intentionally blended. On any given Sunday we have at least 2 traditional hymns but often with a varied accompaniment. That was true Sunday and then will almost always be a more contemporary – at least two more contemporary songs. So blended is definitely the style we have.

Josh: What is the church leadership system like?

Jim: Right now, it is very much a pastor led, deacon served church and that's it. I do run things by deacons for their support and encouragement, but it is very much a pastor led, deacon served church.

Josh: So, the deacons would affirm the pastor's decision kind of thing?

Jim: Yes,

Josh: From your perspective, what does the influence over worship from your church's leadership team look like? Which sounds like you are the main person.

Jim: I am the main person. Obviously, the Worship Pastor develops worship services and runs them by me and the Associate Pastor. Every week we look at them and tweak them we work hard on getting opening scripture that is connected. We do a lot of video and try to make sure those always support the main thrust of the day. We try to be thematic around the word that is being preached that day. So input, certainly people are always giving their input as you know every church people loves to give their ideas but primarily comes from the staff.

Josh: We are now going into the different generations. What is the influence of worship music identity coming from the silent generation? Is there any and describe it.

Jim: I would say from what I have seen and observed, they really respond well to the Gaither style music of the 60s and 70s. I think they respond well. I looked over the other day, for example we were singing a Gaither song, and which made me gag to be honest with you, because I have told him that I will tolerate it because they love it but don't do too much of it because I can't stand it. Some of our older adults had their hands raised but they like anything done well. They are a group of people who seem to love anything done with quality, but their heart language/music seems to be traditional hymns to Gaither type music.

Josh: Would you say that their voice – would they come to you and ask – would it be a predominate voice or be more in the background?

Jim: I would say it would be a predominate voice. Not “the” but a predominate voice. It’s a strong voice.

Josh: Same kind of question but with the baby boomer generational. Tell me about them.

Jim: They are a mixed lot in their musical preference. Some are like me. I much more prefer a contemporary style of music as long as it is not too bombastic – I call it head banging, heavy metal stuff. Although I grew up with that, it is not a preferred worship style. So, it just runs the gamut. We have some baby boomers in there that are more traditional, and they would like more classical music. Accompanying that comes like we had a request at Christmas to do the Hanging of the Green, very classical type worship styles and more traditional I guess is the best way to put it. But it is just really across the board. Most of the baby boomers like things just done with class.

Josh: Same thing – Generation X

Jim: Generation X prefers the old contemporary style by and large though we do have a few who seem to lean towards a more traditional style. Generation X is always hard to nail down what they like. They will always tell you what they like but I am not sure they really know. Because it runs the gamut.

Josh: So, do you think from what they are saying that they are more reserved at times?

Jim: They can be more reserved – yes – they will just smile and don't say much sometimes. But you can tell sometimes when like a Gaither song comes up you can just see them kind of go... ok that's just not what we like.

Josh: Just a deep breath and...

Jim: And we have to deal with it.

Josh: Alright now the millennial generation. What is their influence like at your church?

Jim: We have a small number of those, but we try to involve them in everything, and they do prefer the more contemporary style. Our worship pastor's son is just a high schooler and they love to hear him sing – and maybe it's because he is one of them – but the truth is the songs he sings are 80s and 90s style contemporary songs, but they are good and well done. So, we don't have many millennials, but they speak up and seem to like what we are doing.

Josh: Generation Z

Jim: We don't really have any. We have a couple that come, but they say nothing. They will come once every 3 or 4 weeks at best.

Josh: Of the mentioned generations in your opinion which generation has the largest impact on worship music's identity?

Jim: Baby boomers!

Josh: Why is that?

Jim: Because I am one of them! Ha-ha! It just seems that we are the balance between the older and several younger generations because people like me – do love very traditional music if it is done well. I do skew some of the more country style type things, but I love traditional, I

like classical music, but I also love great contemporary music. I mean that is what I listen to on Sirius XM and it just minister to me every day. And my wife likes it too. So, I would say our voices are probably the biggest.

Josh: Outside of what your church considers a biblical reason behind the selection of your worship music identify, what is the biggest influencer behind your church's choice?

Jim: Certainly, there are biblical issues, but I would agree with you that some of it is just pragmatic. Who can you minister to the most with a choice of music that really blends and ministers to various generations? So how can you connect the heart, the mind and the emotions of as many as you can at one time. So, some of it is practical as well as biblical.

Josh: Administratively, how does your church support its worship ministry identity? For example, how many people is on worship staff and what are their roles?

Jim: We are a small church that runs 100 so we just have a worship pastor. We have volunteers who do drums and piano and we use other persons for solos, and we are working on developing an ensemble at this time. He is right now rebuilding everything so just got a new piano – digital like you have – we got it Wednesday night. Hasn't even been used on a Sunday so we are rebuilding the infrastructure at this point as well as the groups for our music ministry.

Josh: So, you are in what you would describe a revitalization?

Jim: Yes replant, revitalization – absolutely.

Josh: So, when you arrived were you tasked with changing the worship on a Sunday morning?

Jim: That is a very good question. I was told by our chairman of the deacons which means chairman of two – pastor you do whatever you want to do – if you want to change what we have

been doing you will go no pushback. I think he meant that but there were so few people he didn't really know nor care. 17 persons, again as I have already pointed out the demographic, no I was not charged with changing anything just charting a course that would minister to whatever the DNA was and whatever it would become. Every church has a DNA and because of all the difficulties this church has gone through over the decades, so many had left so no one could really define the current DNA so we are rebuilding a new DNA within the church.

Josh: In your opinion, who is the most influential in your church in regard to worship on Sunday morning outside of God the Father, Jesus, and the Holy Spirit?

Jim: That's two – me and the worship pastor. We will work real strongly together to influence the direction of music. Everybody has opinions, I had a little old lady Sunday morning come in and he was playing a fairly contemporary song for background music and she said, "That's nothing but noise. So, I smiled and said thank you for your opinion, I disagree" and walked off and continued playing the same music and will next Sunday too. So, you are going to get opinions but the worship pastor and myself are the two main voices.

Josh: So, your relationship with the Worship Pastor is a good one – you guys get along, understand each other's direction? Talk to me a little about that.

Jim: Yes - That's a growing thing because I have only been there 7 months – he has been there 5 months. It is a growing, teaching each other, but yes, we have great respect on both parts respecting our opinions and listening to each other's thoughts. I encourage staff to push back – if you don't agree with something I have said, push back. I may have to say no this is the way we are going to have to do it, but I like to hear what you have to say. There may be a good reason and I am learning still too and growing and need that feedback. So yes, good relationship and I

have had in the past where I reached the point with a worship pastor that there was not that kind of relationship so somebody has got to go because I am not going to tolerate that ongoing type of tension. But we have an excellent working relationship and personal relationship.

Jim: Let me say one more thing. In an intergenerational worship ministry what one should always seek for and you must have if it is going to really work is maturity and selflessness because we live in a day and time where many churches purposely only go after one demographic and style it musically and programmatically only to touch that generation. And whether that is valid? That is not the point of that discussion. I have some questions about that. But my point is if you are really going to be seeking an intergenerational church, it requires a selflessness to say to people you sometimes you are going to sing some things and hear some things that may not be your style and I have said that publicly and I teach and preach on worship and say to them you know you've got to learn that you are not going to like everything. Hopefully at some point we hit something that you like but it is not about you.

Josh: Absolutely! I would say about 3 months ago, I did a Bible study with our choir. A couple months before that I gave out a survey and asked what songs you would like to do on Sunday mornings, what would you like to hear more of, what are some new songs, what are some old songs, etc. And there was a song from a certain church that is predominate in this area that popped up probably 7 or 8 times and I honestly didn't want to do this song anymore. I was tired of it. Personally, I was tired of it. But like you said you have to choose maturity my job is to lead them not necessarily get my preference every single time just because I am the leader. 2 or 3 weeks later I threw it back in the set list.

Jim: We have some songs even in our short 7 months where I am, we have done them several times and the people love them. I have teasingly said if I hear Because He Lives one more time,

I am going to throw a hymnbook at someone. But some people love it, so I grin and bear it and sing it. I liked the song the first 3 million times I heard it. But you do you just have to say it is not about me or any one person and we deal with it.

Josh: In your opinion, what does it take to develop that kind of maturity?

Jim: It is a constant teaching from the pulpit and modeling – saying you know that’s not my favorite song, but I am glad to sing it. And sometimes almost do it light heartedly and let people know that this is the way it is. You also teach them that it is ok to have an opinion about worship style. Because I think God dealt with that very powerfully when He spoke to the woman at the well and she was wanting to argue Jesus’ theology and where to worship and He said what is important who you worship and that you worship spiritually and truthfully. So, when you teach worship and give permission to people to have a good opinion, but you then have to follow up and say God doesn’t care about your opinion of worship style. Because we have often equated worship style with theology and Bible truth as important as Jesus Loves Me as what song I like and you’ve got to bifurcate that and let people know to have an opinion is ok but God doesn’t care about yours and unfortunately he doesn’t care about mine. You just have to teach. In this world, because of the over saturation of everything, we tell people, tell people, and tell them that you told them. You can’t just say that once; you have to keep that up. And before long people say they do have an opinion, but I realize other people do top.

Josh: It’s almost like over time we have taught ourselves that what we “get out of worship” matters as much as who we are worshipping. And that’s not the case.

Jim: You are correct.

Interview of Jake⁴¹

Josh: Describe your church's demographics – your church size, age ranges, socio-economic ranges, things like that.

Jake: Our church is multi-generational; it skews older currently. We run 1100-1200 on Sundays. There are about 2300 members. We have a strong senior adult population, very active. We have some gaps in some of our age ranges particularly in the mid-20s and mid 30s professionals and single people. Because of families, we have a lot of people in their mid-40s and mid-50s with children/teenagers. Kind of across the board with that. Socio-economically, middle class to upper middle class. We do have some that are lower socioeconomic but that is not the norm here.

Josh: Describe your church's worship music style – worship music identity and describe a typical Sunday morning worship service.

Jake: So currently we are doing a full-on traditional service at 9:00 am. Usually runs about 350 to 425. It is predominately senior adults. We have a choir of about 40 for that service. They are generally older, and we have a small orchestra, organ, piano. We do mostly hymn or older praise choruses. The newest thing we would do is 10,000 Reasons, In Christ Alone and then the second hour, we have what we call Taylors Worship, which was our church's identity, I guess. You could say what we were trying to create. So, we do some hymns that are arrangements of/settings of hymns and then more middle of the road worship songs from the last 10 years up to newer things that we try to introduce – 12-15 new songs per year. Both services have a choir and

⁴¹ Interview with "Jake", Interviewed by Author, Greenville, February 2020. Real names not used to protect the identity of the interviewee.

the choir meets together for big event type things – Christmas, Easter, but then they rehearse separately and sing separate music on Sundays. The second service is band led with a choir and that service runs 650-725.

Josh: Talk to me about your church's leadership system. Is it an Elder Board, Leadership Team, Deacon Board, how does that all work?

Jake: Our church is pastor led with what we call Senior Staff or Executive Staff and then the ministerial staff is the next level. Our deacons are – we run big things by them so they can have buy in, but they don't vote on anything (up or down on any kind of policies or things like that). We have a committee system and your more important committees, Personnel, Finance and Nominating Committee have very heavy influence from our pastor and senior staff. It is kind of a mixture and sometimes hard to explain.

Josh: But for most part, pastor led, staff led, and then kind of like an affirming or disagree with what's being proposed.

Jake: More of a sounding board.

Josh: They don't make the decision they just say whether they like it or not.

Josh: From your perspective, what does the influence over worship from your church's leadership team look like – or leadership system look like – what does the pastor do in terms of worship or what does the staff do in terms of how worship is chosen?

Jake: We are currently without a pastor so in the past, there is an understanding from the worship staff that the pastor has the ability and responsibility to speak into what we are doing in worship and should have a pretty high level of influence of what goes on as far as length, song

selection, what it looks like and feels like. Whether the pastor chooses to exercise that influence just depends on the person and depending on the different times they have spoken in more than other times. Currently we have been without a senior pastor for 18 months and we have continued to do what we do trying to feel the leadership of the Spirit to make changes as necessary – little or small changes – trying to keep it vibrant and looking at a new pastor coming, I am sure that person will have some influence on what we do as they should.

Josh: The next four questions are all the same questions but for each generation. Is there an influence over worship music identity choice from the Silent Generation – kind of like the 70s and older crowd here at your church? Is there any influence from them specifically and what is that like here at your church?

Jake: We at one point tried to go to one unified worship style and that was where all of our pushback came from was our older folks. Some were more vocal than others but there was a general understanding that they didn't like what we were trying to do. They wanted to go back to what they had their whole life which is hymns, choir, organ, piano and so out of deference to them and trying to keep peace during the interim time and to down play the negative that was coming from that demographic towards the rest of our church we opted to add the traditional service back. So, I guess you could say it is a pretty high influence. I think currently they would say that they are very happy with what is going on – content – not that that is the goal – but that is where we are right now.

Josh: Same thing with the baby boomer generation. I know we were talking a second ago about older folks in general, but do you think what you were saying about the silent generation, is that of the baby boomers, could they fall into that same thing?

Jake: Some of them do. And then what I usually get from baby boomers – we have to reach the next generation and the only thing that will reach the next generation is band led, passion style service. I think that is just what they have seen in their experience and it's like if we build that then the younger generation will flock to our church. It is sort of their mentality. Well we just need to do “this” and then people will come back...or younger folks will come. That may be what younger folks are used to and enjoy but I don't think that is what they are looking for...I want to go to a church that has two guitars, drums and a keyboard player and three singers. I don't think that is what the younger – Gen Z or Gen X or whatever – I don't think they are looking for that – I think they are looking for something deeper than that. Like do you really believe what it is that you are singing? Is there authenticity in your presentation of this, are you going to engage us or is it a performance kind of thing? I have found that to be interesting – we have to do “this” to reach that generation and I think they are just thinking if they build it, they will come and that is not necessarily true.

Josh: Generation X – what is their influence like?

Jake: I would say that is sort of our missing block. I would say that the ones who are here and active seem to be fairly content with what we are doing right now with kind of a mix of some newer stuff and some that is tried and true in that 10:30 hour. I would say that generation is much more likely to vote with their feet as to whether they are here or not. They are not going to put up a fuss or cry out for what they want, they will just go find it – kind of like grocery shopping for them. (Like...I used to go to BI-LO but Publix is where it is at now.) I don't know if that generation is that tied into music. If they are believers, I don't know if they are that tied into the music as to what they are looking for in regard to what the preacher is talking about...where is the pastor leading us?

Josh: We don't have to group the next two in, but you can if you want to – Millennials and Gen Z folks – what does it look like with their influences.

Jake: Well most of our Gen Z kids are here because their parents are here. So, I don't know that they are choosing necessarily. I find that Millennials and Gen Z are more interested in whether it feels real to them as opposed to song selection necessarily or a cool factor or whatever. And I don't think our millennials, or at least to me, is vocal about their preferences musically as the older crowd as to what they like or dislike.

Josh: So, it may not necessarily be music that they are talking about it might be something else.

Jake: Right

Josh: Of the generations mentioned, which one do you think has the largest impact here at your church?

Jake: That's a good question.

Josh: And it may be a combination.

Jake: It would probably skew older for sure – but again that is who our church is.

Josh: Outside of what your church considers biblical reasons behind selections of worship music identity, what is the biggest influencer behind your church's worship music identity. So everybody interviewed is going to say the prompting of the Holy Spirit and lifting your praise to Jesus Christ and He giving it over to the Father, everybody is going to say that – so outside of that what is the biggest influencer? It may not be people. It may be anything. What is the biggest influencer here at your church?

Jake: I would say definitely textual consideration, musical consideration, I think it would be silly to say it is not. We want to do songs that are fun to sing or have depth to them – there is an enjoyment or there is the musical sense of the song I think is important – not as important as the text – but it does carry some weight. Being musicians, you are always going to choose things that are musical interesting and also try to find things that are textually good. We try to put scripture readings as much as possible in our services and singing of scripture. You can't argue with lyrics when they are straight out of the Scripture. What was part of the question again?

Josh: What is the biggest influencer behind your church's choice in worship music identity. It may be people, it may be concepts, it can be vision.

Jake: I would say songs that have heart to them. Not just intellectualizing but heartwarming, engaging the heart as well as the mind.

Josh: That's a good answer. Administratively, how does your church support your music style, your worship music identity – for example, how many people are on your worship ministry staff and what are their roles?

Jake: So, I have a full time associate that used to have total charge of the modern band led service and I would think at some point that might return but we don't currently do that. So, he co-leads with me the 10:30 service. He has a pretty heavy part to play in the planning of that service, song selection, Scripture selection. We do that together but if it leans anyway it probably leans more towards him. He might say it leans more towards me, but I would say it leans more towards him. And then he is responsible for all of the bands, he rehearses the vocal teams, he attends the choir rehearsal for that service and also helps with student choir. I have an administrative assistant that does preschool, children and student choir stuff as well as help out

us. We have fulltime tech person. We have 2 part time keyboard accompanists and we have a part-time orchestra director that coordinates string and band instruments that play in the services.

Josh: When you arrived here were you tasked with shifting the worship music identity in any way? And if so, what was the why behind the change?

Jake: When I first came, the idea of going to a third service was already on the horizon – a band led service which the church had not had one before and the reason at that point was because the church had experienced significant growth when they had added a second service – a more contemporary driven service – big return in terms of new people – and the thought was to add a third service we will see that same kind of surge in attendance for people who are looking for that particular kind of worship. I think an unspoken but expected understanding was when you are doing any kind of music that is “contemporary” you always have to be pushing forward because there is so much new music being written so what of that are we going to pick up and in turn what have we been doing that we are not going to do anymore. It’s kind a progress of adding new and discarding some of what we have done. One of the things we have tried to do is to come up with a song list for that contemporary service – a song list of legacy songs that we are always going to come back to like – In Christ Alone, 10,000 Reasons, and those kinds of things. And then what we would call significant songs – songs that we are wanting to do or that are really strong for us right now but may not be in 5 years, may not be in 3 years, may not be in 2 years but our congregation is really resonating with those. Then new songs – so coming up with a list of – what are we going to do that is new – and you can only have so many songs in your repertoire. We have way too many anyway – but trying to say this kind of dated or feeling or whatever like – Days of Elijah – feels like...but if we did it Sunday there are certainly people

who would resonate with this song. But there is always progress being made to keep things fresh and feel relevant.

Josh: Last one and then if you have anything else you would like to add you can. In your opinion, who is the most influential in your church in regard to worship on Sunday mornings? A person or group?

Jake: That would definitely be my associate and myself. We are pretty much driving it at this point especially without a Senior Pastor to kind of weigh in on. I have friends whose pastor will say – don't ever do that song again – they will zero in on some song that they didn't like or a controversial song – like Reckless Love – or the controversial song de jour – God's not reckless – I have some friends whose pastor says – don't ever do that song again or they are much more weighing in on specific things like that or they are even choosing the songs and saying – here is the song list for this week. But I have never in all my years of ministry have not had that, but I certainly have had some that have weighed in a lot more. Our previous pastor really did not on a regular basis and then in the interim he just says great job, great worship and I don't know if he is just blowing smoke or if he really thinks that or he is being nice and encouraging. But it would definitely be me and my associate – we feel a great sense of freedom I would say to do what we feel called to do.

Josh: Is there anything else you would add to this – like any kind of insight to influencers in worship and what people should be considering and shouldn't be considering – that kind of thing?

Jake: I would say that the biggest thing I have learned is that there is no set formula for getting a certain demographic into your church. And if you think you are going to come up with five

things that I can do to get millennials into my church, I am not sure that those five things if you did them would work and I am not sure that is a worthy path to go down because anytime (churches for years have been since Willow Creek, first, was on the horizon – that whole idea that we have a target audience – and theirs was like Sam and Mary or something like that and they had an actual little stick figure and they had things outside their names of what we are looking for – unchurched Harry and Mary – that’s who it was and so that was their target. But anytime you have a target you are intentionally not targeting another group so I think it is hard especially for a multi-generational – what I would call a legacy church that has been around – ours has been around for 156 years – it’s hard to target groups which I think is why we have gone to 2 or 3 different services because you are trying to hold onto that older generation and give them a voice in worship but also give younger generations a voice. It’s a tough thing to do but there is no magic formula. Like I said, I think boomers think if we just do these five things then all these millennials are going to come running back to our church.

Josh: $A + B = C$

Jake: Right, I definitely don’t think it is that simple. If we believe what Scripture says God adds to the church and He is in charge of that and Henry Blackaby says to see how God wants to work in your church and ministry – look at who he is bringing to your church. So maybe at some point we may have a lot of millennials join us, but it won’t necessarily be that we did five things in worship that drew them back it is going to be the Spirit, it’s going to be evangelistic efforts to reach people. Otherwise, I am just drawing people from your church and you are drawing people from my church. It’s like a marketing scheme. Who’s going to shop at Walmart and who’s going to shop at Target and who’s going to buy their tires at Sam’s and who’s going to get their tires at local tire guy. It’s all just marketing. You are just moving Christians from

place to place and really, we ought to be more excited about people who don't have a passion for any kind of worship music because they are not worshippers because they haven't come to Christ yet. So, it's hard – it's hard. Back in the day, you pretty much knew what you were going to do in worship because it was pretty much the same thing – you had 3 hymns, an anthem, a call to worship, you had a prelude and you had a postlude and you had an invitation hymn and you just plugged all of those in every week and they were all out of the hymnal and then you would throw in a Bach piece or a gospel song for the choir to do or a solo and that was the extent of your variety and over the course of my ministry – that has exploded into every church looks a little different now or a lot different.

Josh: It comes back to the identity piece which is why I created it that way.

Jake: I guess my thing is – I would wish in a perfect world churches were not as identified by whose leading on the platform and more identified by a ministry or a focus in preaching or this is a disciple making church as opposed to this is a contemporary church or this is a modern church or this is country western church or this is a southern gospel church because none of those things are going to save anybody. But the discipleship piece or the evangelism piece that is going to make a difference. The music part is just giving the people that are in your congregation a chance to encounter God and meet with God as a body and for God to do in us at that time what He wants to do.

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

October 10, 2019

Joshua Charles Morton

IRB Exemption 3925.101019: Methods and Motivations of Multigenerational Churches in
Selecting a Worship Music Identity

Dear Joshua Charles Morton,

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 no further IRB oversight is required.

Your study falls under exemption category 46.101(b)(2), which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:101(b):

(2) Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if . . . the following criteria is met:

(iii) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by §46.111(a)(7).

Please note that this exemption only applies to your current research application, and 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 change in protocol form or 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.

Sincerely,

G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

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**MASTER OF ARTS IN MUSIC & WORSHIP
THESIS DEFENSE**

The committee has rendered the following decision concerning the defense for,

(Name of Student) Joshua Charles Morton,

on the Thesis/Curriculum Project, (Title) Methods and Motivations
of Multigenerational Churches in Selecting a
Worship Music Identity

as submitted on (Date) 12/13/2020 :

- a. x Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.
- b. Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.
- c. Redirection of project. The student is being redirected to take WRSP 689 again, as minor revisions will not meet the expectations for the research project.

	12/9/2020
Signature of Thesis Advisor/Mentor (WRSP 690)	Date

	12/9/2020
Reader <u> </u> <u> </u>	Date

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