

GOING DEEPER WITH GOD THAN KING DAVID: CULTIVATING INTIMACY USING
HYMNS, CLASSICAL SACRED SONGS, AND CONTEMPORARY CHRISTIAN MUSIC

By

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Liberty University

A LECTURE RECITAL PRESENTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN MUSIC AND WORSHIP STUDIES

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ABSTRACT

In the time of King David, a worshipper did not have the indwelling Holy Spirit to enhance worship as worshippers have today. At present, the modern church age worship leader utilizes mostly contemporary Christian music to help lead a congregation into the presence of God. However, the Psalms, hymns, and classical sacred songs may also be used in the exploration of enhancing a worship experience. This study explores the concept of music evoking an emotional response that may allow a worshipper to surrender to an intimate relationship with God. With studies in emotion related to music, Scriptural references, professional writings on worship, and counsel from current worship pastors, the research provides a foundation in the study of intimacy with God through surrender. In music and worship, the topic of surrender and intimacy may be difficult to cultivate. Understanding how to nurture this intimacy while eliciting an emotional response through music will be a valuable resource for a worship leader in their journey of leadership.

Keywords: Worship, Surrender, Emotion, Emotional Response, Music-evoked Emotion, Intimacy, Intimacy with God, King David, Psalms, Hymns, Classical Sacred Songs, Contemporary Worship, Holy Spirit, Modern Church Age

“For the Lord your God is living among you. He is a mighty savior.
He will take delight in you with gladness. With his love, he will calm all your fears.
He will rejoice over you with joyful songs” (Zephaniah 3:17, NLT)

CONTENTS

CHAPTER ONE: INTRODUCTION	9
Background	9
Statement of the Purpose	13
Significance of the Study	15
CHAPTER TWO: LITERATURE REVIEW	16
Section I: Introduction	16
Section II: The Literature	17
Section III: What is Surrender?	23
Section IV: In Worship	25
CHAPTER THREE: METHODS	26
Selecting the Music	26
Reviewing the Music by Content	26
Determining Information for Creating a Usable Guide	30
Pastoral Questionnaire	30
Scriptural Support of Songs	32
CHAPTER FOUR: RESEARCH FINDINGS	33
Psalms	34
Classical Sacred Songs	34
Hymns	36
Contemporary Christian Music	38
CHAPTER FIVE: CONCLUSION	40
Summary	40

Conclusion	40
Recommendations	41
BIBLIOGRAPHY	42
APPENDICES	45
Appendix A	45
Appendix B	46
Appendix C	53
Appendix D	55

CHAPTER ONE: INTRODUCTION

Background

God created music with a purpose. In the Scriptures, God makes connections with His people and music in times of war and also of celebration. In the Old Testament, Joshua followed God’s unusual instructions for the purpose of bringing down the wall of Jericho. As instructed, Joshua ordered the army of Israel to march around the city ahead of the ark of the Lord, all the while loudly blowing their trumpets. They repeated this sequence every day until, on the seventh day, after marching around the wall seven times, Joshua commanded they shout with their voices, and the wall fell away as the Lord promised (Joshua 6:7-16, 20). When Moses led the Israelites through the Red Sea with the parting waters, they responded with a song of praise to the Lord (See Exodus 15), and a choir led an army in 2 Chronicles: “After consulting the people, Jehoshaphat appointed men to sing to the LORD and to praise him for the splendor of his holiness as they went out at the head of the army, saying: “Give thanks to the LORD, for his love endures forever”” (20:21, NIV)¹. These scriptural examples serve to highlight music as a critical part of expressing joy and celebration.

Music can also express sorrow and be healing and transformative. Isaiah reassured, “...those the LORD has rescued will return. They will enter Zion with singing; everlasting joy will crown their heads. Gladness and joy will overtake them, and sorrow and sighing will flee away” (35:10). David wrote of healing in Psalm 103:2-5 providing a homage to the Lord of His grace and mercies for the sorrowful and mourning: “Praise the LORD, my soul, and forget not all his benefits— who forgives all your sins and heals all your diseases, who redeems your life from the pit and crowns you with love and compassion, who satisfies your desires with good things so

¹ All scripture references, unless otherwise noted, may be found in the *NIV Women’s Devotional Bible*, (Grand Rapids, MI: Zondervan, 2012).

that your youth is renewed like the eagle's." Again, in Psalm 147:3, David composed: "He heals the brokenhearted and binds up their wounds." David also shared the idea of transformation and healing in a song to the director of music in Psalm 41: 1-3: "Blessed are those who have regard for the weak; the LORD delivers them in times of trouble. The LORD protects and preserves them—they are counted among the blessed in the land—he does not give them over to the desire of their foes. The LORD sustains them on their sickbed and restores them from their bed of illness." Additionally, in the New Testament, Paul shared the idea of transformation in 1 Cor 15:51-52: "Listen, I tell you a mystery: We will not all sleep, but we will all be changed—in a flash, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, the dead will be raised imperishable, and we will be changed." Music provides a way for people to connect with God.

This connection may then be thought of as an emotional act of creating and expressing music in worship which allows a believer to get to know God. Author Sander Koole reviewed the topic of emotion regulation in psychology and came to the conclusion that "each emotion triggers a discrete pattern of behaviour, physiology, thoughts, and feelings."² Further, authors Brown, Dawson, and McHugh, through their research, found that "emotions inform us, helping us to interpret communications and relationships."³ With this in mind, learning the truth of God's character helps in guiding one's heart and mind to create the emotions awakening them to express their faith in belief. God created people to be expressive, to have emotion, to show that expression and emotion to others, namely Him in their worship. Worship would be empty

² Sander L. Koole, "The psychology of emotion regulation: An integrative review," *Cognition and Emotion*, 23, 1 (2009), 7, accessed September 2, 2020, <https://doi.org/10.1080/02699930802619031>

³ Henry Brown, Neil Dawson, and Brenda McHugh, *Psychology, Emotion and Intuition in Work Relationships: The Head, Heart and Gut Professional*, 1st ed, (London: Routledge, 2018), 30, accessed September 15, 2020, <https://doi-org.ezproxy.liberty.edu/10.4324/9780203731710>

without that emotion and the truth it communicates. Using one's voice or instrument immediately creates an emotional response connecting them to the Creator. As mentioned earlier, in Exodus, "Moses and the Israelites sang this to the LORD: "I will sing to the LORD, for he is highly exalted..." (15:1) and in 2 Chronicles Ezra wrote, "The trumpeters and musicians joined in unison to give praise and thanks to the LORD. Accompanied by trumpets, cymbals and other instruments, the singers raised their voices in praise to the LORD and sang: "He is good; his love endures forever." (5:13). Further Job 21:12 stated, "They sing to the music of timbrel and lyre; they make merry to the sound of the pipe." In addition, Psalm 71 reiterated, "My lips will shout for joy when I sing praise to you—I whom you have delivered" (vs. 23). Therefore, music is the emotional response in the belief of the revealed truth with the expression of worship that helps to bring a believer into God's presence.

Researching biblical history, one can find examples of worship to study, understand, and learn guiding principles to help foster our continuously developing worship with music today. One prominent leader and an unbridled worshipper of God is King David. Samuel wrote that "...the LORD has sought out a man after his own heart..." (1 Sam 13:14), and Psalm 27 gave an understanding of David through his own words that said, "The LORD is my light and my salvation...my heart will not fear...I will sing and make music to the LORD...Your face, LORD I will seek" (vs. 1-8). David also recognized his position as the Lord's servant, and his respect of the Lord's teachings with a desire to "be strong and take heart and wait for the LORD" (Ps 27:9-14). King David was a forthright worshipper, yet he was not without shame. When Nathan, the prophet, approached King David regarding his adulterous relationship with Bathsheba and his successful plot to murder and cover-up the death of her husband, David's response was to compose Psalm 51 where he humbly repented and sought forgiveness from God: "Have mercy

on me, O God, according to your unfailing love; according to your great compassion blot out my transgression.” In the desert of Judah, David connected with God in Psalm 63 ardently calling for his comfort and justice. David experienced another lapse of judgement when he fled from his enemies. While he hid, he turned again to God for help. With the inspiration of the Holy Spirit coming upon him, David shared that “The LORD is my rock, my fortress, and my deliverer; my God is my rock, in whom I take refuge, my shield and the horn of my salvation, my stronghold” (Ps 18:2). In his rescue from Saul, David sang “I love you, LORD, my strength” (Ps 18:1). David became intimate with God as witnessed through the Psalms. Intimacy is simply togetherness, and it is through this togetherness, this *intimacy*, that a question forms: In what way can a worship leader today effectively use hymns, classical sacred songs, and contemporary Christian music in developing a believer’s intimate, worshipful relationship with God that builds upon the worship exemplified by King David?

Worship leaders throughout history have strived to bring their congregations to encounter God on a personal and communal level with Scripture and music. Even so, the purpose of a worship leader is more than just presenting songs or Scripture; it is about using music and sound theology to guide the community into a deeper relationship with God. Churches have used the musical styles of the day in their services. Over the decades, styles such as chant, hymns, spiritual songs, classical sacred songs, and even more recently, pop and rock songs have served to convey God’s truth. Each style of music presented often amplifies the life of that church congregation. This being said, it is the role of the worship leader to design a practical and immersive worship experience that enhances the praise and worship for the church community and helps to cultivate an intimate relationship between a worshipper and God Almighty.

Statement of Purpose

Because of many experiences with church music over the years, this researcher learned that music has a great impact on understanding the gospel and response to Jesus Christ. Early on in life through liturgical church settings, the lyrics made no sense even though the music itself brought immense joy. However, upon accepting Christ, the music took on meaning and a new perspective. The music now allowed this researcher to experience deeper joy and grow an intimate relationship with God through greater surrender to His will. In this, the observation was that surrender was a way to grow toward intimacy and the belief that God wanted intimacy.

With this new understanding, there was a longing to see what the Scriptures said regarding what a relationship with the Creator should look like and how intimacy was part of the plan. He wants a relationship with His people. A relationship that is close, or personal, like a father to a child as David wrote in Psalm 103:13, “as a father has compassion on his children, so the LORD has compassion on those who fear him.” Except, how are people to accomplish this? How do they grow that relationship? There is an answer from Paul in 1 Corinthians 14:15, “So, what shall I do? I will pray with my spirit, but I will also pray with my understanding; I will sing with my spirit, but I will also sing with my understanding.” Accordingly, a worship leader can then shepherd believers into understanding that by continually meeting with God and knowing that His ways are higher than their own, through the power of music worshippers can learn to surrender to an intimate relationship with God.

Music may speak differently than spoken words to the heart and soul of one who wants to worship in complete surrender, a means to intimacy. A worship leader, therefore, has the ability and more so the responsibility of sharing this passion with others and helping to bridge the gap between knowing God and surrendering to God. As John said, “We are from God, and whoever

knows God listens to us; but whoever is not from God does not listen to us. This is how we recognize the Spirit of truth and the spirit of falsehood” (1 John 4:6). To the music, Paul wrote in his letter to the Ephesians, “[sing] psalms and hymns and spiritual songs among yourselves, and [make] music to the LORD in your hearts” (5:19, NLT). Again, King David wrote in Psalm 95, “Come, let us sing for joy to the LORD; let us shout aloud to the Rock of our salvation. Let us come before him with thanksgiving and extol him with music and song” (vs. 1-2). So, from the time of creation through the Old Testament and New Testament histories, and looking towards eternity, a worshipper can sing unto the Lord and develop that intimacy in prayer and in song. As King David communicated to God through the Psalms, in his sin and showing humility, intimacy is closer than realized. Nevertheless, while he, like other Old Testament believers, experienced the inspiration of the Holy Spirit coming upon him, King David also experienced the absence of the Holy Spirit as referenced in Psalm 38:21 when he pleaded, “LORD, do not forsake me; do not be far from me, my God.” Even so, since Pentecost, a worshipper can go directly to God through the Holy Spirit in Jesus Christ and have an intimate encounter with the Creator. The significant difference is that since the resurrection of Christ, New Testament believers have the guided help of the indwelling Holy Spirit at all times as Jesus conveyed in John 14:26, “But the Advocate, the Holy Spirit, whom the Father will send in my name, will teach you all things and remind you of everything I have said to you.”

With the understanding that music speaks to the heart of a person, and also speaks to God, it is reasoned that with the indwelling Holy Spirit one may have the opportunity to grow even further in intimacy with God than King David. A person can see the beauty in the Psalms and know that they have a purpose in prayer, but they can also see the beauty and enjoy the spirit of hymns, classical sacred songs, and contemporary Christian music of the present age. Since the

calling of a worship leader is to lead people into the presence of God, it would be beneficial for that leader to closely examine the use of several styles of music to present an encounter in a way that will enable a modern-day worshipper to grow a deeper connection with God unlocking their understanding of intimacy through surrender.

Significance of Study

The thought of surrender can be an unnerving concept for most people. Because surrender is the act of submission or giving up one's resistance to authority, people may feel vulnerable in humbling themselves. The act of surrender itself is very dynamic in that it requires a person to accept new ideas in a positive and subdued manner. If considering that surrender is a means to intimacy, then it is in this surrender that a person will develop a deep relationship with the Creator. So, the significance of this study is to identify the beauty of surrender in specific styles of music that will bring a worshipper closer to God with the guidance of the Holy Spirit.

In examining the concept of intimacy in worship, the book of Psalms is at the forefront of examples through biblical history, especially the life of King David. There is not a lot of research available looking specifically at developing intimacy through one's surrender to God within the musical context of worship. However, there are related sources that discuss praise and worship in relation to musical expression and the heart of worship. Dr. Robert Webber has even mentioned that there is a need to "break through passive worship and become more active and involved"⁴ leading a person to believe that there is more to worship than currently experienced. This thesis will examine several pieces of music more thoroughly in the styles of sacred classical, hymnody,

⁴ Robert E. Webber, *Worship is a Verb*, (Waco, TX: Word Books Publisher, 1985), 12.

and contemporary Christian music to develop a resource for worship leaders to use in helping a congregation build a deeper relationship with God Almighty.

This researcher will identify the premise of intimacy through surrender that allows a worship leader to guide his or her congregation into a deep relationship with God using classical sacred music, hymns, contemporary Christian music, the Psalms, and King David. Utilizing information gathered through a pastoral questionnaire, references in Scripture, written academic material, and previous studies on the heart of worship, the ultimate goal of this researcher is to provide an initial study into the intimacy of worship through music which allows a believer to surrender to the grace and love of God.

CHAPTER TWO: LITERATURE REVIEW

Section One: Introduction

While there is not a vast amount of research specific to the way worship leaders may use music to help a congregation grow deeper in intimacy with God, there is some information regarding intimacy that when connected to music may provide insight and strategies to help guide worship leaders in preparing music for deepening a congregation's worship experience. It is the intention of this researcher to explore literature that will make a correlation between music and emotion and to further discuss the benefit that association has on building a relationship with the Lord. In this way, a worship leader may find effective ways of leading their congregation toward deeper intimacy with God.

Section Two: The Literature

According to the research, music is closely connected to emotions, and in accordance with these emotions a person can make choices as to how to respond. Pastor Ray Stedman stated in his book *Psalms: Folk Songs of Faith*, that “music reflects the heart and soul of a people.”⁵ In the Scriptures, Luke stated a similar thought that “...For the mouth speaks what the heart is full of” (6:45), and Matthew said, “But the things that come out of a person’s mouth come from the heart” (15:18). Even Jesus said that “... ‘Out of his heart will flow rivers of living water’” (John 7:38, ESV). It is in this heart and soul that emotional response takes place.

Multiple professionals have performed studies to examine the effects that music has on a person’s emotional sensitivity. Professor of psychology, Patrik N. Juslin’s article “What Does Music Express? Basic Emotions and Beyond,” described and explained various theories tested on the “distinction between basic and complex emotions”⁶ associated with music. Psychologist and neuroscientist, Stefan Koelsch, provided some insight into the connection of emotions triggered by music and the effect these emotions have on a person’s brain activity in his article “Investigating the Neural Encoding of Emotion with Music” found in *NeuroView*. In addition, author Sander L. Koole, from the University of Amsterdam, reviewed research on “The psychology of emotion regulation.”⁷ Each of these professionals discussed the various

⁵ Ray C. Stedman, *Psalms: Folk Songs of Faith*, (Grand Rapids, MI: Discovery House Publishers, 2006), 11.

⁶ Patrik N. Juslin, “What Does Music Express? Basic Emotions and Beyond,” *Frontiers in Psychology*, Volume 4, Article 596 (September 2013), 11, accessed September 29, 2020, <https://doi.org/article/ea3eebf345444f608e510c9fe96d4fc7>

⁷ Sander L. Koole, “The psychology of emotion regulation: An integrative review.” *Cognition and Emotion*, 23, 1 (2009), 4. Accessed September 2, 2020. <https://doi.org/10.1080/02699930802619031>

procedures and findings in relation to emotion connecting with music in several distinctions including a connection to social bonding and building relationships.

Professor Juslin utilized the depictions of “categories” and “coding” to further break down the ideas that have been theorized and tested in various studies worldwide. These categories break down emotions from basic to complex and split into codes of “iconic, intrinsic, and associative.”⁸ These coding descriptions are explained as follows:

- *Icon* [iconic] refers to a response based on formal similarity between the music and some other signal, such as vocal expression or human movement.
- *Symbol* [intrinsic] refers to a response based on internal, syntactic relationships within the music itself.
- *Index* [associative] refers to a response due to an “arbitrary” association between the music and some other event or object.⁹

He stated that “throughout history music has been regarded as expressive of motion, tension, human characters, identity, beauty, religious faith, and social conditions.”¹⁰ Koelsch went a step further in explaining that music is a “potent elicitor of social bonding, associated with emotions that are often very intense, pleasurable, and moving ... promot[ing] cooperation and social cohesion,”¹¹ and asked the question “Are emotions evoked by music real?”¹² While he discussed the various curiosities of the effects of music on the brain and the correlation to brain activity, Koelsch presented thoughts on the “role of the auditory cortex in emotions,” the “role of the

⁸ Juslin, “What Does Music Express?,” 4.

⁹ Ibid.

¹⁰ Ibid., 1.

¹¹ Stefan Koelsch, “Investigating the Neural Encoding of Emotion with Music,” *Neuron: NeuroView*, Volume 98, Issue 6 (June 27, 2018), 1075, <https://doi.org/10.1016/j.neuron.2018.04.029>

¹² Ibid.

hippocampus in emotions,” “music and social bonding,” and the “influence of music on conscious cognition and the unaware mind” showing how music can change the effects within the various regions of the brain.¹³ Both of these professionals found similar connections in complex emotions and their correlation with music or other events in a person’s consciousness. Similarly, Koole saw a strong connection when he verified the discovery that a person can “redirect the spontaneous flow of their emotions” and can “increase, maintain, or decrease positive and negative emotions”¹⁴ associated with a given situation. Koole further connected the counter psychology of “emotional sensitivity” which “determines the onset of an emotional response.”¹⁵ The sensitivity would therefore determine the path a person chooses in regulating the emotions that are induced further enhancing any relational connection.

Building upon the theories of associating emotional response to music and the correlation to building a relational connection, Koelsch determined that “emotions evoked by music can be highly intense, and music-evoked emotions can change activity in virtually all emotion structures in the brain.”¹⁶ Moreover, Koelsch held to the understanding that the vulnerability of emotion governs how a person will respond, but did argue that “more evidence-based research” was needed.¹⁷ However, the conclusions of both Koelsch and Koole supported Juslin’s position that the “basic emotions represent the crucial link between our ancient past and modern music

¹³ Koelsch, “Investigating the Neural Encoding...,” 1075-1078.

¹⁴ Koole, “The Psychology of Emotion...,” 6.

¹⁵ Ibid., 10.

¹⁶ Koelsch, “Investigating the Neural Encoding...,” 1079.

¹⁷ Ibid.

making, and are part of the reason that music is sometimes... called a universal language of the emotions.”¹⁸

These studies are significant for worship leaders to consider as they explore various music choices in helping a congregation’s encounter with God in worship. Worship may be defined in various ways and terms. Samuel Lee Sasser quoted former Archbishop of Canterbury William Temple in his thesis on worship, stating the following description:

Worship is the submission of all our nature to God. It is in the quickening of conscience by His holiness; the nourishment of mind with His truth; the purifying of imagination by His beauty; the opening of the heart to His love; the surrender of will to His purpose and all this gathered up in adoration, the most selfless emotion of which our nature is capable and, therefore, the chief remedy for that self-centeredness, which our original sin and the source of all actual sin.¹⁹

In their book *The Great Commission to Worship: Biblical Principles for Worship-Based Evangelism*, Professor of Evangelism Dr. David Wheeler of Liberty University and Associate Vice President for Program Development Dr. Vernon M. Whaley of Trevecca School of Music and Worship Arts stated that worship is a “passionate response to the heart cry of God that includes active participation.”²⁰ Moreover, Dr. Constance M. Cherry of Indiana Wesleyan University defined worship with the following list:

- Worship is centered in God’s acts of salvation.
- Worship follows the pattern of revelation and response.
- Worship enacts a covenantal relationship.
- Worship is corporate in nature.

¹⁸ Juslin, “What Does Music Express?,” 11.

¹⁹ William Temple, *Readings in St. John’s Gospel*, (NY: Macmillan, 1938), 68, as quoted by Samuel Lee Sasser, “Worship: An Encounter with the Living God,” master’s thesis, Fuller Theological Seminary, (June 1996), 4, accessed May 22, 2020, <https://search-proquest-com.ezproxy.liberty.edu/docview/304289851?pq-origsite=summon>

²⁰ David Wheeler and Vernon M. Whaley, *The Great Commission to Worship: Biblical Principles for Worship-Based Evangelism*, (Nashville, TN: B&H Academic, 2011), 22.

- Worship is trinitarian in its essence.
- Worship is a journey of transformation.²¹

Director of Overseas Missionary Fellowship, author J. Oswald Sanders, quoted popular pastor and author A.W. Tozer as explaining that “worship is to feel in your heart and express in some appropriate manner a humbling but delightful sense of admiring awe and astonished wonder and overpowering love in the presence of that most ancient Mystery, that Majesty which philosophers call the First Cause, but which we call Our Father Which Art in Heaven.”²²

Additionally, worship entrepreneur Nancy Hastings Sehested wrote in her article “Listening for the Heartbeat of God: Renewing the Mainline Church through Preaching and Worship Leadership” that “worship is social and experiential.”²³ Furthermore, author and worship pastor Rory Noland stated in his book *Worship on Earth as it is in Heaven*, “Worship is meant to be holistic, combining the cognitive, physical, and emotional,...it is to feel in the heart...[and] opens you up to your emotions and helps you express your deepest feelings for God.”²⁴ These definitions and descriptions appear to have some commonalities indicating a relational aspect in worship which involves a response or reaction to the presence of God.

²¹ Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, (Grand Rapids, MI: Baker Academic, 2010), 17.

²² A. W. Tozer as quoted by D. J. Fant, *A. W. Tozer*, (Harrisonburg: Christian Publications, 1964), 90, used in J. Oswald Sanders, “Intimacy is Nourished by Worship,” *Knowing and Doing: A Teaching Quarterly for Discipleship of Heart and Mind* (Winter 2006), Accessed May 12, 2020, <http://articles.ochristian.com/article15570.shtml>

²³ Nancy Hastings Sehested, “Listening for the Heartbeat of God: Renewing the Mainline Church through Preaching and Worship Leadership,” *American Baptist Churches USA*, (ATLAS), 337, accessed June 16, 2020.

²⁴ Rory Noland, *Worship on Earth as it is in Heaven*, (Grand Rapids, MI: Zondervan, 2011), 158.

If worship is relational, a worship leader is in a unique position to help a congregation. Pastor Bob Kauflin affirmed that “good leaders draw our attention to what’s most important.”²⁵ With this in mind, a worship leader, in understanding the connection of music and emotion, can identify the core of the observations solidifying that music creates emotion causing a reaction to lead to identifying the idea of surrender of self to God. The result will generate a deeper intimacy. About the music, Sasser stated that “God has chosen singing as a prime channel of worship to Him, and ministry to one another.”²⁶ Sasser also supported the understanding that music “is emotion...It comforts and calms, excites or relaxes and can make the heart joyful or heavy,” and it provides the “most effective means we have of expressing love and devotion...intensify[ing] our worship.”²⁷ Thus, a worship leader has a responsibility in using music and emotional response to help a believer come to a place of surrender.

The concept of surrender, or humbling of oneself, can be found throughout Scripture and reinforced through James 4:7, “Submit yourselves, then, to God,” James 4:10, “humble yourselves before the LORD,...” 1 Peter 5:6, “humble yourselves, therefore, under God’s mighty hand...” Proverbs 3:5, “Trust in the LORD with all your heart...” and Proverbs 23:26 “...give me your heart...” Looking at surrender combined with the emotions of a musical experience, worship leader and founding member of Jesus Culture, Kim Walker-Smith, wrote a profound statement in her book *Brave Surrender*. She stated, “a love encounter, by its very nature, only

²⁵ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God*, (Wheaton, IL: Crossway, 2008), 38.

²⁶ Samuel Lee Sasser, “Worship: An Encounter with the Living God,” master’s thesis, Fuller Theological Seminary, (June 1996), 96, accessed May 22, 2020, <https://search-proquestcom.ezproxy.liberty.edu/docview/304289851?pq-origsite=summon>

²⁷ *Ibid.*, 136, 144.

happens through a courageous and vulnerable act of surrender.”²⁸ In addition, songwriter and worship leader Laura Story wrote “surrender is the secret to a life of joy.”²⁹ Therefore, the idea of intimacy through surrender in connection with a person’s emotions through music and worship is the basic foundation of a worship leader’s knowledge to help worshippers cultivate a deeper relationship with God.

Section Three: What is Surrender?

The definition of surrender according to the Merriam-Webster dictionary is “to yield to the power, control, or possession of another upon compulsion or demand...to give up completely or agree to forgo especially in favor of another.”³⁰ In the *Encyclopedia of Psychology and Religion*, Frederica R. Halligan explained that “surrendering (and/or taming) the ego is an important theme in the ...traditions of all the major world religions” and says that surrender is the “acceptance of the Divine Will and devotion to God.”³¹ She further stated that “surrender fulfills the spiritual purpose of renouncing the cravings of the ego.”³² These statements seem to be in agreement with authors David G. Benner and M. Basil Pennington who stated a profound

²⁸ Kim Walker-Smith, *Brave Surrender: Let God’s Love Rewrite Your Story*, (Austin, TX: Zondervan, 2019), 26.

²⁹ Laura Story, *I Give Up: The Secret Joy of a Surrendered Life*, (Nashville, TN: W Publishing Group, 2019), 19.

³⁰ Merriam-Webster Dictionary, s.v. “surrender,” accessed November 10, 2020, <https://www.merriam-webster.com/dictionary/surrender>

³¹ Frederica R. Halligan, “Surrender.” *Encyclopedia of Psychology and Religion*. (Cham: Springer, 2020), 2314.

³² Ibid.

truth in their book *Surrender to Love: Discovering the Heart of Christian Spirituality* that, “Surrender goes against the grain of autonomy and self-control.”³³ Benner and Pennington also discussed a comparison of obedience to surrender in submitting to God, and that it is in love that a person finds the motive of surrender.³⁴ J. Oswald Sanders also reinforced this idea behind love that “where love is deep, worship will overflow.”³⁵ In conjunction with these assertions, it should be understood that “we have been created to worship, but we have also been *commanded* to worship.”³⁶ Therefore, God is calling for His people to surrender to Him and to worship Him “connect[ing] with Him on a soul level.”³⁷ In fact, as author William M. Fletcher stated, “God...asks for full surrender” and to “trustingly [accept] the good nurturing that is being offered.”³⁸ Additionally, pastor Rory Noland expressed, “every glimpse of God’s glory is an invitation to submit to his lordship in every area of our lives. So offering ourselves completely to God is an act of worship.”³⁹ Moreover, author George Halley Knight assured that “in stillness of soul, we can renew our full surrender of ourselves and of all that concerns us into the loving hands of Him who alone can “keep us from falling,” and “sanctify us wholly,” and “make all

³³ David G. Benner and M. Basil Pennington, *Surrender to Love : Discovering the Heart of Christian Spirituality*, (Westmont: InterVarsity Press, 2015), 54. Accessed November 10, 2020. ProQuest Ebook Central.

³⁴ *Ibid.*, 55.

³⁵ J. Oswald Sanders, “Intimacy is Nourished by Worship,” *Knowing and Doing: A Teaching Quarterly for Discipleship of Heart and Mind* (Winter 2006), 2, Accessed May 12, 2020, <http://articles.ochristian.com/article15570.shtml>

³⁶ Gary M. Mathena, *One Thing Needful: An Invitation to the Study of Worship*, (Bloomington, IN: WestBow Press, 2016), 11.

³⁷ Rory Noland, *The Worshiping Artist*, (Grand Rapids, MI: Zondervan, 2007), 13.

³⁸ William Fletcher, *The Triumph of Surrender: Finding Harmony in God's Plan*. (Colorado Springs: NavPress Publishing Group, 2013), 67, accessed November 11, 2020, <https://ebookcentral-proquest-com.ezproxy.liberty.edu/lib/liberty/reader.action?docID=5396108>

³⁹ Noland, *The Worshiping Artist*, 26.

things work together for our good.”⁴⁰ Jesus said in Matthew 16 that “...whoever wants to save their life will lose it, but whoever loses their life for me will find it” (vs. 25). Therefore, surrender allows a person to fully embrace God’s love and grace and build a relationship that offers life, renewal, and deep intimacy.

Section Four: In Worship

Pertaining to worship, it is reasonable to ascertain that a believer can choose to accept the emotions that music will evoke impacting the decision to surrender to God. Researcher, Dr. I. I. Hans Sun, talked about the heart and worship in his dissertation “Tune My Heart to Sing Thy Grace: A Prolegomena to Worship.” While discussing the church and community efforts of worship, Dr. Sun stated that “there must be a willingness to enter the relation on the prescribed terms and continue the relation in communion with God.”⁴¹ Sun also pointed out that church “becomes a partner in the process of transforming the worshiper from clinging to a self-centered perspective to the embrace of God-dependent existence.”⁴² As author Kevin Navarro stated, “we need to learn how to worship the Lord with everything that is within us.”⁴³ Surrender, then, is a process that needs to be learned so that growth occurs. Therefore, the importance a worship

⁴⁰ George Halley Knight, *In the Secret of His Presence: Helps for the Inner Life When Alone with God*, (Papamoa Press, 2019), 84, accessed November 11, 2020, <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=5721689>.

⁴¹ I. I. Hans Sun, “Tune Thy Heart to Sing Thy Grace: A Prolegomena to Worship,” Doctoral Dissertation, Trinity Evangelical Divinity School, (May 2017), 52. Accessed May 22, 2020, <https://search-proquest-com.ezproxy.liberty.edu/docview/2191166892?pq-origsite=summon>

⁴² *Ibid.*, 22.

⁴³ Kevin J. Navarro, *The Complete Worship Leader*, (Grand Rapids, MI: Baker Books, 2001), 93.

leader has in helping his or her congregation realize this emotional direction in creating a deeper intimacy with God is paramount. Based on the research, a worship leader needs to focus on the simplicity of praising God so that he or she can lead others in the “release of intimate worship,”⁴⁴ combined with the “demonstra[tion] of love.”⁴⁵ Accordingly, this is a means to test the structure of worship that would “integrate the body, mind, and spirit”⁴⁶ through the theologically sound music that will help a worship leader lead their congregation into a deeper relationship with God through the indwelling Holy Spirit.

CHAPTER THREE: METHODS

Selecting the Music

As part of the worship leader’s responsibilities, selecting music for the congregation is an important aspect of a worship service. Thus, the music used in a worship setting may depend on the culture and denomination of the church. For the purpose of this study, this researcher chose hymns, classical sacred, and contemporary Christian music. The purpose of these songs is to demonstrate a connection with the words and style of the songs and their application to an emotional response of surrender in a worship setting.

Reviewing the Music by Content

Sandy Hoffman, a musician and instructor for Youth with a Mission Schools of Worship and Schools of Music in Missions Worldwide stated that the “relationship to our Heavenly

⁴⁴ Sasser, “Worship: An Encounter...,” 167.

⁴⁵ Navarro, *The Complete Worship Leader*, 64.

⁴⁶ Sehested, “Listening to the Heartbeat...,” 338.

Father grows when the beliefs in our hearts and the confessions of our mouths are in alignment.”⁴⁷ With this thought then, it is reasonable for a worship leader to recognize that the content of a worship song is important to dissect in determining its application to a worship setting. In researching multiple respected professionals on the topic of worship and music, the primary focus centered around sound theology and understanding God’s Word. Worship musician, songwriter, and author Tom Lane stated in his book *The Worship Band Book: Training and Empowering Your Worship Band* that it is “contagious and inspiring when you’re unashamedly passionate about [your faith].”⁴⁸ In conjunction, Dr. Vernon Whaley stated, “Sound theology is in the objective, measurable lyrics of what is said or sung.”⁴⁹ Therefore, the music should be centered on Christ and supported with God’s Word. Other considerations include community participation, the beauty and simplicity of the music, examples of a Christ-like lifestyle, and the concept of surrender. With this in mind, the following criteria was explored for support:

- Is the text theologically sound?
- Does the music provide elements that may allow for an emotional response?
- Is Christ exalted?
- Is it congregational?
- Does it incorporate the concept of surrender?
- Does it show passion in Christian expression?

⁴⁷ Sandy Hoffman, *Tips for Tight Teams: High Performance Help for Today’s Worship Musician*, (Milwaukee, WI: Hal Leonard, 2012), 121.

⁴⁸ Tom Lane, *The Worship Band Book: Training and Empowering Your Worship Band*,” (Milwaukee, WI: Hal Leonard, 2012), 5.

⁴⁹ Vernon M. Whaley, *Building a Theology of Worship Workbook: Class Notes, Articles, and Handouts*, (Sagamore Beach, MA: Academix Publishing Services, Inc, 2013), 14.

Each of these aspects provides a purpose in choosing music that may evoke an emotional response in a congregation allowing an individual to respond and surrender themselves to a deeper relationship with God. As discussed by Koole, emotions have often been seen as having a large “influence on behaviour.”⁵⁰ Therefore, with great anticipation, a worship leader may be able to guide a congregation to a deeper intimacy through song choices.

When looking at music, the first thought should be “Is the text theologically sound?” Does it use or support Scripture providing a basic foundation that shares God’s Word? These are foundational elements that need to be prayed about and contemplated as a worship leader makes sound theological decisions that align with the gospel.

If music can be a “potentially emotion-arousing stimuli”⁵¹ as stated by Koole, then “Does the music provide elements needed for emotional response?” is a good question. What makes it appealing? Does the setting of the music provide beauty through its melody, harmony, and instrumentation? Is it winsome? Does it enhance the text for contemplation or is it a distraction? These questions bring about an additional question of personal preference. While a style or song may resonate with a worship leader, it may not appeal to each member of the congregation in the same way. So, it is important that the worship leader is aware of the culture of the congregation even while understanding that there will always be personal preference.

The worship leader is responsible to keep Christ as the focus in worship. As Pastor of Cornerstone Christian Fellowship in Fountain Valley, California and blog writer for Christianity Today, Karl Vaters wrote “in performance, the focus is on the musicians. In worship, the focus is

⁵⁰ Koole, “The Psychology of Emotion...,” 4.

⁵¹ *Ibid.*, 5.

on Jesus.”⁵² In the song decision process, it is important to ask, “Is Christ exalted?” Every song should point to Jesus and the Gospel whether specifically stated in the text or the implied perspective. David said in Psalm 96, “Sing to the LORD, praise his name; proclaim his salvation day after day. Declare his glory among the nations, his marvelous deeds among all peoples. For great is the LORD most worthy of praise” (vs. 2-4).

Additionally, a worship leader will want to examine if a song is congregational. Can the people gathered sing along with the music to join in and experience the worship together? Does the song provide a singable melody in a suitable range that most non-trained singers can attain? Again, does it fit the culture of the community? As in King David’s time, “...shout for joy to the LORD, all the earth. Worship the Lord with gladness; come before him with joyful songs” (Ps. 100:1-2), together as a congregation.

Further, “Does it incorporate the concept of surrender?” Paul said, “Do you not know that your bodies are temples of the Holy Spirit, who is in you, whom you have received from God? You are not your own” (1 Cor. 6:19). Many songs, with or without the word *surrender*, incorporate the idea of submission or surrender to God. With the help of the indwelling Holy Spirit, surrender is allowing oneself to release any diffidence in worshipping God.

Finally, “Does it show passion in Christian expression?” One needs to understand that that worship has to “embody service to God through service to others.”⁵³ In other words, does the music represent a Christ-like lifestyle of service, gratitude, sharing, and gifting? All of these

⁵² Karl Vaters, “Important Differences Between Performance Music and Worship Music,” *Christianity Today* (April 2, 2019), accessed May 11, 2020, <https://www.christianitytoday.com/karl-vaters/2019/april/performance-music-worship-music.html?start=1>

⁵³ Vernon M. Whaley, *Called to Worship: From the Dawn of Creation to the Final Amen*, (Nashville, TN: Thomas Nelson, 2009), 277.

elements are a foundation for a worship leader to explore in preparing worship for a congregation.

Determining Information for Creating a Usable Guide

Worship leaders are called upon to enhance the experience of their relationship with God through worship. This researcher created a usable guide to help a worship leader in determining information for the exploration of guiding a congregation into an intimate relationship with God through surrender.

Pastoral Questionnaire

This researcher wanted to compare the investigation on this topic in written works with the experiences and thoughts of pastors and worship leaders on their roles of worship leading. A pastoral/worship leader questionnaire was developed and sent to two male senior pastors, two male worship directors, one female worship director, two male worship leaders, and one female worship leader of various denominational backgrounds and over 18 years of age. The questions were submitted to the Institutional Review Board of Liberty University for approval in the process of involving human participants. Once the approval was received (see Appendix A) the following questions were sent by email:

1. What are some of your thoughts in regard to how a relationship develops with God through the indwelling Holy Spirit during the Modern Age of the church?
2. King David has been a primary example of intimacy with God through worship. Are there ways in which Christians during the modern church age can grow even more intimate with God that what is seen from King David? Please explain.

3. What are some challenges you have faced in leading others to greater intimacy with the Lord?
4. In your experience, have you encountered specific songs that have helped your congregation engage more closely with God? What is it about the songs that have helped that purpose?
5. Whether a worship pastor uses hymnody, sacred classical, or contemporary Christian music, what makes it most effective in helping a person experience a more intimate relationship with the Lord? Please explain.
6. Considering the previous questions about music selections and styles, how could a worship leader better engage with his or her church family in leading them in surrender to deeper intimacy with God?

In reviewing the returned answers from two participants (see Appendix B), this researcher concluded the following main points as a support to help worship leaders select music and lead their congregations to a deeper intimacy with God.

- A relationship develops with God when a worshipper experiences the characteristics of God and His truth through the indwelling Holy Spirit.
- While individual relationships with God are unique to each person, and King David provided an intimate model of worship through the Psalms, the one identified difference that allows a worshipper to experience a more intimate relationship than King David is the indwelling Holy Spirit.
- Challenges that worship leaders currently face in leading others to greater intimacy with God are getting caught up in the responsibilities of being a leader,

the culture's general lack of attentiveness, and repetitive patterns that hinder the imagination or inhibit emotional response.

- Each worshipper will experience a song personally. Whether the song resonates with the individual may depend on the poetry of the lyricist, the melody of the song, and/or the energy of the song engaging the Holy Spirit.
- The most effective songs, no matter the style, are purposeful and focused with symmetry in expressive worship.
- Worship leaders can better engage with a congregation by faithful prayer, encouraging physical worship, such as raising hands, and providing instruction in the practice and direction of worship.

Scriptural Support

Not only does a worship leader have the wisdom and counsel from other pastors to explore cultivating deeper intimacy, but God's Word is filled with knowledge, wisdom, and resources for contemplating surrender. Referring to the Scriptures, Paul stated in Galatians 2:20 "I have been crucified with Christ and I no longer live, but Christ lives in me. The life I now live in the body, I live by faith in the Son of God, who loved me and gave himself for me." In Ephesians 2:20-22 he stated that, "built on the foundation of the apostles and prophets, with Christ Jesus himself as the chief cornerstone. In him the whole building is joined together and rises to become a holy temple in the Lord. And in him you too are being built together to become a dwelling in which God lives by his Spirit." In addition, Peter stated in 1 Peter 2:5 "you also, like living stones, are being built into a spiritual house to be a holy priesthood, offering spiritual sacrifices acceptable to God through Jesus Christ." With these Scriptures in mind, a worship

leader can build upon the foundation exemplified by King David by further exploring music that enhances the worship precipitated by the indwelling Holy Spirit. In addition, a worship leader should follow Paul's advice in Romans 12:2: "Do not conform to the pattern of this world, but be transformed by the renewing of your mind. Then you will be able to test and approve what God's will is—his good, pleasing and perfect will." In this, a worship pastor can prepare to guide a congregation into the truth of what is most important in worship, surrendering to an intimacy with God.

CHAPTER FOUR: RESEARCH FINDINGS

Worship leaders today have the advantage of centuries of music at their disposal to explore, examine, develop or rearrange in their creativity and ministry to help others surrender themselves into an intimate relationship with God. While considering the criteria in Chapter 3 for selecting music, a worship leader may discover song choices through prayer and reflection that help engage their congregation. During the process of researching music, it became apparent that there are a variety of options involving a theme of surrender. Many hymns and songs provided similar themes whether explicitly specifying surrender in the text or through implications. The selections for this lecture recital are as follows:

- Psalms 23:1 and 139:1, excerpts from the Genevan Psalter (1551)
- The Lord's Prayer with music written by Albert Hay Malotte (1895-1964)
- Hear My Cry, O God with music by Cesar Franck (1822-1890)
- Be Thou My Vision, a traditional Irish Christian hymn
- In the Garden by C. Austin Miles (1868-1946)
- I Surrender All by Judson W. Van DeVenter (1855-1939)
- Holy Spirit written by Bryan and Katie Torwalt
- Good, Good Father by Pat Barret and Tony Brown
- I Turn to Christ by Passion and Matt Redman
- Lay Me Down by Chris Tomlin

Psalms

As mentioned in Chapter 1, King David is a primary example of what it means to worship because of humility, repentance, and servanthood. While the melody and sound of the Psalms, written by King David, is unknown, they beautifully express a deep relationship with God. The earliest adaptation that can be referenced comes from the Genevan Psalter (see Appendix C). Christian educator, evangelist, and author Henrietta Mears stated in her book *What the Bible is all about* that “Every Psalm is a direct expression of the soul’s consciousness of God.”⁵⁴ Psalm 23 is a popular verse often used in times of grief or great loss. However, it can be referenced when one is unsettled or beset with “fear and dread”⁵⁵ providing the promise of guidance and safety.⁵⁶ Psalm 139, on the other hand, is not frequently used in worship. Even so, this Psalm, as Pastor Ray Stedman said is a great Psalm to study if one is “struggling with [his or her] own sense of identity.”⁵⁷ Potentially, this could be a great Psalm to reference in order to compose a worship melody for someone seeking God.

Classical Sacred Songs

Classical sacred music may bring to mind a variety of stereotypical songs among modern churches. Some might be familiar with Handel’s great work “The Messiah,” sung mostly during the Christmas season, or the “Kyrie” or “Agnus Dei” by various composers such as Bach, or Mozart, which are part of the church mass. For this lecture recital, two songs were chosen for

⁵⁴ Henrietta Mears, *What the Bible is All About*, (Carol Stream, IL: Tyndale House Publishers, Inc., 1999), 121.

⁵⁵ Stedman, *Psalms: Folk Songs of Faith*, 10.

⁵⁶ Mears, *What the Bible*, 124.

⁵⁷ *Ibid.*, 271.

this study. “The Lord’s Prayer” by Albert H. Malotte, is a beautiful rendition of the prayer that Jesus shared with his disciples and can be found in the Scriptures both in Matthew chapter 6 and Luke chapter 11. Writer and musician, Diana Leigh Matthews, explained that “The Lord’s Prayer tells us how to approach and honor God, to seek God’s will, to thank him for all things, to ask for forgiveness and to forgive others.”⁵⁸ Traditionally, it has often been heard with an organ (Malotte’s instrument of choice over the piano) or string orchestra, and presented in a formally trained classical voice. However, a simple intimate setting of guitar and voice is used here in order to help cultivate intimacy through surrender. The second, lesser known, classical song based on Psalm 61, “Hear My Cry, O God” by Cesar Franck, is a powerful solo song featuring verses 1 through 3 of Psalm 61 and ending with Franck’s own words of prayer. Soprano, Christina Kay said, “Franck's setting of Psalm 61 is a simple prayer of faith, reminding God's people that he is their 'shelter' and 'strong tower' when their hearts are overwhelmed.”⁵⁹ For the purposes of a worship leader’s library, one could use this entire song and rearrange the music for use with a congregation. In this recital, only the first part of this song (verses 1 through 3 of Psalm 61) is arranged in a simple acoustic manner providing an intimate atmosphere of reaching out to God.

⁵⁸ Diana Leigh Matthews, “Behind the Song: The Lord’s Prayer,” Diana Leigh Matthews: Rebel to Redeemed...Sharing HIS Kind of Love, (February 25, 2018), accessed May 26, 2020, <http://dianaleighmatthews.com/?s=The+Lord%27s+Prayer#.X8UOU157k1I>

⁵⁹ Christina Kay, “Music From Home: Cesar Franck, “Hear My Cry, O God”,” The Cathedral Church of Saint John the Divine, (April 20, 2020), accessed November 29, 2020, <https://www.stjohndivine.org/news/blog/1/posts/181/cathedral-of-st-john-the-divine-blog>

Hymns

Hymns popular in today's church have been a prominent feature since the late 1600's. The *Harvard Concise Dictionary of Music* by Don Michael Randel defined the term hymn as "a song of praise, usually to a god or a hero."⁶⁰ Randel continued to explain that "in the early Christian era, the term *hymn* was applied to all songs in praise of the Lord; later it was restricted to newly written poems, as distinguished from the scriptural psalms and canticles."⁶¹ The Psalms became the inspiration for numerous hymns which drew many composers to set melodies for worship. "Be Thou My Vision," "In the Garden," and "I Surrender All" are part of this lecture recital.

"Be Thou My Vision" is thought to be original to early 6th century Ireland. A savant by the name of Mary Elizabeth Byrne, translated the poem and woman of letters Eleanor Hull "crafted it into verses with rhyme and meter."⁶² Later this poem was set to an Irish folk melody popular for remembering the missionary, St. Patrick.⁶³ In order to add more interest, and in the fashion of tradition, this researcher incorporated the Bluegrass style with guitar, bass, banjo, and mandolin due to the Irish roots known for the Appalachian heritage. The Bluegrass Heritage Foundation explains that the "history of bluegrass music begins with the people who migrated to America in the 1600s from Ireland, Scotland, and England and brought with them basic styles of music that are generally considered to be the roots of modern bluegrass music."⁶⁴ This particular

⁶⁰ Don Michael Randel, *Harvard Concise Dictionary of Music*, (Cambridge, MA: The Belknap Press of Harvard University Press, 1978), 232.

⁶¹ Ibid.

⁶² Robert J. Morgan, *Then Sings My Soul: 150 of the World's Greatest Hymn Stories*, (Nashville, TN: W Publishing Group, 2011), 5.

⁶³ Ibid.

hymn asks God to be the singer's vision and wisdom and focus in the day or night. As the text indicates, people have the tendency to be stubborn and withdraw from that which is unfamiliar or ignites fear of the unknown. With God, He draws an individual to Him and wants to be known. The text then confirms, "Heart of my own heart," showing an intimate relationship, "whatever befall," in any circumstance, "still be my vision, O ruler of all" showing submission to God. As John said, "And so we know and rely on the love God has for us" (1 John 4:16).

"In the Garden" by C. Austin Miles, a pharmacist turned editor and music director, is a beautiful vision of the closeness of God. After a dream about the resurrection of Christ and seeing Mary and the disciples gathered at the tomb,⁶⁵ composer Miles penned this hymn with a serenity that is evident in the text. Whatever one's current state of emotion or condition, whether lost, lonely, afraid, happy, overjoyed, at peace, or when one is searching for answers, these lyrics speak to remind his people that God is with them to help them, to hold them, and to guide them. This is a powerfully simple and beautiful hymn that allows a believer to meditate on the relationship God is lovingly offering. Just as Jesus went to be with his father, the worshipper sings "I come to the garden alone" and then finds comfort in His company with "He walks with me and He talks with me." As Jeremiah stated, "You will seek me and find me when you seek me with all your heart" (29:13).

Because the theme of surrender is central to this study, "I Surrender All" is a great selection for this recital. Composer Judson W. Van DeVenter wrote this hymn when he was remembering his own journey of submission to God by following full-time music ministry.⁶⁶ The

⁶⁴ Bluegrass Heritage Foundation, "A Brief History of Bluegrass Music," Bluegrass Heritage Foundation: Making Bluegrass Happen," accessed November 29, 2020. <https://bluegrassheritage.org/history-of-bluegrass-music/>

⁶⁵ Morgan, *Then Sings My Soul*, 271.

⁶⁶ *Ibid.*, 239.

hymn itself is a powerful devotion to God declaring the complete surrender of everything in this life. By focusing on the text “I Surrender All,” a worshipper can release all burdens and surrender to God’s love and grace.

Contemporary Christian Music

Contemporary Christian music may be the most common style of music presented in the modern church. Because it is so closely associated with music of the culture and popular performance practices, the worship leader needs to work toward beautifully expressed music while guiding their flock into the arms of Jesus. However, it is important to remember that worship leaders are not performing but discipling the congregation. Today’s worship leaders and pastors are trying to find a connection to bridge the gap between their leading and the congregation participating. While incorporating hymns and classical sacred songs can be of great benefit to the population of a church community, the contemporary Christian music is just as fulfilling and awe-inspiring with the proper presentation. For this lecture recital, a simple instrumentation of guitar and voices keep the focus centered on intimate worship and building a personal emotional connection.

Bryan and Katie Torwalt became inspired to write “Holy Spirit,” originally sung by Francesca Battistelli, because of the part of the Lord’s prayer in Matthew 6 that states “Let Your Kingdom come, Your will be done, on earth, as it is in Heaven.”⁶⁷ The Torwalt’s stated that this song is “about us, turning our hearts, affection and awareness toward God’s presence.”⁶⁸ The lyrics speak to surrender and allowing the Holy Spirit to guide a believer into God’s presence.

⁶⁷ Bryan and Katie Torwalt, “The Story Behind the Song,” MTL: More to Life: Bringing You More to Life,” (September 1, 2016), accessed May 26, 2020. <https://mtlmagazine.com/article/the-story-behind-the-song/>

⁶⁸ Ibid

According to songwriter Pat Barret, “Good, Good Father” by Barret and Tony Brown, and originally sung by Chris Tomlin, helps answer questions about God’s character.⁶⁹ While reading the Scriptures, Barret realized that Jesus’ relationship with God was “super intimate” using the words “Our Father.”⁷⁰ It is the hope of the composer that visualizing God in the intimate view of a good Father should help to bring a closeness to one’s heart in connecting with God. While some, like co-writer Tony Brown, experience the absence of an earthly father, the intent of an intimate relationship with a father can provide healing and nurturing in one’s soul and be extremely “powerful.”⁷¹

The final two pieces are “I Turn to Christ” by Passion and Matt Redman and “Lay Me Down” by Chris Tomlin. While there is not much information available on the stories behind the songs, each of these choices are perfect examples of surrendering everything to the Lord. The lyrics are descriptive in this manner. “I Turn to Christ,” expresses a devotion to Christ and dying to self-indulgences when it states, “I’ll live for the highest Name, I’ll live for what matters most.” The song continues to say “whatever may come my way, whatever tomorrow holds;” suggesting that in the good or bad Jesus is all that matters. Finally, the chorus says, “I turn, I turn to Christ alone, I surrender all, I surrender,” which leads the worshipper to a guided acceptance of surrender. Chris Tomlin’s “Lay Me Down” speaks of surrender by saying “letting go of my pride, giving up all my rights.” In final acceptance of surrender in an intimate relationship with God, the worshipper sings “I lay me down, I’m not my own, I belong to you alone.”

⁶⁹ Pat Barret, “Chris Tomlin – “Good, Good Father” (Story Behind the Song,” 95.5 The Fish, accessed May 26, 2020, <https://955thefish.com/content/music/chris-tomlin-good-good-father-story-behind-the-song>

⁷⁰ Ibid.

⁷¹ Ibid.

CHAPTER FIVE: CONCLUSION

Summary

At the time King David lived, worship was presented as ritual with an altar, burnt sacrifices, and the intervention of priests. Yet, David exemplified the heart of a worshipper and provided a model of building a relationship with God. Nonetheless, modern day worshippers have the help of the indwelling Holy Spirit to allow a believer to go even deeper in intimacy with God. As John said, "...when he, the Spirit of truth, comes, he will guide you into all the truth" (16:13). In preparing this lecture recital, the research and songs show a deeper connection in understanding intimacy through surrender in worship. Through Scripture and research of books and studies, this thesis may be of use as a resource for other worship leaders. By discerning the combination of emotions in relation to music with theologically sound text, a worship leader may help guide a congregation to experience a deeper intimacy with God. As Peter stated in 1 Peter chapter 5, "Be shepherds of God's flock that is under your care, watching over them – not because you must, but because you are willing, as God wants you to be...eager to serve...being examples to the flock" (vs. 2-3).

Conclusion

The important aspects of this lecture recital include the research findings on the connection of emotional response through music along with the questionnaire responses of working pastors of worship and music. As mentioned in Chapter 2, music may evoke emotions that will allow a person to experience surrender in worship. Building a study on the basis of evoking an emotional response through music to build intimacy in a relationship with God, provides a strong foundation for future study. This lecture recital can be a starting point for

future researchers and worship leaders to further explore the concept of intimacy through surrender.

Recommendations

A worship leader has the special task of leading a congregation into the presence of God, and an even more unique opportunity to help them grow a deeper relationship with the guiding help of the indwelling Holy Spirit. This research may serve as a starting point for further investigation in eliciting an emotional response through music to help develop intimacy through surrender. A worship leader can explore building a connection with further research in group studies of emotional reaction evoked by music, questioning a larger population of pastors in various denominations, and examining a larger variety of music throughout history. This research can also serve as a resource providing worship leaders with a basic foundation of thoughts to study and expand upon in their own church setting.

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Appendices

Appendix A

Date: 12-11-2020

IRB #: IRB-FY20-21-234

Title: GOING DEEPER WITH GOD THAN KING DAVID: CULTIVATING INTIMACY USING HYMNS, CLASSICAL SACRED SONGS, AND CONTEMPORARY CHRISTIAN MUSIC

Creation Date: 10-7-2020

End Date:

Status: Approved

Principal Investigator: Ivy Cole

Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
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SCHOOL of MUSIC

Questionnaire

1. What are some of your thoughts in regard to how a relationship develops with God through the indwelling Holy Spirit during the Modern Age of the church?

The Bible indicates that God's Spirit takes up residence within each redeemed follower of Christ. Collectively, those followers comprise the "temple of God" – the living manifestation of God's presence reflected in the life of Christ being experienced by the ἐκκλησία (*ekklesia*/assembly). When God's people worship, they are joining the timeless chorus of heaven and the divine artistry of God's creation in proclaiming the glory and greatness of God. In a sense, the Spirit of God within us reverberates divine truth with the Father and the Son. We are caught up in a mysterious experience of the Trinity as God within us gives tribute to God beyond us.

2. King David has been a primary example of intimacy with God through worship. Are there ways in which Christians during the modern church age can grow even more intimate with God than what is seen from King David? Please explain.

As reflected in the first response to this questionnaire, Christians today benefit from the indwelling of God's Spirit in a manner that exceeds David's. Certainly the Bible indicates that there are experiences in David's life in which he was *filled* with the Spirit of God, but the *indwelling* of God's Spirit (as well as the reality of

Christ's life in the believer; see Galatians 2:20) goes beyond this. Thus, Christians have the potential of worshiping God as participants in a divine chorus of God's Spirit manifesting himself *through* the believers in expressing worship to God.

3. What are some challenges you have faced in leading others to greater intimacy with the Lord?

Modern day Christians – especially in western cultures – suffer from extremely reduced attention spans. Thus, many believers have never developed the skills of meditation, contemplation, reflection, etc. As a result, there is an attempt to contain worship within a corporate experience that is limited to 20-40 minutes weekly. Additionally, in an effort to maintain order and dignity (as Paul prescribes), churches have developed rituals of liturgy or repetitive patterns in worship which succeed in preserving order but may fail in inspiring imagination, wonder, and intimacy through worship without intellectual self-discipline on the part of each individual. Thus, leaders face the challenge of helping people learn the skills of slowing down and focusing thoughts/words/actions toward God for the sake of his glory.

4. In your experience, have you encountered specific songs that have helped your congregation engage more closely with God? What is it about these songs that have helped that purpose?

Yes, sometimes a particular piece of music resonates with the congregation.

However, it is difficult to determine whether this music is merely prompting an *emotional* response or a genuinely deeper experience of intimacy with God. On a personal level, there have been times when the lyricist's poetry or the composer's

melody have prompted a new perspective – often deeper or more rooted in wonder – that in turn leads to a fresh connection with God. Whether or not this is actually “engaging more closely with God” or an indication of the normal ebb and flow of relationships is difficult to determine.

5. Whether a worship pastor uses hymnody, sacred classical, or contemporary Christian music, what makes it most effective in helping a person experience a more intimate relationship with the Lord? Please explain.

Regardless of the *style* of worship, it is important that worshipers be directed to an awareness of the *content* of worship. What is being said? What experience is being described? What about God is being glorified? The more intentional the direction, the more effective the worship in deepening intimacy. However, this direction must be balanced with the emotional flow of worship; it’s possible to interrupt the experience of interacting with God by focusing cognition on content to the point where the relationship feels stuttered or distracted.

6. Considering the previous questions about music selections and styles, how could a worship leader better engage with his or her church family in leading them in surrender to deeper intimacy with God?

Worship leaders could help their congregations grow in intimacy and surrender by paying attention to opportunities for *teaching/training* people how to worship. Because of artificial time constraints on public worship gatherings, it is tempting to use every moment to actually engage in worship (leading songs, following liturgical readings, sharing testimonies, etc.) as if believers somehow already

know how to worship. Taking time to teach/train in the art, skill, habit, and discipline of worship would be greatly valuable to most church familys.

LIBERTY UNIVERSITY

SCHOOL of MUSIC

Questionnaire

1. What are some of your thoughts in regard to how a relationship develops with God through the indwelling Holy Spirit during the Modern Age of the church?

I think it's fairly easy to say that a relationship develops during worship because we get to sing the characteristics, the truths, the promises etc. about what and who God is to us. I know when I'm playing guitar and I'm singing along with people who gather together, the Holy Spirit is felt. He is invited and He dwells among. So there's, almost, automatically done to be a relationship growing during those times of worship. It can act as constant reminders when we're lost or when we're not sure of what's going on. I'm not too studied on what the Modern Age of the church means, but I do know that grace and forgiveness have become such a crucial part of people's testimonies in my lifetime. It's that same grace and forgiveness that let's believe we are no longer who were. That the Holy Spirit DOES in fact live inside us.

2. King David has been a primary example of intimacy with God through worship. Are there ways in which Christians during the modern church age can grow even more intimate with God than what is seen from King David? Please explain.

I'm not sure if there is an "even more intimate" way to. To me, that gets dicy and you start comparing one relationship with God to the other. I think David had such a great heart after God but that doesn't mean someone else can. The Psalms are so amazing in so many different ways and I think David, by writing a lot of the Psalms, paved the way for a lot of David-like relationships with God. He let them on all the thoughts going on inside his head. The highs and the lows of his whole. He made having a personal relationship with God just that, extremely personal. So can someone become even more intimate with God? I would say no. It's just different. There are different types of intimacies. New believers and well aged believers. Both are meant to play such a crucial role in the telling of who God is. What He's done for us. David made that possible. He made having an extremely personal, individual and intimate relationship with God likely for all who can read his words and thoughts. He was far from perfect, a lot like us.

3. What are some challenges you have faced in leading others to greater intimacy with the Lord?

The greatest struggle has probably making sure that my intimacy with the Lord remains strong and personal. You can tend to get caught up in the leadership aspects of the title and the business of leading others. I also need to do a better job at connecting with my congregation to make sure their worship needs are being met. It's extremely important to me, especially during high times right now, that people are feeling that sense of connection with God. That also means I can lose sight of what it is my relationship with God needs. So there needs to be a fine balance. Making sure everyone is bearing fruit and being fed.

4. In your experience, have you encountered specific songs that have helped your congregation engage more closely with God? What is it about these songs that have helped that purpose?

There have definitely been specific songs that seem to engage everyone a little more closely than others. I've never really thought about the why though. I do know from a song writing perspective some of those songs are just extremely well written. The song "Death Was Arrested" is just an extremely put together piece telling the triumph of death that Jesus had. The song has so many well written parts that make you feel the high and the lows of what it must have been to go through what Jesus did. So I believe there's a sense of melody and rhythm that ties so perfectly together that the Holy Spirit just moves during it. It gives off the energy of what it really means to have death being arrested. It brings our congregation to life when he brings up the sound with Jesus rising with our freedom in hand. That's when death was arrested and my life began. It's such an engaging song.

5. Whether a worship pastor uses hymnody, sacred classical, or contemporary Christian music, what makes it most effective in helping a person experience a more intimate relationship with the Lord? Please explain.

Since I am on the younger side of things, I am definitely more into Christian contemporary music. It connects with me musically and spiritually. It's music that I love to play and love to write. But there are many other demographics out there who love worshipping our God who need the songs from their generation to feel that same connection that I do. It's important to keep those songs alive. They're historic. A lot of the hymns we sing today have withstood the tests of time. That's what the truth can do. So when there are songs telling the same truth but written differently, it's important to

maintain that relationship with them. There is an understanding that some people will want "fast songs," "hymns" or "songs from their childhood." I think its important to help feed into that part of their intimacy with God while also maintaining a healthy balance on songs. Making sure you're not feeding into one group more than the other.

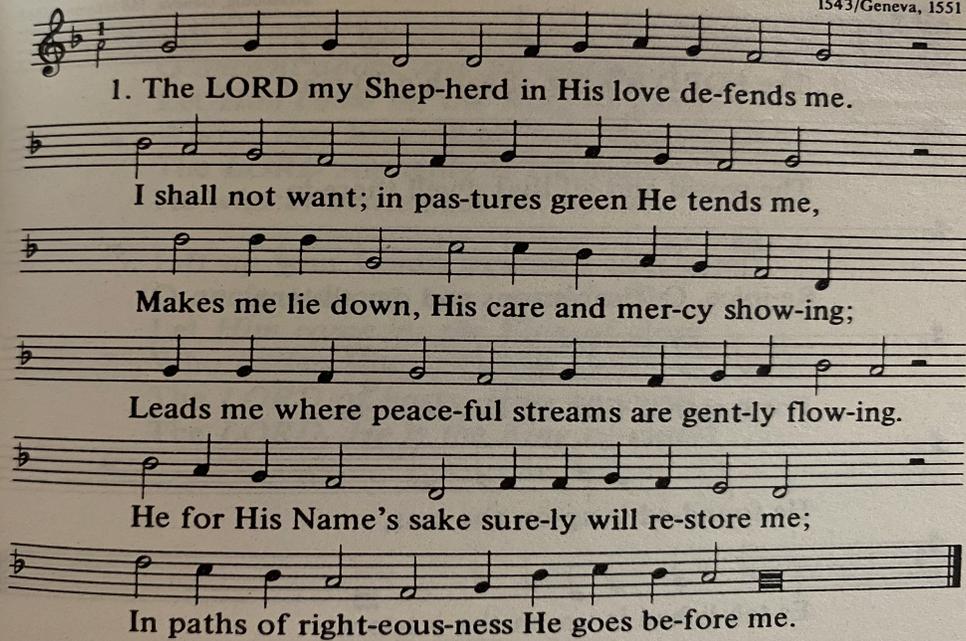
6. Considering the previous questions about music selections and styles, how could a worship leader better engage with his or her church family in leading them in surrender to deeper intimacy with God?

I try to remind them to sing like no one is watching. Lift their hands to the God who loves them. Surrender all the thoughts that people may have if their absolutely feeling that connection with the Holy Spirit. It's just you and Him. I want people to have that sense of weightlessness when you're in complete surrender. The feeling that nothing can go wrong and even if it did, we know that God has our back. I pray with my team everyone morning before practice to surrender all the notes in their voices, all the chords in their hands and all the beats in their feet. I don't want them focused on the talent. I want them focused on giving God back the talent. If we mess up, if things dont sounds great, thats okay. We're complete surrender to our Father. He is 100% amazed by us and our worship is music to His ears. Its a great reminder to have at the forefront of your head.

Appendix C

PSALM 23

1543/Geneva, 1551



1. The LORD my Shep-herd in His love de-fends me.
I shall not want; in pas-tures green He tends me,
Makes me lie down, His care and mer-cy show-ing;
Leads me where peace-ful streams are gent-ly flow-ing.
He for His Name's sake sure-ly will re-store me;
In paths of right-eous-ness He goes be-fore me.

Permission given by © W. Helder, 1980

PSALM 139

Geneva, 1551

1. O LORD my God, Thou search-est me;
My heart and mind are known to Thee!
No things are hid-den from Thy eyes
When I sit down and when I rise,
And from a-far Thou art dis-cern-ing
My thoughts and hopes, my se-cret yearn-ing.

2009, WH, with elements from WvdK, 1972, © 2009, SCBP

Appendix D

Brian Vanderhout <brianv@pvv-insurance.com>

Sat 1/2/2021 11:20 AM

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

Good morning,

William Gortemaker passed on your request to include snapshots of Psalm 23 and 139 from the Book of Praise in your master thesis paper. Dr W Helder holds the copyright to Psalm 23 and I have sent him an email requesting permission as you request.

For Psalm 139 we give you permission to include a snapshot with the following notation:
2009, WH, with elements from WvdK, 1972, © 2009, SCBP

As soon as Dr Helder has responded I will let you know.

With Christian greetings,

Brian Vanderhout, Secretary
Standing Committee for the publication of the *Book of Praise*

William Helder <wllmhldr@gmail.com>

Sat 1/2/2021 5:11 PM

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

Hello Ivy,

I was informed that you were seeking permission to reproduce the first stanza of Psalm 23 and 139 as found in the 1984 version of the Book of Praise: Anglo-Genevan Psalter.

As indicated on pages 433-34 of that edition, Psalm 23 is one of the versifications to which I hold the copyright. Feel free to make use of it as you see fit.

For versifications which (unlike my work) were directly commissioned by the Standing Committee for the Publication of the Book of Praise (SCBP), this committee is the copyright holder. These include the 1984 version of Psalm 139, which is the work of the late Walter van der Kamp.

I assume you are aware that a completely revised edition of the Book of Praise was published in 2014.

Allow me also to draw your attention to the New Genevan Psalter just in case you are not yet familiar with it. This publication appeared in 2015 and presents the 150 Genevan Psalms plus four Genevan canticles (all with American spelling) without any denomination-related material. For details, see <https://www.newgenevanpsalter.com>.

Wishing you all the best in your studies,

William Helder