

LIBERTY UNIVERSITY SCHOOL OF MUSIC

**Music Educators as Worship Leaders:  
The Impact in Music Ministries Led by Music Educators**

by

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Liberty University

A THESIS PRESENTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE  
OF MASTER OF ARTS IN MUSIC AND WORSHIP

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Liberty University, Lynchburg, VA

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## **Dedication Page**

Psalm 28:27 says, “The Lord is my strength and my shield; in him my heart trusts, and I am helped; my heart exults, and with my song I give thanks to him.” This paper could not have been completed on my own strength. I pray that this paper is used to further God’s Kingdom. I want to thank my Lord and Savior for saving me and for the calling on my life to teach music and lead worship.

To my wife, Haley, thank you for your unending support and for pushing me to finish this degree. I would not have been able to finish this project without your love and encouragement. To my family, especially my parents, Gary and Kathy, for your support and for investing in me spiritually and musically.

To the congregation of Lone Oak First Baptist Church, thank you for trusting me with the task of leading our instrumental music department. My experiences leading at church were a large inspiration to write this paper. To Mark Swadley, thank you for your mentorship, encouragement, and leadership of our music ministry. To Kenny Rannals and Brandon Gibson, thanks for not only your leadership in our church but for your friendship.

Thank you to my many excellent teacher colleagues that I have worked with throughout my career; you all inspire me to be a better educator. I would like to thank my coworker and mentor, Steven Page specifically. Thank you for investing in me and pushing me to be the best music educator I can possibly be. To all the many music teachers that have invested in me throughout the years, thank you. I would not be in a music-filled career without you.

To Dr. Scott Connell, thank you for your advice, encouragement, and for the many phone calls about ministry and worship. To Dr. Jerry Newman, thank you for your advice and help through the process of completing this thesis.



## **Abstract**

Some of the most competent musicians in local communities are the music educators in local school districts. Since the Bible commands us to play skillfully to God, local music teachers may be an excellent resource for churches. Some churches cannot hire a full-time worship pastor from a seminary or Bible college. In these scenarios, a skilled music teacher looking for additional income and sharing convictions with their church may be a great candidate to fill a vacant worship leader role. Since music teachers primarily study classical and orchestral music, there may be challenges for classically trained music educators leading a worship service with contemporary styles. Additionally, there may be theological and ministry preparedness gaps between someone who acquired a bachelor's degree in Music Education and someone who obtained a worship degree from a seminary or Bible college. However, there are also competent and willing future worship leaders among the ranks of today's music educators. The findings from this quantitative study will show survey results from music educators who serve as worship leaders. The results will highlight trends, show challenges, and offer a unique perspective that could be available when a qualified music educator is leading worship. This research identifies gaps concerning the spiritual training of music educators serving as worship leaders. Additionally, the research informs music educators about worship-leading practices to address through "on the job training."

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## Chapter 1

### Introduction Statement of Primary Research Question

Not all churches can afford to pay a full-time worship pastor from a seminary or Bible college, but they may be able to pay a part-time candidate who can lead worship at their church. In many communities, there are strong music programs in local school districts. Many talented music educators are in these schools from across the United States. Since many teachers choose to work multiple jobs for additional income, some music teachers may decide to use their musical gifts in their church. The music teacher may see the field of church music as a natural and necessary outlet for and continuation of their work.<sup>1</sup> The music teacher can pour into people's lives and teach them music, and they get to serve in the church. In turn, churches can give many different things to their musicians.

### Background of the Problem & Significance of the Study

Churches that can afford a full-time minister from a seminary or Bible college are usually able to hire candidates who are trained musically and are also ready to handle the spiritual responsibilities of being a worship pastor. In smaller churches, there are two likely scenarios. First, the church may appoint a faithful church member to lead worship but may be limited musically. This person is probably a leader without experience leading rehearsals or running a music ministry. Second, some churches may hire a candidate with musical talents out of necessity. The problem with hiring a worship leader solely for their musical skills is that specific individuals may not be ready for the challenges of a leadership platform. The churches should

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<sup>1</sup> Editorial, "The Church Musician and the Music Educator," *Music Publishers Journal* (1943): 16, ProQuest Library.

consider spiritual issues when appointing someone to be in church leadership, but often they are not considered when it comes to musicians. Worship leaders teach congregations. James Cooper writes, “The quality of a song cannot rely on musicality alone. The words in the songs must hold extra value, especially when placed in the confines of the church service.”<sup>2</sup> The desperation to hire a church musician just for musical talent could harm spiritual growth in local church bodies. Kenneth Boer acknowledges that there is an argument that the term *worship leader* is harmful to churches. Boer writes that instead of accepting this opinion, we should treat the position with “pastoral dignity.”<sup>3</sup>

To prevent one of the two above scenarios, a third possible option would be to hire a local music teacher who is a believer. Some website blogs like *Renewing Worship* have suggested this as an option for churches that have struggled to find a worship leader. Kenny Lamm indicates in his blog to reach out to band and choral teachers at middle and high schools to see if they are interested in serving. He also suggests checking with music faculty in nearby colleges, universities, seminaries, and divinity schools.<sup>4</sup> However, there still may be some problems with this option. A potential problem in church music may be that many classically trained musicians, like local music educators, have had little to no training in band-led music styles. The study of a bachelor’s degree in music education focuses heavily on classical techniques. Because most music educators may understand musical styles in churches with

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<sup>2</sup> James Anthony Cooper, “Who Is Leading Our Churches in Worship and Are They Ready? A Study on Worship Leading in the Free Will Baptist Denomination,” PdD diss., Liberty University, 2020, 7.

<sup>3</sup> Kenneth Alan Boer, “*A Comparative Content Analysis of Worship Leader Job Descriptions and Undergraduate Worship Leader Curricula in the Southern Baptist Convention*,” PhD. diss, The Southern Baptist Theological Seminary, 2019, 42.

<sup>4</sup> Kenny Lamm, “Finding a Part-Time Worship Leader for Your Church,” *Renewing Worship* (blog), accessed September 16, 2022, <https://www.renewingworshipnc.org/finding-part-time-worship-leaders/>.

church choirs and orchestras, the styles of Contemporary Christian Music may feel foreign. Regardless of musical style, Taryn Raschdorf shows examples of how music in the church can benefit from a music teacher as the leader. These examples include camaraderie, learning the historical significance of music, the community gained by working at a church, constant sight-reading, studying new music, and small group sectional work.<sup>5</sup>

Contemporary styles of all genres of music continue to change through time.<sup>6</sup> Some universities have added to or adjusted their musical training. But the primary focus of formal music education remains on classical styles. One could argue that music teachers are not sought after in a church setting like they once were because many churches have discontinued traditional styles of music. If fewer music teachers are involved in music ministries, those ministries miss out on some wonderful and creative opportunities.

Another issue that may be present when a music teacher is a worship leader is that they may have limited to no experience running media or technology that modern church services require. If there is no media staff present at a church, sometimes the worship leader is the default leader of the media. Because technology has grown since the 1980s, the list of media staff at a church has grown. This growing list may include a sound director, light director, floor director, overall coordination director, technical director, videographer, graphic artist, and audio, video, and computer engineers.<sup>7</sup> It may be hard for a local music teacher to manage and keep up with these additional responsibilities.

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<sup>5</sup> Taryn K. Raschdorf, "Music Education and the Part-Time Organist," *The American Organist* 02, (2021): 65, ProQuest Library.

<sup>6</sup> Douglas Lowry, "VISIONS: Emerging Trends and Issues in the Music Profession and their Impact on the Individual Music Teacher," *The American Music Teacher* 53, no. 5 (2004): 25.

<sup>7</sup> Swee Hong Lim and Lester Ruth, *Lovin' On Jesus: A Concise History of Contemporary Worship* (Nashville, TN: Abingdon Press, 2017): 47.

A final issue that is extremely important in this discussion is a teacher's workload. The teaching profession can already be highly stressful, and the sole job of *teacher* can result in an overworked individual. According to the National Education Association, over one-third of teachers work at least a second job. In fact, "Second jobs are not exclusive to the summer months. The financial strain that compels teachers and education support professionals of all ages and experience levels to take on second, sometimes third, jobs don't subside after Labor Day."<sup>8</sup> By adding multiple jobs that include the stress of worship leading, teachers could face burnout because of a lack of balance between work and personal life.

Because many teachers moonlight, there are disagreements on how this should be viewed. Some argue that these teachers are not professionals because it conflicts with the effort to increase the status of education.<sup>9</sup> However, Janis Parham responds to this accusation in her dissertation by stating that teachers should be free to exercise their professional judgment.<sup>10</sup> Teachers tend to network with one another, especially music educators. Parham writes, "Without collaborative opportunities to network with other teachers, it appears that teachers are less likely to develop a sense of professionalism."<sup>11</sup> The scenario of a music educator working in the music ministry and collaborating with other musicians could increase the professionalism of these music educators. If these individuals show professional growth while serving in a church and as a teacher, it could benefit both the church and the school.

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<sup>8</sup> Tim Walker, "Almost One-Third of New Teachers Take on Second Jobs," *NEA Today*, 2019, np.

<sup>9</sup> Janis Newby Parham, "Moonlighting: A Reality for Many Public School Teachers," PhD diss., Texas State University - San Marcos, 2006), 26.

<sup>10</sup> Ibid, 26.

<sup>11</sup> Ibid, 27.

A reason why this study is important is because historically, churches did not always emphasize music like they do today. In fact, Protestant churches did not emphasize music until later in history. For example, music was not even allowed in Baptist churches in the 17<sup>th</sup> and 18<sup>th</sup> Centuries.<sup>12</sup> It was not until the mid-18<sup>th</sup> Century that hymns began to be used for teaching theology and doctrine. Additionally, hymns were being used as a tool for evangelizing as people started singing in public songs of personal experience.<sup>13</sup> Eventually, singing schools grew in America, which gave opportunities for people to become musically literate.

About 200 years later, The Jesus Movement was a large movement that happened in America starting in the 1960s as former hippies turned away from drug use and certain influences, such as the occult and other religions.<sup>14</sup> Although they rejected their sins, they did transfer some aspects of the hippie culture in Christianity. Music was possibly the primary driving force of the “baby boomer awakening.” This movement created worship that reflected the sound and spirit of pop music of the time.<sup>15</sup> Most of the Jesus music was derived from folk music, which was driven heavily by guitars, had simple harmonies, and had straightforward lyrics.<sup>16</sup> Eventually, as church choirs and other ensembles grew, the demand for worship leaders in the 20<sup>th</sup> Century was high. This brief review of history in church music shows that even

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<sup>12</sup> Jerry Leonard Newman, “Worship Pastor’s Need for Pastoral Leadership Development,” Lynchburg, Va: Liberty University, 2019, 3.

<sup>13</sup> Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville, TN: B&H Publishing Group, 2012), 126.

<sup>14</sup> Ibid, 297.

<sup>15</sup> Lim and Ruth, *Lovin’ On Jesus*, 60.

<sup>16</sup> Towns and Whaley, *Worship through the Ages*, 323.

though the worship leader position is a relatively new position in churches, it has become an increasingly important one.

### Statement of Purpose

Zac Hicks writes that the church can give their artists love and acceptance with interest in their faith, shielding them from difficult, brutal, and competitive atmospheres, an opportunity to present the gospel with their art form, and an additional income.<sup>17</sup> Music educators can be an excellent resource for church music programs, and they may feel fulfilled by using their musical gifts in the church. This research project explores the challenges and opportunities that could result from churches hiring a local music teacher for a worship-leading position. The main purpose of this paper is to encourage and equip music educators who are considering the call to be a bi-vocational leader.

### Research Questions and Hypotheses

This project will answer the two following research questions:

RQ #1: What challenges may be faced by a classically trained musician when serving as a worship leader in a contemporary music ministry?

(H): Challenges faced by a classically trained musician serving as a worship leader in a contemporary music ministry can include a lack of understanding of style choices, a heavy reliance on musical notation, a lack of knowledge of band-led music repertoire, and a lack of spiritual or pastoral training.

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<sup>17</sup> Zac Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Grand Rapids, MI: Zondervan, 2016): 117-20.

Music educators are primarily trained through formal means at the university level. Instrumental music majors usually study deeper into their primary instruments, whether percussion, woodwind, brass, or strings. Vocal music majors study classical singing techniques almost exclusively. In contemporary worship music, these instruments are not the primary type. Classical singing styles are usually not followed. Douglas Lowry writes, “Fifty years ago college curricula in music dealt exclusively with what we’d call Western European art music.... We live in a world that now demands a much broader definition of art music. And that is because the world is changing.”<sup>18</sup> This research question will provide information on overcoming these challenges and adapting to contemporary music practices.

The music education degree is a secular degree, with no training concerning spiritual or biblical matters, unlike a worship degree. This fact is perhaps the most important reason for this question. David Wheeler and Vernon Whaley write, “Thousands of churches today seek qualified worship leaders. These practitioners of worship and music are assuming roles in ministry that were only given to senior pastors ten or twenty years ago. Our twenty-first-century worship leaders teach biblical theology just as much as they teach music.”<sup>19</sup> Even if a specific music teacher has diligently committed to a walk with Christ, they may not be ready for the pastoral duties that come with worship leading without training. Robert Todd Craig writes, “A worship leader has significant influence over the congregation, yet often has very little focused leadership training. Included in this is how the worship leader functions in pastoral care.”<sup>20</sup> A

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<sup>18</sup> Douglas Lowry, “VISIONS: Emerging Trends and Issues in the Music Profession and their Impact on the Individual Music Teacher,” *The American Music Teacher* 53, no. 5 (2004): 24.

<sup>19</sup> David Wheeler, and Vernon M. Whaley, *The Great Commission to Worship: Biblical Principles for Worship-Based Evangelism* (Nashville: B&H Publishing Group, 2011): 43.

<sup>20</sup> Robert Todd Craig, “Mentoring Worship Leaders to Become Mentoring Worship Leaders,” PhD. diss., Liberty University, 2020, ProQuest Dissertations & Theses Global, ProQuest Library, 5.



significant role in the church often does not have the proper accountability because of the outward appearance of the Sunday morning musical “product.”

RQ #2: What benefits to the church does the classically-trained worship leader believe that they are able to contribute to a contemporary (i.e. band-driven) music setting?

(H): Benefits to the church by employing a classically-trained musician as a worship leader in a contemporary music setting can include the addition of a professional musician as a leader with a vision for musical excellence.

This person can show creativity in musical arrangements, good organizational skills, the opportunity to work with youth, and positive energy from a leader that wants to use their musical talents in the church. In churches with a classically-trained worship leader, there is a possible chance of more musical diversity, including using different ensembles, such as a choir and orchestra. Finally, classically-trained musicians who are teachers could give excellent feedback in areas of musical instruction and musical precision. This could be one of the most important benefits.

This second research question is significant because there are many reasons why a music teacher should have this leadership position. The music teacher must be at least somewhat proficient at their instrument. According to the National Association of Schools of Music (NASM), this is the expectation of university graduates.<sup>21</sup> The NASM “expects all preservice music teachers to be able to sight read with fluency, play keyboard, rehearse and conduct, place music in historical, cultural, and stylistic contexts, and can create original or derivative music.”<sup>22</sup>

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<sup>21</sup> Daniel S. Isbell, “Early Socialization and Opinions of Musicianship among Preservice Music Teachers,” *Journal of Music Teacher Education*, 29, no. 3 (2020), 63.

<sup>22</sup> Isbell, “Early Socialization and Opinions of Musicianship among Preservice Music Teachers,” 63.

Additionally, they may have access to an entire network of talented musicians. Being able to bring in gifted musicians can add opportunities to a music ministry. When people get to participate in worship through a choir and instrumentalists, they are God's lead worshipers!<sup>23</sup> Additionally, music educators arrange and organize concerts for their full-time position throughout the year. When a church has access to creativity in worship music, it can help keep worship fresh week in and week out. Music educators must have a well-rounded knowledge of different musical environments, meaning there are plenty of opportunities for a church's exciting and diverse musical experiences.

Teachers are some of the most organized and professional individuals. Teachers constantly plan ahead, plan effectively, and communicate clearly.<sup>24</sup> Additionally, education and ministry are both people businesses, so a teacher could be an excellent fit for a church staff because they work with people all day.

After there is an appropriate literature review for this study, there must be a survey that applies this information to the topic. The survey results will hopefully acquire responses from people of different ages, genders, and denominations of churches. IRB approval will be required to conduct the survey. The survey will give clues to trends, concerns, and opinions from music teachers serving as worship leaders. So, this quantitative approach will be an appropriate, time-sensitive option for this research.

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<sup>23</sup> Dave Williamson, *"God's Singers: A Guidebook for the Worship Leading Choir in the 21st Century"* (Nashville, TN: InCite Media, 2010): 44.

<sup>24</sup> Ken W. White, *Teacher Communication: A Guide to Relational, Organizational, and Classroom Communicatio*, (Lanham: Rowman & Littlefield Publishers, 2016, 4.

### Core Concepts

There are core concepts that the reader should know before reading this study. For this paper, the terms *music educator* or *music teacher* will refer to a K-12 music teacher or higher education music professor that obtained a bachelor's degree in Music Education from a four-year university and acquired a teaching certificate. Typically, there is an instrumental emphasis or a vocal emphasis. Many teachers, including music educators, work second jobs. Now that *music educator*, is defined, the term *moonlighting* will also be defined.

The term *moonlighting* refers to a teacher who has at least one other job in addition to their teaching position, according to Eleanor J. Blair.<sup>25</sup> Due to low pay, many teachers are forced to find additional work outside their teaching duties. Moonlighting may include extra work such as driving a bus, taking on a coaching duty, working minimum wage jobs, or any other work for added income. According to Blair and a survey, "The findings of this study indicated that approximately one of every four teachers held second jobs for added income in addition to teaching during the year of the study."<sup>26</sup> Now that there is an understanding of music educators and the understanding of teacher moonlighting, the terms describing an individual who leads the music at a church will be defined.

Terms used in this paper to describe those in charge of the music at a church could be referred to as *worship leader*, *worship pastor*, *minister of music*, *music director*, or *song leader*. These positions include a form of leadership in the church music program and are usually paid positions. The term "church musician" may refer to other musicians who serve in the church that

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<sup>25</sup> Eleanor J. Blair, ed., *By the Light of the Silvery Moon: Teacher Moonlighting and the Dark Side of Teachers' Work*, (Myers Education Press, 2018), 1-2.

<sup>26</sup> Ibid, 43-44.

may or may not be paid. These leaders are responsible for the spiritual growth of their people through music, which is done through many different styles of music.

When referring to styles of music, the study will refer to *classical* and *band-led* music in a general sense. *Classical* may assume music from specific periods of history, such as the Baroque, Classical, Romantic, and 20<sup>th</sup> Century. However, the term *classically trained* can also refer to a type of musical learning and style. It is sometimes perceived as a more formal approach to music education, especially in university programs, and it can also include bands, choirs, and orchestras in local school programs. The setting of classical music can be quite formal and does not typically use heavy amounts of technology.

An important note about choirs, orchestras, and wind ensembles: although they usually fall into the “classical” music category simply because of an acquired sound, these ensembles have changed throughout history. There is a vast amount of *contemporary* music being composed and performed for these types of ensembles. Churches that still use full choirs and orchestras have adapted and worked these ensembles into modern worship. The potential issue when considering this study is that school music programs can be severely underfunded, which means the knowledge of the technology used in a church may be lacking if a music educator is a worship leader in a modern church.

For this project, *band-led* will refer to rock and pop styles used in the church within the past few decades, which may sometimes be labeled as *contemporary*. Instrumentation in band-led services usually includes guitars, keyboards, drums, and smaller vocal ensembles. Instead of a symphonic arrangement, a rock band or a praise band at a church may just read chords or more

straightforward rhythm charts. It is also common for contemporary or band-led settings and arrangements to use more technology.<sup>27</sup>

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<sup>27</sup> Lowry, "VISIONS: Emerging Trends and Issues in the Music Profession and their Impact on the Individual Music Teacher," 26.

## Chapter 2

### Introduction to the Literature Review

Multiple subjects need to be reviewed to understand this study fully. This literature review will study moonlighting teachers, music education pedagogy, the calling to ministry, bi-vocational ministry and worship leading, and training of worship leaders and volunteers. These related subjects will be reviewed so the reader may better understand the literature relevant to this study. Throughout this literature review, Scripture will be referenced and applied.

An internet search shows little scholarly information currently available regarding music teachers as worship leaders, even though this is a common occurrence in churches. Aside from spiritual reasons, it is essential to note that working in church music can feel more like a calling because of the camaraderie, the community they gain, leadership, and musical skills.<sup>1</sup> Church music can be a safe space for professional musicians to use their skills in worship.

Worship leaders not only serve their church, but they also are community servants. Jerry Newman writes in his thesis about worship outside the church, “This leadership is seen in the community, in the local church, in the hospital, funeral home, prison, at weddings, in counseling, in the resolution of conflict, in a team meeting, and in the home.”<sup>2</sup> Another place to add to the list is at school. Teachers are community leaders, and many teachers have a heart for caring for and loving others. Teachers often show Christ-like love to their students and families.

To summarize, this literature review examines why teachers work multiple jobs and helps the reader understand basic music education pedagogy to understand the competencies taught

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<sup>1</sup> Taryn K. Raschdorf, “Music Education and the Part-Time Organist,” *The American Organist* 02, (2021): 65, ProQuest Library.

<sup>2</sup> Jerry Leonard Newman, “Worship Pastor’s Need for Pastoral Leadership Development,” Doctoral thesis, Liberty University, 2019, 22.

and the training received from the field of music education. However, this review also highlights the importance of a calling to ministry by God. It is easy for music teachers to take on a worship-leading job because it is another paid music position. In doing so, they may ignore or not even be aware of the spiritual importance of their decision. Once this is reviewed, there is a brief review of bi-vocational ministry to understand the trends and challenges of this type of work. The study of worship leading and training in music ministry helps the reader observe the similarities and differences between leading a music ministry and a school music program.

### Moonlighting Music Teachers

It is no secret that many schoolteachers work multiple jobs. In fact, they are 30% more likely than other professionals to work a second job.<sup>3</sup> Some argue that moonlighting causes teachers to spend less time on school-related tasks.<sup>4</sup> Some studies report that teachers have less energy for students.<sup>5</sup> There may be evidence that teachers who moonlight are more likely to leave the profession altogether or have negative effects on teachers' personal lives. However, not everyone agrees that moonlighting causes teachers to spend less time or effort on their duties. In his article in *Applied Economics Letters*, John V. Winters shares data from a 1995 study that found no evidence that teachers who moonlight show less time or effort towards their teaching

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<sup>3</sup> Alison DeNisco, "District Policies Target Teachers' Second Jobs," *District Administration*, 54 no. 11 (2018): 19, ProQuest Library.

<sup>4</sup> Barry A. Farber, "Crisis in Education: Stress and Burnout in the American Teacher," *National Association of Secondary School Principals (U.S.)*, 76, no. 540 (1992): 117.

<sup>5</sup> Susan Moore Johnson, "Teachers at Work: Achieving Success in Our Schools," *National Association of Secondary School Principals (U.S.)*, 75, no. 531 (1991): np.

duties.<sup>6</sup> For this study, this review will focus on reasons why music teachers may choose to moonlight, pointing out positive and negative effects.

Music educators usually have multiple opportunities to work jobs in the music education field. This can include but is not limited to directing honor bands or choirs, teaching private lessons, judging competitions, teaching summer camps, performing, and finally, working in church music. Most of these additional duties may be because of enjoyment. Some of these duties may also coincide with a music teacher's position. For example, a middle school band director may be invited to direct an honor band while planning on having some of their students attend the event. According to Viviana Sappa et. al, "Individuals forced to hold multiple jobs due to financial reasons may, for instance, experience greater negative consequences than people who voluntarily choose to have multiple jobs."<sup>7</sup> Many music educators successfully handle multiple jobs in the music field. These additional jobs are often enjoyed and give the individual renewed energy for the classroom. Unfortunately, there are instances of teachers who feel the need to work multiple jobs to make ends meet.

Teachers who feel the urgency to work a second job outside of school hours can feel higher levels of stress and can end up spending less time on teaching duties.<sup>8</sup> While teaching and working additional jobs are common, there is a concern about teachers' well-being. In a study about teachers' emotions and well-being, it was found that teaching anxiety is a threat more to

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<sup>6</sup> John V. Winters, "Teacher Moonlighting: Evidence from the US Current Population Survey," *Applied Economics Letters* vol. 17 no. 11, (2010): 1111.

<sup>7</sup> Viviana Sappa, Elena Boldrini, and Carmela Aprea, "Combining Teaching with another Job: A Possible Resource to Face Professional Challenges. Preliminary Findings from a Swiss Study in Vocational Education and Training," *Empirical Research in Vocational Education and Training* 7, no. 1 (Dec. 2015): 2.

<sup>8</sup> Gregory Elacqua and Luana Marotta, "Do multiple school jobs affect teacher performance? Evidence from Brazil," *IDB Working Paper Series*, Inter-American Development Bank (IDB), (Washington, DC, 2019), 3.



teachers' own well-being rather than to the quality of their teaching.<sup>9</sup> While this statement is concerning, it is also a testimony to the level of professionalism that is found in the teaching profession. Many teachers can manage their emotions when students are in the room, and most put their students first.

Another added challenge to teachers that may serve as worship leaders is the amount of extra “unpaid” work in both jobs. Teachers are known to work past contract hours, taking home a large amount of preparation work.<sup>10</sup> While music teachers may not have as much grading and written “prep” work as core classroom teachers, they have a significant number of after-school responsibilities, including after-school rehearsals, lessons, performances, trips, honor band/choir events, and more.

Regardless of the reason, teachers who work a second job outside school hours tend to report higher levels of burnout.<sup>11</sup> In the scenario of this study, moonlighting teachers and bi-vocational worship leaders face many of the same challenges, so the challenges could increase if they work in both fields.

### Music Education Pedagogy

A study of music education pedagogy is vital to help readers understand the content taught and studied at a university for a music degree and what a music teacher position requires. For example, little is taught at the university about the paperwork, band budget, managing a booster organization, and following school financial procedures. Many of the same skills that are

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<sup>9</sup> Anne C. Frenzel, Reinhard Pekrun, et. al, “Measuring Teachers’ Enjoyment, Anger, and Anxiety: The Teacher Emotions Scales (TES),” *Contemporary Educational Psychology* vol. 46, no. 7 (2016): 159.

<sup>10</sup> Maurice J. Galton and John MacBeath, *Teachers under Pressure* (London: SAGE Publications, Limited, 2008), 10.

<sup>11</sup> DeNisco, “District Policies Target Teachers’ Second Jobs,” 19.

required for a worship leader also apply to being a music teacher. According to a *School Band Orchestra* roundtable article, “A good band director is a part accountant, politician, counselor, event planner, recruiter, human resources manager, and general handyman!”<sup>12</sup> Similarly, worship leaders also need to know how to keep up with a budget, work with people, plan events and services, recruit people to their program, and keep up with equipment. This section will examine educational practices and practical applications of being a music educator that could relate to this study.

Music educators are in charge of creating and teaching a curriculum that meets the needs of every student they have. Since the author’s background in music education is primarily instrumental music, many examples will reference instrumental music pedagogy. The primary and most important part of a music education program is the concert band. From there, a program can develop additional aspects of music education, such as marching band, pep band, jazz band, solo & chamber music groups, private lessons, and more.<sup>13</sup> Cooper explains why a concert band is so important in an instrumental music program.

The concert ensemble experience should focus on playing with a characteristic tone on each instrument, improving pitch consciousness, developing individual and ensemble technique, playing with appropriate musical phrasing, playing with rhythmic accuracy, developing personal and ensemble sight-reading skills, learning to play in balance learning to match tone qualities and pitch, etc.<sup>14</sup>

Since music teachers are constantly evaluating the sound of musical groups, they may excel in preparing a church’s ensembles while being a leader toward musical excellence. In order to prepare ensembles spanning multiple instruments, music teachers know the basic

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<sup>12</sup> “Clearing Early-Career Hurdles in Music Ed,” *School Band and Orchestra* 14, no. 7 (2011): 33-34.

<sup>13</sup> Lynn G. Cooper, *Teaching Band & Orchestra: Methods and Material*, (Chicago, IL: GIA Publications, Inc, 2004), 63-64.

<sup>14</sup> *Ibid*, 64.

fundamentals of every type of instrument group specifically woodwind, brass, strings, and percussion. This is learned through personal performing and other personal experiences, as well as *methods* classes as part of the music education degree. Competent music educators know the unique characteristics such as fingerings, inherent intonation problems, and timbre of different instruments.<sup>15</sup>

A good music educator and ensemble director understands what the desired sound should be. They understand tone quality, balance and blend, and pitch and intonation. Much of the job of a band or choir director is to teach sound quality, not just teach students to read notes and symbols on a page. Shelley Jagow writes, “You must aurally perceive the sound and apply meaning or comprehension to the sound. It is this comprehension process of audiation that translates sound into meaning or music.”<sup>16</sup> Teaching techniques should include reinforcing a good sound from young musicians early on. However, this will develop into a process called *notational audiation*, which emphasizes developing music literacy, like reading music. Edwin Gordon writes:

To notationally audiate, you need to transcend the print and audiate the music that the symbols represent. Notation is a “window” that one sees through; audiation is on the other side. A musician who can audiate is able to bring musical meaning to notation. A musician who cannot audiate can only take theoretical meaning from notation.<sup>17</sup>

Another step towards excellent musicianship requires musicians to play effortlessly. Jagow writes, “If players can lessen their over-determined effort to produce the quality of tone

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<sup>15</sup> Richard J. Colwell and Michael P. Hewitt, *The Teaching of Instrumental Music*, (Upper Saddle River, NJ: Pearson Education, Inc, 2011), 97.

<sup>16</sup> Shelley Jagow, *Teaching Instrumental Music: Developing the Complete Band Program*, (Chicago, Illinois: Meredith Music Publications, 2020), 52.

<sup>17</sup> Edwin Gordon, *Learning Sequences in Music: Skill, Content, and Patterns: a Music Learning Theory*, (Chicago, IL: GIA Publications, 1997), 8.

they desire, and become more interested in imagining the shape of the sound, then they can often generate a more natural and successful tonal quality.”<sup>18</sup> To summarize, a large portion of music directors’ tasks means that they can guide their musicians to play music with expression, interpret expression through music reading, then increase the level of musicianship to lessen the overall effort of performing. The activities and procedures in a class work toward achieving these outcomes. An individual with this knowledge and vision could be extremely valuable in a church, no matter the ensemble.

Another job of leading an ensemble, especially an instrumental ensemble, includes conducting in a way that makes sense. Music majors are required to take a conducting class to learn techniques to build upon as they gain experience teaching and conducting. If a church was to obtain a leader that had competent conducting skills, this could be beneficial. Robert Colwell and Michael Hewitt list fifteen priorities that should guide the director’s planning of rehearsals and conducting: Musical form, style and genre, conventional musical interpretation, metrical organization and rhythmic precision, melodic and harmonic lines, feeling for tonal centers and modulations, attacks and releases, phrasing, musical movement, tone quality and intonation, contrasting elements, expressive devices, balance and blend, bowings and articulations, and notes.<sup>19</sup> The authors provide many considerations for the director, but several of these certainly apply to a church orchestra.

First, conducting the music in a way that makes musical sense will help the ensembles, especially if rehearsal time is limited. Second, conducting is coaching and communicating the plans for the members. Preventing problems by cueing, reinforcing, and giving signals is part of

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<sup>18</sup> Jagow, *Teaching Instrumental Music: Developing the Complete Band Program*, 53.

<sup>19</sup> Colwell and Hewitt, *The Teaching of Instrumental Music*, 352.

the job. Third, listen to the full group, don't just follow the section with the melody. This will allow the director to rehearse the full group and listen for other details. Fourth, if an entire section or ensemble is not on beat, a change in conducting pattern (for example, a large pattern to a small pattern) might help the ensemble become aware of the problem. Finally, the music doesn't just flow from the baton, but it also flows from the conductor's stance, motions, and expressions!<sup>20</sup> If a church orchestra has young students that play, they may need additional guidance from their director.

In many school systems, music education programs are often underfunded, which can add to the difficulty of the job. However, the advantages of having music education programs in schools are endless. Music is good for the brain. "Music instruction appears to accelerate brain development in young children, particularly in the areas of the brain that are responsible for processing sound, language development, speech perception, and reading skills, according to initial results of a five-year study by USC neuroscientists."<sup>21</sup> While there are numerous other benefits that help student academics, for most music educators, the goal of a successful music program is to promote a lifestyle of musical involvement in their students. Stephanie Pitts writes in her article in *Music Education Research* about how teachers promote a musical lifestyle in their students. She writes, "Music teachers offered encouragement, skills and opportunities to their students, and the entire population should, in theory, be equipped to participate in and promote lifelong musical development in adulthood."<sup>22</sup> Now that one of the primary goals of

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<sup>20</sup> Colwell and Hewitt, *The Teaching of Instrumental Music*, 352-53.

<sup>21</sup> "Music Instruction Improves Cognitive, Socio-emotional Development in Young Children," Medical News, Life Sciences & Medicine, last modified June 2016, <https://www.news-medical.net/news/20160616/Music-instruction-improves-cognitive-socio-emotional-development-in-young-children.aspx>.

<sup>22</sup> Stephanie E. Pitts, "What is Music Education for? Understanding and Fostering Routes into Lifelong Musical Engagement," *Music Education Research*, 19, no. 2 (2017), 166.

music education is understood, this review will examine other aspects of music education and explore similarities between education and music ministry.

While there may be some clear differences between a band director and a worship leader, there may be some skill sets that can be transferred from one position to another. A music educator who is well-rounded in certain areas may succeed in handling the administrative role of a worship-leading position. Jerry Newman writes about day-to-day administration and ministry, “The worship pastor must take responsibility to serve the worship ministry team, as well as the congregation. Ministry, in many cases, is a lost art that can be utilized for congregational health, a catalyst for spiritual development, and even a tool for numerical growth.”<sup>23</sup>

Music educators must know how to work with people. This includes students, parents, co-workers, administrators, businesses, and more. Music programs can be loved by a local community, and it takes work. Public relations are an important part of maintaining or developing a thriving music program. For example, “Any band or orchestra activity is of potential interest if the announcement is attractively written and accompanied by well-chosen pictures, such as activities or parents’ groups, trips, fund or membership drives, work with other departments such as drama or athletics, twirlers, and new instruments or new uniforms.”<sup>24</sup> Every performance counts. Every event or fundraiser counts toward a music program’s success. Music directors must be excited and show sincere love for their program and passion for their work. This same energy can apply to a church’s music program. If the worship leader is excited about making music, worshipping with their team, and has a vision for the program, then that may gain favor for the music ministry in the church.

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<sup>23</sup> Newman, *Worship Pastor’s Need for Pastoral Leadership Development*, 25.

<sup>24</sup> Colwell and Hewitt, *The Teaching of Instrumental Music*, 50.

Not only should music educators possess excellent public relations skills, but they should also have excellent personal skills. Sometimes, teachers end up serving as counselors and encouragers of their students. A strong music director must involve students and keep them interested before skills and objectives can be taught.<sup>25</sup> This also means that students must be accepted. Colwell and Hewitt write, “Acceptance is important to adolescents and lack of acceptance is the most common and serious threat to a student’s self-esteem.”<sup>26</sup> To summarize, relationships matter first, then content. Music is an incredible medium to build relationships and build self-esteem in young musicians. In a similar manner, worship leaders should take a personal interest in their volunteers at church. The leader should edify and motivate them. When there is a caring relationship between the leader and the volunteers, the volunteers will have increased self-esteem.

Additionally, music directors should also exercise clear communication with parents and families. They should take an interest in their families. Praying for and ministering to a volunteer and their family demonstrates Christ-like love and the servant-leader attitude that will be discussed later in this literature review. Kevin J. Navarro writes, “Our congregations need to know that we love them. People do not care about how much you know until they know how much you care.”<sup>27</sup> Personal relationships make a music program thrive.

Like any other job, music educators have professional relationships to maintain. The principal should be well-informed of events in the music program.<sup>28</sup> Additionally, they should

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<sup>25</sup> Colwell and Hewitt, *The Teaching of Instrumental Music*, 52.

<sup>26</sup> Ibid.

<sup>27</sup> Kevin J. Navarro, *The Complete Worship Leader* (Grand Rapids, MI: Baker Books, 2001), 127.

<sup>28</sup> Colwell and Hewitt, *The Teaching of Instrumental Music*, 53.

work with fellow teachers, and it is good practice to give them notice of events, especially if that means students will be missing their classes. Similarly, working well with other church staff and authority figures, such as the pastor, will only aid in the success of the music ministry.

Another large part of music education is setting goals and planning growth. Music ministry requires an enormous amount of planning. Music educators tend to plan with long-term *goals* and short-term *objectives* in mind.<sup>29</sup> A music program or a music ministry won't immediately grow overnight. It takes good leadership and a strong vision.

Budgeting is an essential part of leading a school's music program. Competent music directors in this category should know the most important need of their program. Usually, a band program's financial resources may be broken down into the following areas: supplies and other items that will not last more than a year or two, equipment (permanent supplies), music, instructional staff, and maintenance.<sup>30</sup> High school programs are responsible for additional budgeting that covers expenses that come from marching bands, pep bands, jazz bands, or additional chamber ensembles. Similarly, worship leaders may be in charge of a budget that can include church-owned instruments, supplies, copyright licenses such as a CCLI license, and paid musicians. Since there are similar duties, a music educator may succeed in this job requirement at a church.

The requirements of a music teaching position may translate well in a ministry environment. If a music teacher who possesses extensive knowledge of different instruments and styles can listen, give appropriate feedback to a group, can inspire and encourage team members, can conduct and direct an ensemble, can plan effectively, can budget and complete paperwork,

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<sup>29</sup> Lynn G. Cooper, *Teaching Band & Orchestra: Methods and Materials*, 5.

<sup>30</sup> Colwell and Hewitt, *The Teaching of Instrumental Music*, 44.



and can ultimately for musical excellence, they have the tools to be an excellent educator. These tools are also beneficial for a church member who can succeed in the musical aspects of a church position. However, a worship leader position is so much more than musical knowledge and skill. There should be a calling to ministry, exercising obedience to God.

### The Calling to Ministry

Any music teacher considering serving in a ministry position should carefully consider the weight of this decision. Because of their primary professional field, music educators are unlikely to study at a Bible college or seminary or receive similar training. Unfortunately, churches tend to hire people because of their musical skills. Worship leading is not just another job in music. It is more importantly a ministerial position. Jerry Newman describes ministry as, “The use of one’s gifting to fulfill the needs of others.”<sup>31</sup> Any individual leading worship should first and foremost have a personal relationship with God and should worship Him daily. Matt Redman writes about worship, “This life is not just a dress rehearsal or a waste of time. We can live with Jesus and for Jesus, ushering in His kingdom right here and now.”<sup>32</sup> This quote is significant to this discussion because worship should not be taken lightly. Both corporate and private worship are crucial to maintaining a relationship with God. In fact, all believers are called to a life of worship.

The call to worship is a call to obedience. While the call to ministry may feel daunting, the call to worship is a part of our salvation. Vernon Whaley writes in his book, *Called to Worship*:

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<sup>31</sup> Newman, “Worship Pastor’s Need for Pastoral Leadership Development,” 25.

<sup>32</sup> Matt Redman, *The Unquenchable Worshipper* (Bloomington, MN: Bethany House Publishers, 2001), 120.

These days, people often equate “worship” with the singing of songs, the raising of hands, the shouting of praises, or some other *demonstration* or adoration to God. But true worship begins with obedience. Without it, every song is meaningless and ceases to be worship. In fact, if we are not eager to obey what God asks of us, we are not even *ready* to worship.<sup>33</sup>

Worshipping with obedience does not mean that we will live a perfect life now that we are saved. Only Jesus could live a perfect, sinless life. What this means is it is a call to be more like Christ and live by faith, trusting God in all things. Ephesians 5:2 says, “And walk in love, as Christ loved us and gave himself up for us, a fragrant offering and sacrifice to God” (English Standard Version). Before one can be a worship leader, one must have a worshipping lifestyle. This includes worshipping distraction-free. Whaley writes, “You need to meet with God at a special time in a previously appointed place—a place where He has visited before—that is free of distractions from the world around you. As you worship, God will begin to make comfortable in your own heart a process... a *routine*... that is best suited for your personal worship.”<sup>34</sup> The following section will review literature that will help develop a worship lifestyle.

### **Developing a Worship Lifestyle for Worship Leading**

As mentioned previously, the first step in developing a worship lifestyle is to live in obedience to God. Romans 12:1 says, “I appeal to you therefore, brothers, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship.” While this paper is not about worship, it is about worship leading. If a music teacher is going to be a worship leader, they must live a lifestyle that displays worship both publicly and privately. This includes one’s actions—how one treats others, including their

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<sup>33</sup> Vernon M. Whaley, *Called to Worship* (Nashville, TN: Thomas Nelson Publishing Co., 2009), 52.

<sup>34</sup> Whaley, *Called to Worship*, 53.

family and children, a fervent prayer life, and a devotion to the study of Scripture. Worship leader Matt Boswell writes, “Skill may give a person a platform, but character will give them a voice.”<sup>35</sup> Character is what shapes the Christian testimony. People will observe actions over words, so be sincere with one’s actions. Thankfully, Scripture does tell what characteristics are desired for church leaders, which are given in 1 Timothy 3:2-4: “Therefore an overseer must be above reproach, the husband of one wife, sober-minded, self-controlled, respectable, hospitable, able to teach, not a drunkard, not violent but gentle, not quarrelsome, not a lover of money. He must manage his own household well, with all dignity keeping his children submissive.”

As a Christian, there should be a fervent prayer life. Prayer, especially in private is a prominent key in helping one communicate and be sensitive to God’s Word. Rory Noland writes about the worshiping artist, “Because personal worshipers enjoy the fruits of worship on a regular basis, they tend to engage more fully and contribute more wholeheartedly to corporate worship.”<sup>36</sup> In his book, he also leaves three reminders for growing as a private worshiper. Private worshipers should make themselves increasingly present to God, set time aside regularly for private worship, and offer themselves completely to God.<sup>37</sup>

Prayer is essential for growth as a private worshiper. In fact, the Bible mentions prayer repeatedly. Hebrews 13:15 says, “Through him then let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name.” 1 Thessalonians 5:17

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<sup>35</sup> Matt Boswell, ed, *Doxology & Theology: How the Gospel Forms the Worship Leader* (Nashville, TN: B&H Publishing Group, 2013), 20.

<sup>36</sup> Rory Noland, *The Worshiping Artist: Equipping You and Your Ministry Team to Lead Others in Worship* (Grand Rapids, MI: Zondervan, 2007), 22.

<sup>37</sup> Ibid, 23.

commands us to pray without ceasing. Philippians 4:6 says, “Do not be anxious about anything, but in everything by prayer and supplication with thanksgiving let your requests be made known to God.” As one continues to lead worship, if a private prayer life is present, praying corporately will be easier and more natural.

Scripture reading is another way to increase one’s knowledge of God, will enhance one’s relationship with God, and is a tool that should be utilized on Sunday morning. Joshua 1:8 says, “This Book of the Law shall not depart from your mouth, but you shall meditate on it day and night, so that you may be careful to do according to all that is written in it. For then you will make your way prosperous, and then you will have good success.” Psalm 119:11 says, “Thy word have I hid in mine heart, that I might not sin against thee” (King James Version). By memorizing Scripture, we will be able to use it when necessary. In the same chapter, verse 105 says, “The word is a lamp unto my feet, and a light unto my path.” By knowing His Word, we will walk in faith, staying obedient to God.

Part of developing oneself for worship leading includes understanding basic Biblical theology. In order to understand basic Biblical theology, the individual should read the Bible daily, as stated above. This is important because this will help the worship leader be sensitive to what songs are sung on Sunday morning. Zac Hicks writes, “If all that the people of God had were the worship services we plan and lead, what would they know about Him, and how would they relate to Him?”<sup>38</sup> Sadly, many Christians only get Sunday morning worship and neglect prayer and Scripture study in their own life. The time that worship leaders get on Sunday is important, and this question points out the importance of their job.

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<sup>38</sup> Hicks, *The Worship Pastor*, 69.

James M. Hamilton writes “We want to understand the organic development of the Bible’s teaching so that we are interpreting particular parts of the story in light of the whole.”<sup>39</sup> Learn how the Bible consistently points to the gospel— how Jesus’ story of our redemption is the main point of the Bible. When considering the call to lead worship, it must be understood that people will look up to their leader in times when they need a spiritual mentor. The worship leader, in many cases will be that spiritual mentor. Having a solid foundation of knowing the truths in God’s Word may be one of the most important, if not the most important aspect, of being a leader in a church.

The more we spend time in prayer and in God’s Word, the more sensitive we will be to listen to Him, and the more He can use us for His glory as worship leaders. A lifestyle of worship is a lifelong journey, so rest in God’s presence, and be sensitive to listen to His voice. The following section examines literature that may help the aspiring worship leader.

### **Considerations for the Worship-Leading Music Educator**

The worship leader takes a responsibility for corporate worship by stepping into this role. James 3:1 warns leaders that teachers and leaders will be judged with greater strictness.<sup>40</sup> Zac Hicks writes, “When we plan and lead worship services, we hold the flock’s feelings in our hands. The context we create can either haphazardly manipulate emotions or intentionally guide people toward ‘faithful feelings.’ In other words, worship leaders are emotional shepherds.”<sup>41</sup> More than likely, many musical challenges can be worked on and improved while serving in a

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<sup>39</sup> James M. Hamilton Jr, *What is Biblical Theology?: A Guide to the Bible’s Story, Symbolism, and Patterns* (Wheaton, IL: Crossway, 2014), 12.

<sup>40</sup> Scott Connell, “*Presentation: The Theology of Worship*” lecture in WRSP 635-D01 at Liberty University, Lynchburg, VA, November 3, 2021).

<sup>41</sup> Hicks, *The Worship Pastor*, 147.

worship ministry. For one who may not have active spiritual training, this section will focus on spiritual considerations for leading worship.

First and foremost, Sunday morning worship is worship— *not* just a performance. As professionals, music educators and music directors take their job seriously, striving for musical perfection. This is not a bad thing. However, if we only value the level of performance over the quality of worship— then the goal has been missed. Sunday morning is an opportunity to outpour and express genuine worship that comes from private worship. Mike Cospers says that it's clear that worship begins and ends with the gospel. In his book *Rhythms of Grace*, he writes, "It's the gospel of God's generous grace that makes boldly entering into God's presence possible, and when we gather, we celebrate that gospel, encouraging one another and preparing one another to be sent back into the world on a gospel-fueled mission."<sup>42</sup> While music is important in worship, music is not the only form of worship in the church. This fact should put into perspective the importance of being obedient in observing all the ways God has commanded us to worship.

Worship leaders must examine how the Bible presents worship. Gary Mathena explains, "The biblical worshipper never comes to a worship service to receive, but to give. From the very beginning, worship has always been about the offering— the sacrifice given to God."<sup>43</sup> Basically, worship is what you give God, not what He gives you.<sup>44</sup> While it is acceptable to be moved by a song or a message in a church service, it is not worship in and of itself. Worship

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<sup>42</sup> Mike Cospers, *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013), 95-96.

<sup>43</sup> Gary Mathena, *One Thing Needful: An Invitation to the Study of Worship* (Bloomington, IN: WestBow Press, 2016), 17.

<sup>44</sup> Ibid, 18.

leaders must remain aware of the temptation to worship through spectatorship instead of participation.

Second, as it was mentioned earlier, worship leaders are responsible for the leadership of their people, according to James 3. When put into a position of authority, it is easy to let power get the best of you. Zac Hicks emphasizes being a shepherd, not a manipulator. He warns, “Both a manipulator and a shepherd have a goal in mind for the people they lead. But a manipulator treats people as objects to force and cajole. A shepherd treats people as hearts to woo and to guide. A shepherd loves the people.”<sup>45</sup> It is important to remember that shepherds can guide the sheep to the water, but he can’t make one of the sheep actually drink.<sup>46</sup> While this can feel discouraging at times, God simply wants our obedience. Jesus says in John 14:23, “Whoever has my commandments and keeps them, he it is who loves me. And he who loves me will be loved by my Father, and I will love him and manifest myself to him.”

Even though worship leaders are leaders (hence the name), anyone serving in ministry should have a mentor. If they are leading others, there should be someone guiding and leading us in our own spiritual lives. Because ministry has many difficulties, it is a journey that was never meant to be labored alone. Scott M. Douglas writes, “Mentoring provides an opportunity to bring the younger and older ministers on a church staff together in a relationship designed to produce a mature disciple who can then replicate the process, thus creating a cycle of leadership development.”<sup>47</sup> A music teacher that serves in a worship-leading role should also have a spiritual mentor. The Bible is clear on the importance of mentoring. Proverbs 27:17 says, “Iron

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<sup>45</sup> Hicks, *The Worship Pastor*, 149.

<sup>46</sup> Ibid, 150.

<sup>47</sup> Scott M. Douglas, “Developing Leaders for Pastoral Ministry,” *The Journal of Applied Christian Leadership* vol. 8, no. 2 (2014): 84.

sharpens iron, and one man sharpens another.” Mentoring and accountability are biblical principles for every believer.

Perhaps the most well-known example of mentorship in the Bible is the relationship between Paul and Timothy. The New Testament writings show the development and growth of their relationship. Paul sharpened Timothy by teaching Timothy and inviting him to emulate his lifestyle as a minister of the gospel. He refers to Timothy in 1 Timothy 1:2 as “My true child in the faith.” However, Timothy grows in faith because of Paul’s mentoring. Later in their relationship, Paul refers to Timothy as “My fellow worker,” according to Romans 16:22. By mentoring others, the torch can be passed from one generation to another. 1 Peter 5:2-3 says, “Shepherd the flock of God that is among you, exercising oversight, not under compulsion, but willingly, as God would have you; not for shameful gain, but eagerly; not domineering over those in your charge, but being examples to the flock.”

### Bi-vocational Ministry and Worship Leading

The word *bivocational* comes from the Latin word *vocatio*, meaning two callings.<sup>48</sup> For this study, the worship leader and music teacher vocational combination will be the focus. This literature review may include other combinations of vocations.

### Why People Choose Bi-vocational Ministry

Before an extensive study on bi-vocational worship leaders and teachers, it is essential to remind the reader that bi-vocational pastoring does not exist just because a church cannot pay a full-time salary. Unfortunately, sometimes the situation determines if a pastor is bi-vocational or not. Sometimes, one may be required to serve by *dual vocation*, which is a term that suggests an

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<sup>48</sup> Sandra K. Jones, “Liturgy, Pastoral Ministry, and the Bivocational Pastor,” *Liturgy* 32, no. 4 (2017), 33.



intentional choice to work two simultaneous positions for meaningful work or income over a long period of time, according to Sandra K. Jones in her article, “Liturgy, Pastoral Ministry, and the Bivocational Pastor.”<sup>49</sup> Sometimes, one may work multiple roles in the same church, serving in a *multirole ministry*. There may also be *tent-making ministry*, which describes a church leader who has a primary job away from the church, while serving at a church for minimal payment, or in some cases, no income at all.<sup>50</sup> For this study, most scenarios of a bi-vocational worship leader and music teacher combination will fall into *dual vocation* or *tent-making*.

According to Gregory Harris Smith, another reason for the growth of bi-vocational ministry is because of the difficulty of following the traditional full-time career path after completing seminary.<sup>51</sup> He lists the following reasons, according to Patricia M. Y. Chang’s findings: There is a surplus of clergy available, there is a high number of churches without a full-time pastor, the majority of United States churches are small, with 100 members or fewer, and the majority of church attendees go to larger churches with over 350 members.<sup>52</sup>

While it can be hard work, bi-vocational ministry can also be chosen. Ralph Moore shares in his book that some people choose to be bi-vocational pastors because this approach may better fit their needs and life situations.<sup>53</sup> For example, some music teachers may have a thriving career in music education but also value their church’s worship ministry. Bi-vocational

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<sup>49</sup> Sandra K. Jones, “Liturgy, Pastoral Ministry, and the Bivocational Pastor,” 33.

<sup>50</sup> Ibid.

<sup>51</sup> Gregory Harris Smith, “Effective Strategies for Bi-Vocational Ministry,” (PhD diss., Biola University, 2014,) ProQuest Dissertations & Theses Global, 133.

<sup>52</sup> Patricia M. Y. Chang, “Assessing the Clergy Supply in the 21st Century,” *Pulpit and Pew: Research on Pastoral Leadership*, 2004.

<sup>53</sup> Ralph Moore, *Starting a New Church: The Church Planter’s Guide to Success* (Grand Rapids, MI: Baker Books, 2002), 70.

work allows them to lead in their church and enables the church to be ministered to by a qualified musician. Additionally, Moore says that even the Bible supports bi-vocational pastors, referencing 1 Corinthians 9. Verse 11 says, “If we have sown spiritual things among you, is it too much if we reap material things from you?” Verse 14 says, “In the same way, the Lord commanded that those who proclaim the gospel should get their living by the gospel.”

### **Potential Challenges of Bi-vocational Ministry**

As previously mentioned in this paper, some challenges in bi-vocational ministry may include a lack of training or resources for these worship leaders. In his dissertation, Donald Blakeney shared his testimony about meeting many bi-vocational ministers. He wrote that they were struggling for resources and training and felt abandoned or unfamiliar with their callings.<sup>54</sup>

According to a survey in *Religions* magazine, 36% of the participants agreed, and 15% strongly agreed that bi-vocational ministry is more stressful than a fully-funded ministry.<sup>55</sup> This particular study in this article showed that there are many stressors and challenges faced in bi-vocational ministry, and seminaries should consider how their curriculum may better serve students who will be going into bi-vocational ministry. One reason bi-vocational ministry can be more stressful is that another full-time job is required with the addition of ministry work, where the hours can quickly add up to be larger than simply part-time hours. In his dissertation survey, Donald Blakeney shared that 32.7% of the survey responses from bi-vocational worship leaders indicated that the participants spent more time on church-related work than they were

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<sup>54</sup> Donald Oren Blakeney, “*The Rise of the Part-Time Worship Leader in the Mid-Size Southern Baptist Church*,” (Master’s thesis, Liberty University, 2019), 3.

<sup>55</sup> Darryl W. Stephens, “Preparing to Educate for a Thriving Bivocational Ministry: A Seminary Case Study,” *Religions* 12, no. 8 (2021), 592.

compensated.<sup>56</sup> This response may indicate burnout for an individual if the demands of both teaching and worship-leading positions are high.

Sandra K. Jones writes, “One of the many challenges ordained leaders face is the multifaceted nature of congregational life today and the rising expectations among church members regarding the duties and work time of the pastor.”<sup>57</sup> While this quote only specifies pastors, the rise of expectations in music in churches have grown in the United States. A bi-vocational worship leader has less time to prepare weekly, but often has high standards to produce excellent music every Sunday. This is another potential challenge for bi-vocational worship leaders.

According to a study conducted in Gregory Harris Smith’s dissertation, “Effective Strategies for Bi-vocational Ministry,” he found that 14% of pastors surveyed had mixed feelings about bi-vocational ministry. One pastor claimed that he, “Enjoyed the mix but did not want to continue being split the rest of his ministry. He would rather be a pastor full-time or a seminary professor full-time. He felt that he was not able to fully do all that either profession required because he was bi-vocational.”<sup>58</sup>

Considering a smaller church that has a bi-vocational pastor or worship leader, a focus on appropriate liturgy on Sunday morning is crucial. Sandra Jones writes, “Liturgy that is focused on and surrounded by word and sacrament is central to the ministry of a bi-vocational pastor. When there are fewer programs or other events during the week in the small or rural congregation, then Sunday morning liturgy is when and where it all happens for the gathered

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<sup>56</sup> Blakeney, “The Rise of the Part-Time Worship Leader in the Mid-Size Southern Baptist Church,” 46.

<sup>57</sup> Jones, “Liturgy, Pastoral Ministry, and the Bivocational Pastor,” 35.

<sup>58</sup> Smith, “Effective Strategies for Bi-Vocational Ministry,” 133.

people of God of every generation.”<sup>59</sup> Smaller churches may have fewer events during the week due to size and manpower, so bi-vocational staff should plan their valuable worship time carefully. Aaron Keys advises leading with *intention*, not just *intuition*, especially when structuring how to disciple others in a church.<sup>60</sup> Bi-vocational leaders must maximize the limited time they have.

The hours of the two jobs can easily overcome the hours of someone who works in a full-time ministry. According to Gregory Smith’s study, “time management” was the largest frustration in bi-vocational ministry.<sup>61</sup> Also, the stresses of working two jobs while maintaining a personal life can be difficult. It can even be more challenging to schedule time away from work for vacations or personal reasons. However, bi-vocational ministry can help an individual maintain a satisfying career in education while also being an active leader in the church.

### **Scripture and Bi-vocational Ministry**

In addition to teachers working multiple jobs, the discussion of the increase of bi-vocational ministry is important. There have been growing concerns about bi-vocational ministry since the 1970s.<sup>62</sup> However, there are some exciting opportunities that may arise with bi-vocational ministry. Daniel Jon Lundquist writes in his dissertation, “Bi-vocational living may help the local church better embrace the concept of the ‘priesthood of all believers.’”<sup>63</sup>

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<sup>59</sup> Jones, “Liturgy, Pastoral Ministry, and the Bivocational Pastor,” 36.

<sup>60</sup> Boswell, ed, *Doxology & Theology*, 138.

<sup>61</sup> Smith, “*Effective Strategies for Bi-Vocational Ministry*,” 135.

<sup>62</sup> Daniel Jon Lundquist, “Bi-Vocational Ministry: What Works from the Perspective of Bi-Vocational Ministers and their Congregants,” (PhD diss., Lancaster Theological Seminary, 2019), 6.

<sup>63</sup> Ibid, 9.

Some bi-vocational ministers believe they have opportunities to share the gospel with non-Christians because of their bi-vocational status. In Harris' study, he writes, "Though the bi-vocational pastors were not directly asked why they enjoyed being bi-vocational, 46% of the pastors said that it gave them access and opportunities to witness to non-Christians that they would not otherwise have."<sup>64</sup> While teachers who teach in public schools have limitations on how they may share their faith, they can still minister to and love their students and coworkers. Bi-vocational pastors also have an opportunity to minister to people they may not encounter in the church. An added benefit of employing bi-vocational worship leaders and other church staff could result in the "priesthood of all believers" seen in more church members' lives.

To fully grasp this concept to relate it to this study, it is crucial to see what Scripture says about the "priesthood for all believers." In the Old Testament, only the high priest could enter the Holy of Holies once a year, according to Hebrews 9. Not only was the high priest limited to a once-a-year visit, but he also had to follow many specific regulations to observe for the blood sacrifice for sin atonement to be accepted by God. In the New Testament, we now have direct access to the Father through Christ Jesus. Hebrews 9:6 says, "Christ appeared as a high priest of the good things that have come." Verse 11 says, "How much more will the blood of Christ, who through the eternal Spirit offered himself without blemish to God, purify our conscience from dead works to serve the living God." This verse indicates the need to serve God, and bi-vocational ministry is a growing means of how people serve God's church and spread the gospel and God's love to the lost in their lives outside the church building.

Regardless of bi-vocational, full-time, or even volunteer status, anyone assuming a leadership position is spiritually responsible for their people. They are in charge of teaching

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<sup>64</sup> Smith, *Effective Strategies for Bi-Vocational Ministry*, 135.

Christ-centered gospel truths and making disciples. They are responsible for finding their church's unique voice in worshipping God.

### Worship Music Training

It is essential to study literature on worship and worship music because when a worship leader knows the gospel and is passionate about it, that worship leader will be able to impact many lives.<sup>65</sup> These musicians who are leading worship should not only know musical content but also be spiritually mature. Tom Lane writes, “We focus a lot on the “how-to’s” of worship and being skilled. There are some great resources to help us become better, yet apart from God’s spirit, what we do, say, or sing is empty.”<sup>66</sup> Since the spiritual elements have already been discussed, this section will focus on the practical, logistical, and musical elements of a music ministry. For example, there may need to be training for the people who lead worship to ensure they tie in worship elements such as offerings, singing, preaching, testimonies, and more.<sup>67</sup> As worship leading positions grow in churches, these leaders are responsible for more elements, including planning, budgeting, and designing engaging worship. Along with training worship leaders, these leaders need to know how to train and shepherd their volunteers. As in music pedagogy, there are also methods and practices that can help contemporary music ministries and their leaders thrive.

Competent worship leaders should be ready to lead ensembles of different types, including choirs, orchestras, and praise bands, because worship leaders need to find opportunities

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<sup>65</sup> Navarro, “*The Complete Worship Leader*,” 63.

<sup>66</sup> Tom Lane, *The Worship Band Book: Training and Empowering Your Worship Band* (Lanham, MD: Rowman & Littlefield, 2012), 5.

<sup>67</sup> Ibid.

for everyone to participate in worship.<sup>68</sup> Some of these ensembles may be out of one's comfort zone, depending on prior experience and training. However, there is always room for developing and learning, especially in the field of music. This thought also applies spiritually. Colossians 3:23 says, "Whatever you do, work heartily, as for the Lord and not for men, knowing that from the Lord you will receive the inheritance as your reward. You are serving the Lord Christ." Similarly, 1 Corinthians 10:31 says, "So, whether you eat or drink, or whatever you do, do all to the glory of God."

One of the most important things to remember in ministry is that while worship leaders can have lots of authority and responsibility, they answer to the head pastor. They are *armorbearers* in ministry. In Terry Nance's book, *God's Armorbearers*, he describes the spirit that those who are under a spiritual leader's authority, like a pastor, should embrace. An armorbearer was responsible for carrying his master's shield into battle. In the Bible, David was an armorbearer to King Saul before he became king. It was known that David would bear gifts to Saul and minister to him, which caused him to feel refreshed and well.<sup>69</sup> Terry Nance writes that armorbearers, "Must walk in agreement with and submission to his leader."<sup>70</sup> This is supported in Romans 13:1-2, which says, "Let every person be subject to the governing authorities. For there is no authority except from God, and those that exist have been instituted by God. Therefore whoever resists the authorities resists what God has appointed, and those who resist will incur judgment." In order for a smooth leadership experience, the aspiring worship leader should serve their pastor and support their vision of the church.

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<sup>68</sup> Navarro, *The Complete Worship Leader*, 153.

<sup>69</sup> Terry Nance, *God's Armor Bearer: Serving God's Leaders vol. 1*, (Sherwood, AR: Focus on the Harvest, 1990), 40.

<sup>70</sup> Ibid, 19.

What type of leader should a worship leader be? A servant leader. “The servant leader is servant first. It begins with the natural feeling that one wants to serve. Then conscious choice brings one to aspire to lead.”<sup>71</sup> This includes not just serving the pastor, but even serving the people that they lead. Some of the ways servant leaders lead include being good listeners, showing empathy, being aware (both self-aware and possessing general awareness), being a good steward, and committing to the growth of their people.<sup>72</sup> Worship leaders must listen to their people, take prayer requests, and be open to their complaints and suggestions. They should be aware of distractions and things that could harm a music ministry. Worship leaders must be committed to growing and investing in their volunteers and being good stewards— not just of money and resources, but the people!

When people think of a good leader, many people believe that if the cause is good enough, people will automatically buy into it and follow. This is not necessarily the case, even in ministry. The worship leader, like the pastor, must have a vision for their ministry. John C. Maxwell writes in his book, *The 21 Irrefutable Laws of Leadership*, that people, “Follow worthy leaders who promote causes they can believe in. People buy into the leader first, then the leader’s vision.”<sup>73</sup>

When people are on board with the vision and the goal of the leader, then the leader can truly move forward with plans. The worship leader must understand that their volunteers are also *worship leaders*. So, we must make disciples of those people. Dave Williamson brilliantly

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<sup>71</sup> Kenneth H. Blanchard, and Renee Broadwell, ed, *Servant Leadership in Action How You Can Achieve Great Relationships and Results*, (Oakland, CA: Berrett-Koehler Publishers, 2018), 14.

<sup>72</sup> Blanchard and Broadwell, *Servant Leadership in Action How You Can Achieve Great Relationships and Results*, 16-17.

<sup>73</sup> John C. Maxwell, *The 21 Irrefutable Laws of Leadership* (Nashville, TN: Thomas Nelson, 2007), 147.



explains in his book *God's Singers*, that what worship leaders really do is make disciples, using music as the medium. Using one worship leader's experience, he writes, "He was taking people in the area of their gifting and calling, teaching them how to walk it out, and opening the door for God to perform a wonderful transformation in their lives. He sought to make disciples out of singers and then worship leaders out of disciples."<sup>74</sup>

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<sup>74</sup> Dave Williamson, *God's Singers*, 104.

## Chapter 3

### Introduction

Chapter 1 introduces the scenario of certified music educators filling the role of worship leaders in churches. It highlights difficulties and opportunities that could result from this common scenario across churches in the United States. It also presents the research questions and hypothesis. The literature review conducted in chapter 2 reveals challenges and opportunities surrounding moonlighting teachers, music education pedagogy, the calling to ministry, bi-vocational ministry and worship leading, and worship training. Although music teachers may be an excellent choice for leading a music ministry, churches and pastors must consider how to develop these individuals on a pastoral level to ensure God-honoring and biblical worship.

Hebrews 13:15 emphasizes the call to ministry: “Through Jesus, therefore, let us continually offer to God a sacrifice of praise—the fruit of lips that openly profess his name” (New International Version). If there is going to be God-honoring worship, there should be continual worship. Worship should take place throughout the week in the personal lives of both our leaders and congregation, not just the times when the church body meets. The call to worship is a serious commitment, and the importance of the spiritual and pastoral aspect of leading worship surpasses the musical aspect of worship leading. Jesus says in John 14:23, “Jesus replied, “Anyone who loves me will obey my teaching. My Father will love them, and we will come to them and make our home with them.” This study does not only seek to encourage music teachers to use their gifts for their church, but it encourages them to love God and obey the calling placed on their lives. As stated above in the statement of purpose, the main purpose of this paper is to encourage and equip music educators who are considering the call to be a bi-vocational leader.

This study also aims to determine whether the factors researched in the literature review can create specific challenges for music educators and determine if there is an added benefit to adding a music educator to a church staff. Additionally, the study will emphasize and show that these worship leaders must express continual worship found in Hebrews 13. A survey will help the reader see responses of people currently teaching and serving in both education of music ministry.

The purpose of the survey should help the reader understand the viewpoint of music educators who serve in the church and better understand their specific duties as worship leaders. Seeing responses may help the audience realize that many bi-vocational worship leading roles involve dedicated planning, administrative duties, or even technological responsibilities. Many of these positions require more than just playing music on Sunday. An emerging concern is that although music educators have a unique set of musical skills, there may be some requirements of a worship-leading position where they may struggle. Another emerging concern is in regard to the spiritual aspect of worship leading. Do music teachers value and consider the spiritual aspect of taking a worship-leading role?

### **Research Plan— Methodology of the Research**

The research method for this project will be a quantitative study because data from a survey can provide a numeric description of trends surrounding the topic of music educators serving as worship leaders.<sup>1</sup> Currently, there are no quantitative studies completed regarding this subject matter. Data from quantitative research can affirm or rebuke the hypotheses previously

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<sup>1</sup> John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles: Sage Publications, 2018), 12.

provided.<sup>2</sup> John Creswell writes, “In quantitative research, researchers often test hypotheses stemming from theories.”<sup>3</sup> In addition to studying literature, a survey of current music educators who serve as worship leaders in churches has been conducted to test the author’s hypothesis. Creswell writes, “Quantitative research questions inquire about the relationships among variables that the investigator seeks to know.”<sup>4</sup> The types of variables tested in this study are predictor variables. These variables are hypothesized to affect outcomes in a study. Predictor variables differ from independent variables because the researcher cannot manipulate a predictor variable.<sup>5</sup> For example, the researcher cannot manipulate the specific teaching positions or worship leading positions of participants, so the variables tested must be predictor variables.

The first research question is, “What challenges may be faced by a classically trained musician when serving as a worship leader in a contemporary music ministry?” For example, if the survey is completed by multiple middle school choir directors and also completed by multiple high school band directors, and there are similar responses between the two groups, the survey may reveal a certain trend. The variable, in this case, is the type of teaching job the individuals work. Other variables could be age, denomination, marital status, or the number of children in the household. These types of variables are the first several questions in the survey.

The second research question is, “What benefits to the church does the classically-trained worship leader believe that they are able to contribute to a contemporary (i.e. band-driven) music setting?” In the main section of the survey, the participants will select either *strongly disagree*,

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<sup>2</sup> Creswell, *Research Design*, 4.

<sup>3</sup> Ibid, 49.

<sup>4</sup> Ibid, 136.

<sup>5</sup> Ibid, 51.

*disagree, neutral or N/A, agree, or strongly agree* in response to each question. These questions also test dependent variables because, as previously stated above, the researcher cannot manipulate variables. When analyzing the data, the researcher considers the variables from “left to right.”<sup>6</sup> For example, the preliminary questions, such as marital status, number of children in the household, or the denomination of the church, may have an effect on the main survey responses.

### Participants

The participants of this research meet two criteria to participate in the study. First, they must be *current* K-12 or college music teachers. Second, they should be *current* bi-vocational worship leaders in their local church. These people will share information about specific trends that may include questions on particular challenges, leading with different music styles, and worship-leading abilities. Demographic information of music educator-worship leaders should consist of different ages, genders, and denominations of churches represented. The survey will be an effective research method that can fit into the time restraints of this study. According to Creswell, utilizing a quantitative research method helps the author specifically keep the focus on the purpose of the study.<sup>7</sup> The results of this survey will show insight into some of the challenges these hybrid worship leaders face. However, it will also highlight ministry areas they feel confident about because of their unique skill set. An emerging theory is that music teachers may succeed in mentoring the youth in their churches because of the teacher-student relationship built in school and because of the teacher’s ability to work with students. The survey results may

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<sup>6</sup> Creswell, *Research Design*, 50.

<sup>7</sup> Ibid, 136.

also give pastors and other church leaders insight into some struggles many bi-vocational worship leaders face.

### Research Ethics

Before any survey is conducted, approval from the Internal Review Board (IRB) at Liberty University was required and obtained. After the initial application was submitted, there were some minor revisions. The purpose of the study was revealed to each participant. The survey questions from the completed application used for this study can be found in Appendix A.

Any data collected is stored in a two-step authenticated, password-protected Google account. The computer utilized to store the results is also password-protected. There are only minimal risks associated with this study. The author states in the survey consent form, “The risks involved in this study include information risks, including loss of privacy and/or breach of confidentiality if the data is lost or stolen. The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.” The raw survey data will be destroyed three years after the research has concluded, but the overall survey results and any charts or graphs made to represent the data will be kept, in accordance with IRB regulations.

### Survey Process

The survey questions were posted on a Google Form. The link to the survey, along with the approved recruitment letter approved by the IRB was distributed to band directors, choir teachers, elementary music teachers, and college music teachers by email and on social media forums. Before taking the survey, participants approved the consent form by clicking on “I agree to participate, proceed to survey” option in the Google Form before they started the survey. The consent form gave participants the required information about the study and who is eligible to take the survey. The consent form invited them to participate in the survey as long as they were

qualified candidates for the study. The responses were anonymously compiled and analyzed in a Google spreadsheet.

### Analyzing the Data

Once the responses were compiled into a spreadsheet, the author could see the results for each individual question. By analyzing the data, the author tested the hypotheses referenced in chapter 1. The survey results can be found in Appendix B.

H1: Challenges faced by a classically trained musician serving as a worship leader in a contemporary music ministry can include a lack of understanding of style choices, a heavy reliance on musical notation, a lack of knowledge of band-led music repertoire, and a lack of spiritual or pastoral training. To test this hypothesis, the author sought responses to specific questions regarding musical styles, the spiritual calling to lead, the church's investment in the survey participant, pastoral performance, and job responsibilities.

H2: Benefits to the church by employing a classically-trained musician as a worship leader in a contemporary music setting can include the addition of a professional musician as a leader with a vision for musical excellence. To test this hypothesis, the author sought responses to specific questions regarding the musician's confidence in the ability to lead multiple styles, the leadership of ensembles and developing young musicians, and their pastoral performance.

## Chapter 4

### Introduction

While many benefits come with hiring a music educator to fill a worship leader role, some challenges and questions must first be answered. Jerry Newman writes, “Today, with various entry points in ministry, some worship pastors, and pastors in general, have little understanding of theology, doctrine, ministry, or music training.”<sup>1</sup> This may be the case depending on who is hired and the spiritual background of the individual music educator in question. This study aims to find general trends, scenarios, challenges, and opportunities surrounding this occurrence in local churches. Individuals taking this survey more than likely fit into one of the following themes listed in Daniel Jon Lundquist’s dissertation on bi-vocational ministry: “The first is having the desire to be bi-vocational. The second is the reality of money. The third is owning and valuing ‘the other job’ as part of the bi-vocational life of the church.”<sup>2</sup> These individuals more than likely have the desire to lead at their church, but the reality of money means they must teach for the benefits and full-time salary. Finally, they also value their other job, which is teaching.

While Chapter 3 discusses the methodology utilized for this study, chapter 4 presents the data from the quantitative study that was done through an online survey using Google Forms. The qualifications for participants, research ethics, the survey process, and analyzing the hypothesis are presented in chapter 3. For this chapter, not only can one view overall data, but one can also view individual responses. This is beneficial for studying the survey data in great

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<sup>1</sup> Jerry Leonard Newman, “Worship Pastor’s Need for Pastoral Leadership Development,” (Lynchburg, Va: Liberty University, 2019), 67.

<sup>2</sup> Daniel Jon Lundquist, “Bi-Vocational Ministry: What Works from the Perspective of Bi-Vocational Ministers and their Congregants,” (Master’s Thesis, Lancaster Theological Seminary, 2019) 6.



detail. The data is analyzed considering the themes mentioned in the previous paragraph and themes in the literature review will be referenced. By analyzing the data from the survey results, the hypotheses will be affirmed or rejected.

### Preliminary Survey Results

There is a total of nineteen people who responded to the survey. The method of determining who was a qualified participant is simple. When the survey was posted online or sent through an email, the participant qualifications were listed. The first two questions, which confirmed the participant's qualifications, must be answered *yes* for the participant to be considered qualified. Participant 10 answered *no* to the first question, so the response was not included. In summary, there were eighteen bi-vocational worship leaders who are also full-time music educators who participated in the survey.

Of the nineteen people who responded to the survey, eighteen of nineteen people responded *yes* to the first qualifying question, "I have obtained a bachelor's degree in music education from a four-year university, have received a teaching certificate to teach music in K-12 schools, and teach in a K-12 or university music program." All eighteen qualifying candidates responded *yes* to the second qualifying question, "I currently serve as a leader in my local church's music ministry, either paid or unpaid."

### Participant Demographics

Of the eighteen qualifying responses, there were twelve male responses and six female responses. Of the participants, fifteen of the participants are married, two are separated/divorced, and one is single. Eight participants responded that they have zero children living in the home, two responded that there is one child living in the home, four responded that there are two children living in the home, two responded that there are three children living in the home, one

responded that there are four children living in the home, and one responded that there are five children living in the home.

Overall, the age groups represented in the survey results are quite diverse. Four participants responded that they are in the 24-29 age range, three participants are in the 30-39 age range, six participants are in the 40-49 age range, and five participants are in the 50-59 age range. It is important to note that most teachers who teach for their entire career retire before age 60, so it is not surprising that there were no responses in the *60 or older* category.

Before taking the main section of the survey, participants had to agree to the consent form. The consent form reads, “Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.” All eighteen qualifying participants responded *I agree to participate, proceed to survey.*

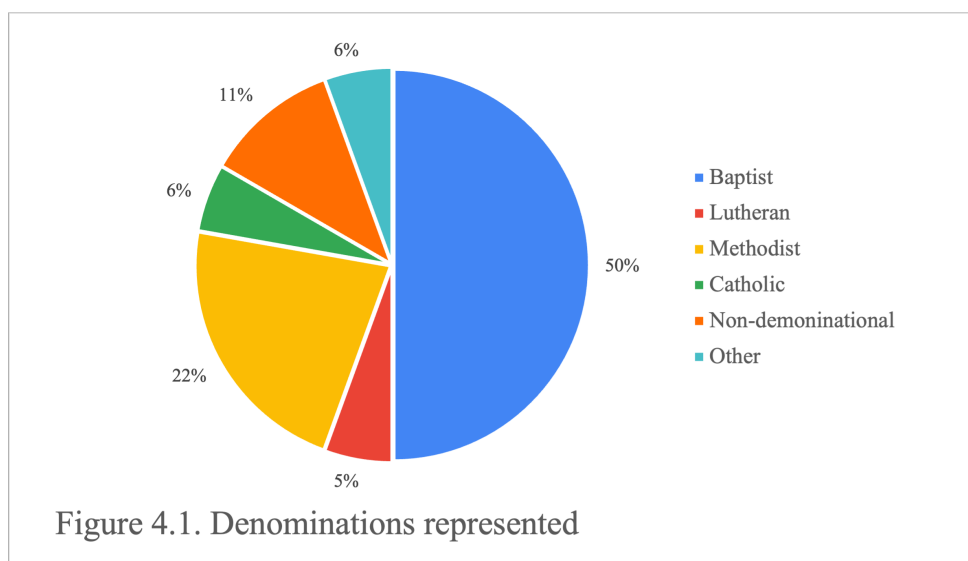
### **Teaching Duties of Individual Participants**

Participants identified what subjects they taught in question #2. The options are as follows: For elementary teachers, they could select *Elementary General Music* and *Elementary Band, choir or both*. Middle school teachers could select *Middle School Band*, *Middle School Choir*, and *Middle School humanities or general music classes*. High school teachers could select *High school band or instrumental classes* and *High School Choir*, in addition to the option for humanities and general music classes. There was also an option for college professors to select *College Music*. Anyone could add additional subjects taught. The individual participants are described in the next paragraph.

Participant #1 teaches *Middle School Choir*. Participant #2 teaches *Middle School Choir* and *Middle or High School humanities or general music classes*. Participant #3 teaches *Elementary General Music, Elementary Band, Choir or both, Middle School Band, Middle School Choir, High School band or Instrumental classes*, and *High School Choir*. Participant #4 teaches *Middle School Band* and *High School band or Instrumental classes*. Participant #5 teaches *Elementary General Music* and *Elementary Band, Choir or both*. Participant #6 teaches *Elementary General Music* and *Middle School Choir*. Participant #7 teaches *Elementary General Music*. Participant #8 lists that he taught *Elementary General Music, Elementary Band, Choir or both*, and added *Drama club*. Participant #9 teaches *College Music*. Participant #10 was disqualified because she does not currently teach music and answered *no* to the first qualifying question but is an elementary administrator. Participant #11 teaches *High School band or Instrumental classes, High School Choir*, and *Middle or High School humanities or general music classes*. Participant #12 teaches *Elementary General Music*. Participant #13 teaches *Middle School Band, College Music*, and added *Worship Leadership* and *Conducting*. Participant #14 teaches *College Music*. Participant #15 teaches *High School band or Instrumental classes, High School Choir, College Music*, and added *Piano* and *voice privately*. Participant #16 teaches *College Music*. Participant #17 teaches *High School Choir*. Participant #18 teaches *High School band or Instrumental classes*. Finally, participant #19 teaches *Middle School Choir* and *High School Choir*.

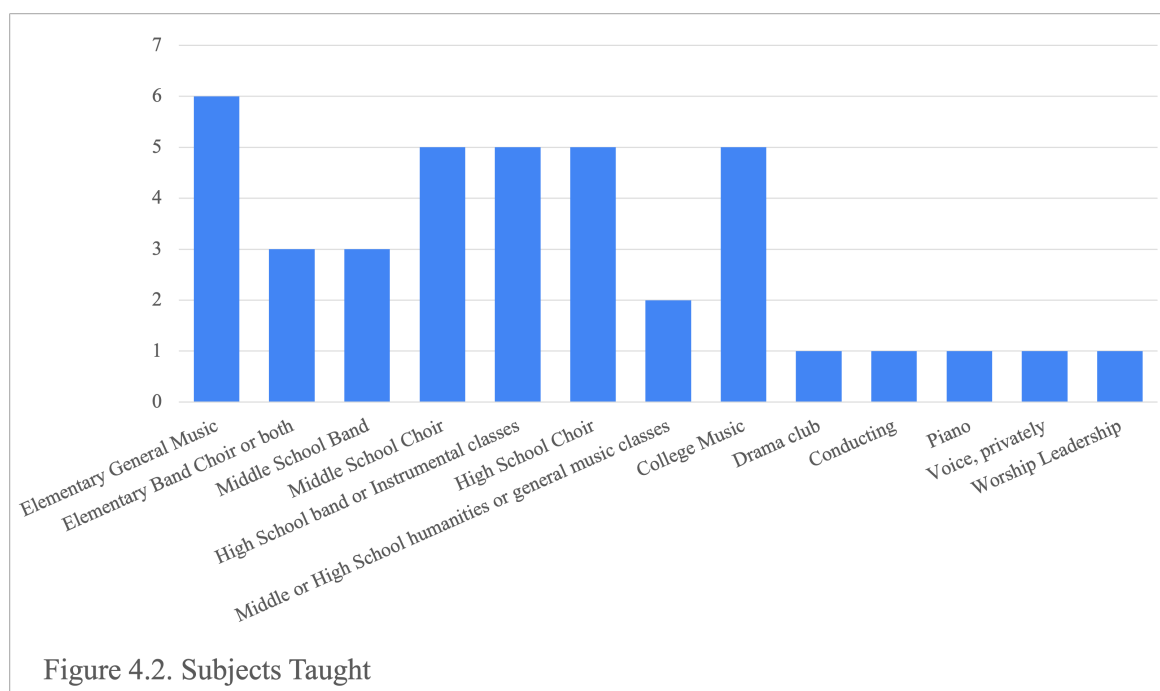
## Main Survey Results

The main survey begins with question #1 which reads, “With which church denomination are you most closely affiliated?” Because the researcher has many connections in the Southern Baptist Convention (SBC), this explains why most participants are Baptists. However, it must be noted that there was no option to mark a specific Baptist group, such as the SBC. A total of nine participants selected *Baptist* as the denomination they most closely associate with. Four participants selected *Methodist*, two participants selected *non-denominational*, one Catholic, one Lutheran, and one participant selected *Other*. Figure 4.1 shows the breakdown of denominations represented.



The next question shows complex results, requiring additional breakdown because many music teaching jobs have different schedules and responsibilities. For example, some teaching jobs may include more general music duties than others. In the previous section Teaching Duties of Individual Participants, the individual participant teaching duties are broken down. Question #2 reads, “Which of the following subjects do you teach (select all that apply)?” The overall results of this question are broken down into the following sections of elementary, middle

school, high school, and college music. Figure 4.2 shows the number of times an option was chosen, in addition to added responses.



### Elementary School Music Teacher Results of Question #2

Six participants identify that they teach *Elementary General Music*. Interestingly, only two participants label this category as their only teaching duty. This means that 33% of teachers that responded to the survey teach elementary music in some form. Of these teachers, 11% are *only* responsible for elementary general music.

### Middle School Music Teacher Results for Question #2

Seven teachers identify that they teach at the middle school level. This means that 38% of the total population of teachers surveyed teach middle school. Similar to the results of the elementary music teachers surveyed, only two participants teach middle school, which is 11%.

### **High School Music Teacher Results for Question #2**

Seven teachers identify that they teach at the high school level, which is 38%. Only three of the high school teachers surveyed only teach high school. This means that only 17% of high school teachers teach at this level.

### **College Music Teacher Results for Question #2**

Five teachers identify that they teach at the college level. Three of these teachers *only* teach college, which is 60%. The fourth teacher added that they also teach conducting and worship studies. The other college teacher added that they also teach piano and private voice.

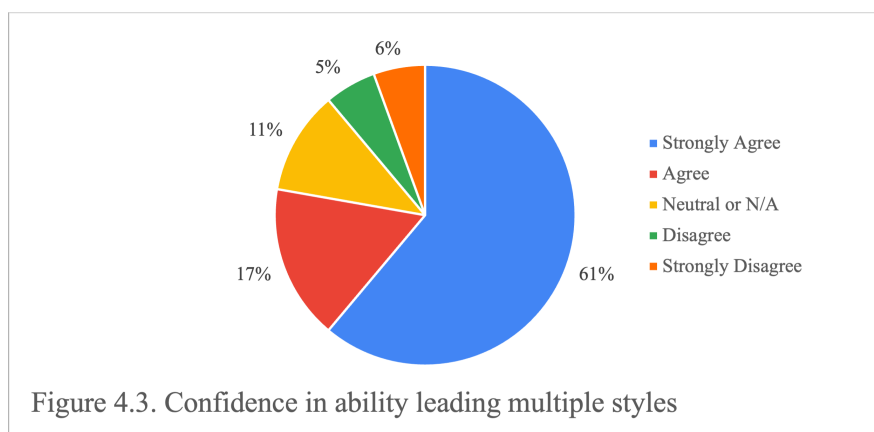
Of the teachers surveyed, ten of eighteen, or about 56%, identify teaching choir as part of their teaching duties. Eight of eighteen, or about 44%, say they teach band as part of their teaching duties. Eight of eighteen or about 44%, identify that they teach either elementary or secondary general music. About 28%, or five out of eighteen responses, are from individuals who teach college music.

Music positions can vary, depending on the school district. Of the teachers surveyed, eight of eighteen, or roughly 56%, identify that they teach multiple subject levels or in multiple buildings. Music teachers may teach more than one subject level because of school size, the school district's support of the arts, or the positions may be separated as individual band or choir positions. However, this is not always the case. Five of eighteen participants, or about 28% of the teachers surveyed, respond that they teach both band and choir.

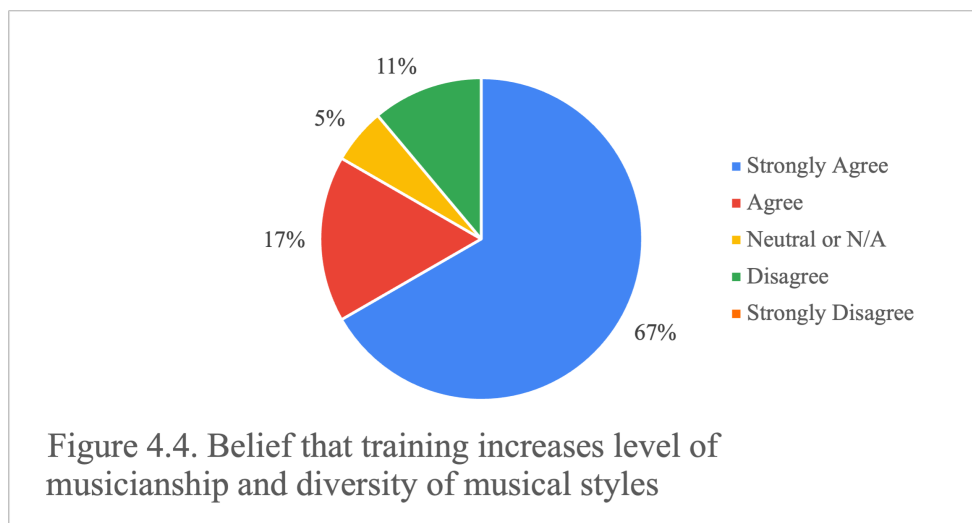
### **Survey Results of Questions 3-14**

Most of the questions in this portion of the survey required a selection of the following options: *strongly agree*, *agree*, *neutral or N/A*, *disagree*, or *strongly disagree*. Question #3 states, "I would feel confident in my ability to lead worship music in a church with 'band-led,'

‘traditional,’ and ‘blended’ musical styles as a result of my formal music training.” A majority of approximately 61% (eleven participants) *strongly agree*, while approximately 17% (three participants) *agree*. Two participants (11%) claim to be *neutral or N/A*. One participant (5%) *disagrees*, while another (5%) *strongly disagrees*. Because two participants selected the n/a option, the researcher then looked at the last question of their individual surveys. According to their results, one participant has only a *handbell choir*, and the other only has an *adult worship choir* for the ensembles that are in their church’s music ministry. Figure 4.3 shows these results.

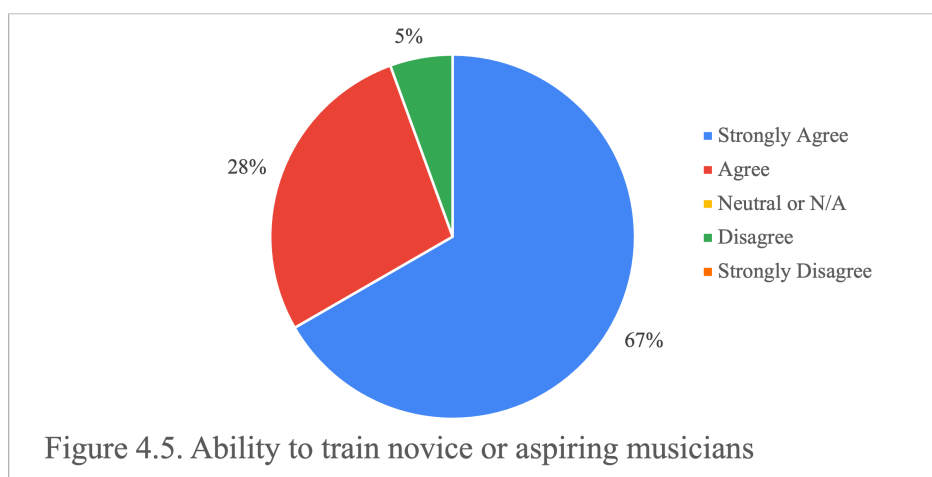


Question 4 states, “I feel that my formal music training has allowed me to increase the level of musicianship and diversity of musical styles at my church.” Figure 4.4 shows these results. Once again, most participants at approximately 67% (twelve of eighteen participants)

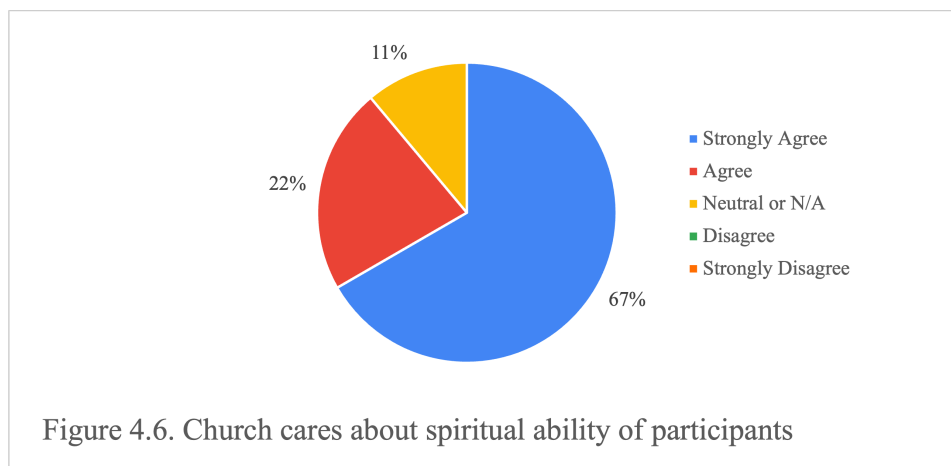


*strongly agree*. Three participants (about 17%) *agree*. Two participants (11%) *disagree*. One participant (5%) is *neutral or N/A*. No participants *strongly disagree*.

Question #5 asks the participants, “I believe I have a unique ability to train novice or aspiring musicians in my church.” Only one participant (5%) *disagrees* with this statement, while twelve of eighteen participants (67%) *strongly agree*, and the remaining five participants (about 28%) *agree*. No one *strongly disagrees* or is *neutral or N/A*. Figure 4.5 shows the breakdown of these results.



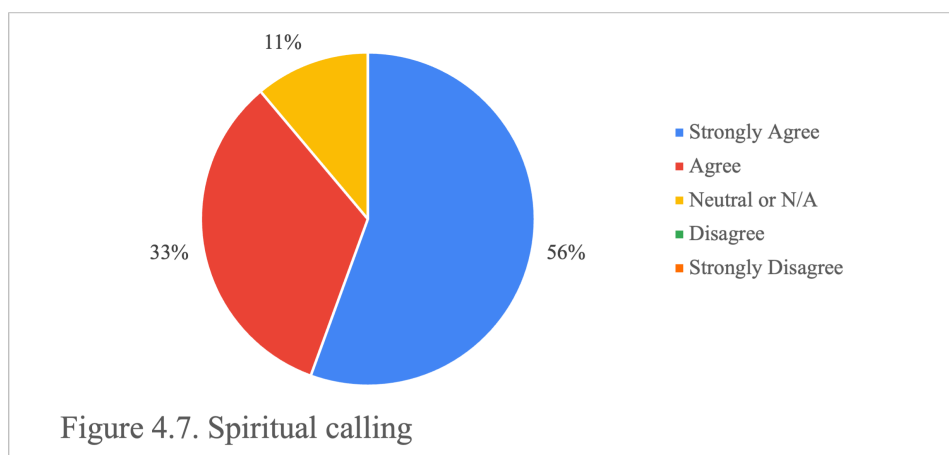
Question #6 says, “I believe that my church cares about my spiritual ability to lead a music ministry just as much as they believe in my musical abilities.” Figure 4.6 shows the results. Twelve of eighteen participants (about 67%) *strongly agree*, and another four of eighteen



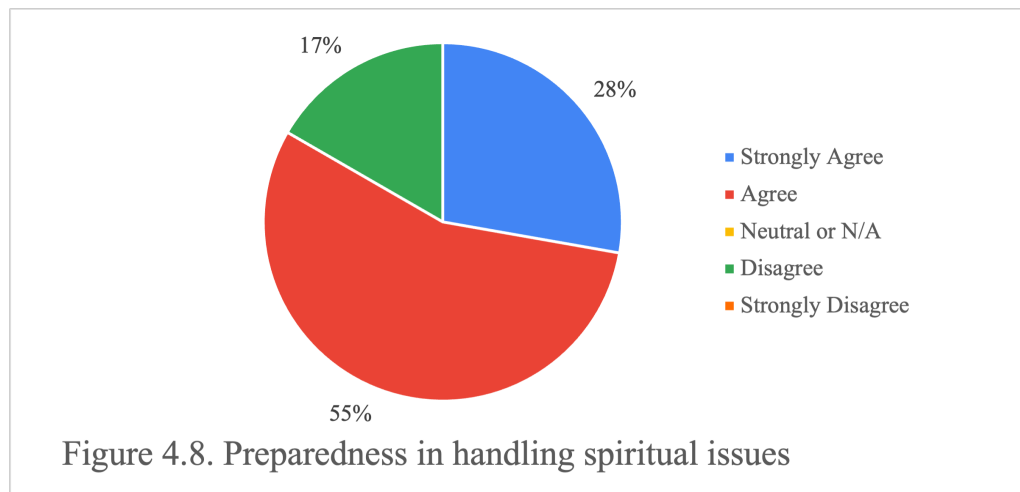


participants (about 22%) *agree*. Two participants (11%) claim to be *neutral or N/A*. No participants *disagreed* or *strongly disagreed*.

Question #7 reads, “I felt a spiritual calling to my leadership position in my church.” Over half the participants at ten total (about 56%) *strongly agree*, and six participants (33%) selected *agree*. The remaining two participants (11%) are *neutral or N/A*. Figure 4.7 shows the responses to this question. It is encouraging to see the large majority of participants realizing their spiritual calling and being obedient to God.

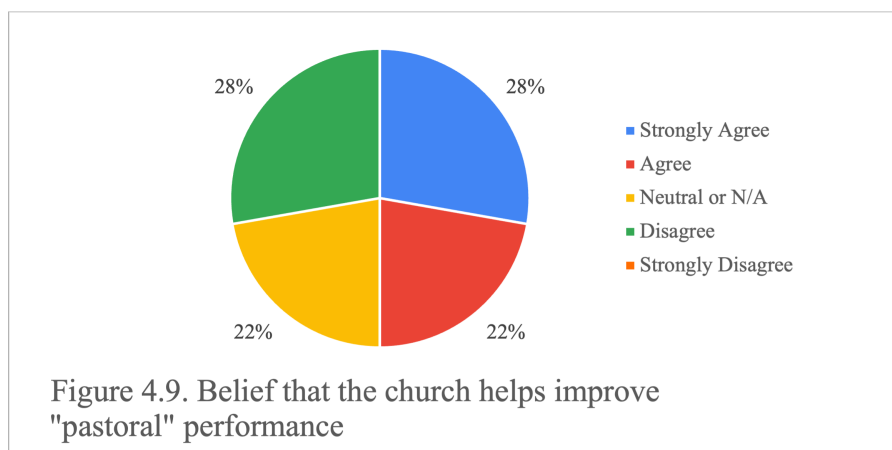


Question #8 states, “I would feel prepared to handle a pressing spiritual issue of an individual in my music ministry.” Figure 4.8 shows the responses to this question. The majority of eleven participants (about 61%) *agree*, while only five participants (about 38%) *strongly agree*. Three of the participants (about 17%) *disagree*. While this may have been a difficult

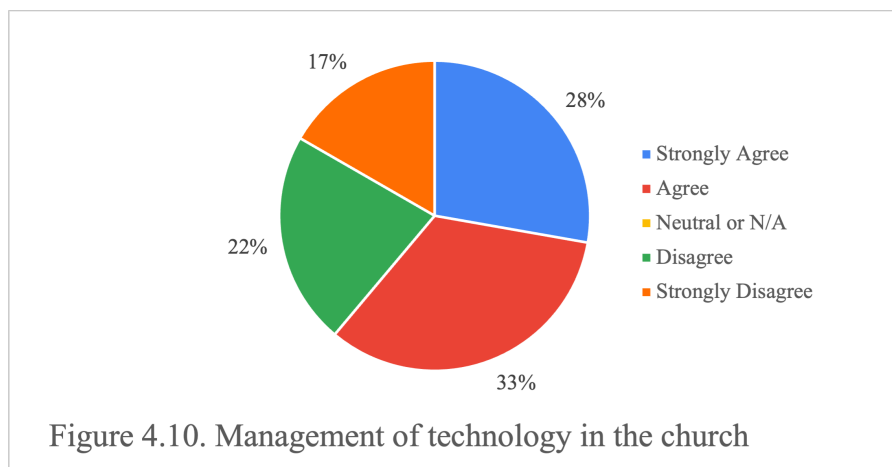


question to answer, this is another testament to the participants' dedication to their spiritual calling discussed in the previous paragraph.

Question #9 inquired, "I feel that my church has given me opportunities to improve my 'pastoral' performance." This question resulted in much more scattered responses. Of the eighteen qualifying participants, five participants (about 28%) *strongly agree*, and four participants (about 22%) *agree*. Four participants (about 22%) are *neutral or N/A*, and five participants (about 28%) *disagree*. Still, no participants *strongly disagree*. Figure 4.9 shows the results of the survey question.

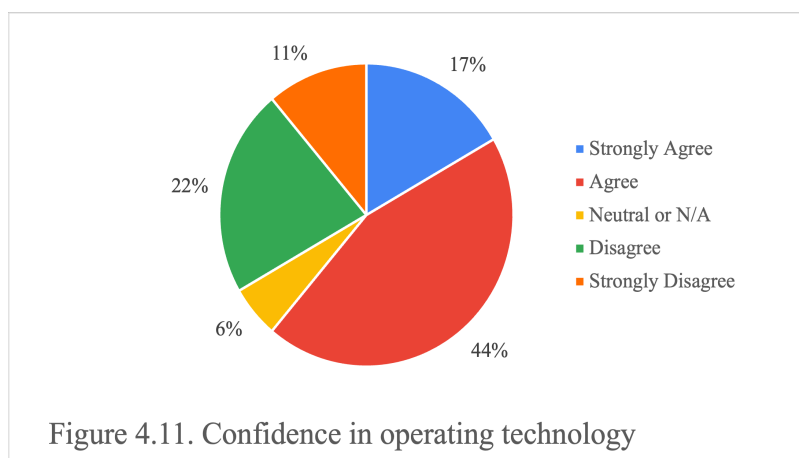


Question #10 asked the participants, "Part of my position includes the management of technology in the church." Figure 4.10 shows the results of the survey question. Six participants

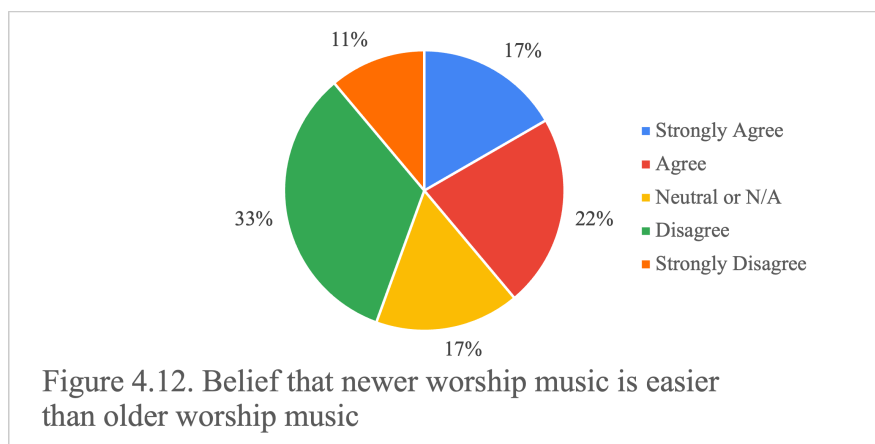


(33%), *agree*, while only about 28%, or five participants, *strongly agree*. 22% (4 participants) *disagree*, while the remaining 17% (three participants) *strongly disagree*.

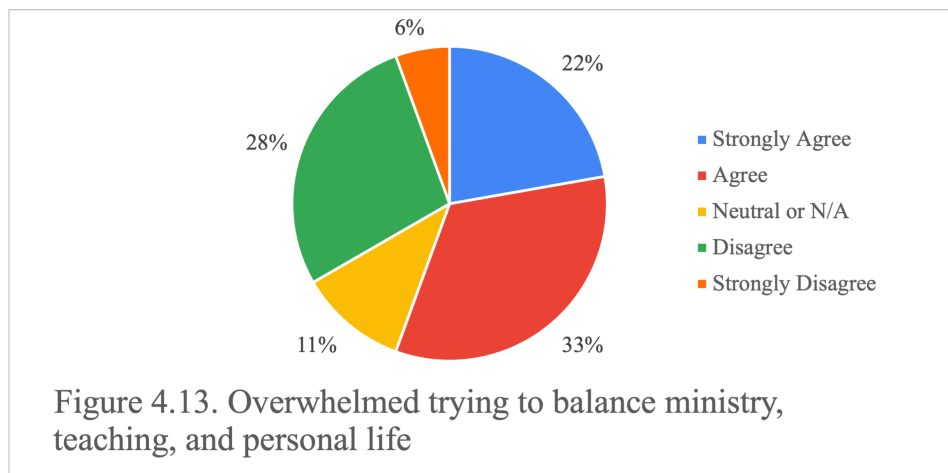
Question #11 states, “I feel equipped to operate the increasing amount of technology in my church.” Eight participants (approximately 44%) *agree*, and three participants (about 17%) *strongly agree*. One participant (5%) is *neutral or N/A*. Two participants (about 11%) *strongly disagree*, and four participants (22%) *disagree*. Figure 4.11 shows the survey responses.



Question #12 says, “In general, I feel that newer worship music released in the past ten years is somewhat easier than worship music older than ten years.” Figure 4.12 shows the responses from the survey. Two participants (11%) *strongly disagree*, while six participants (33%) *disagree*. Three participants (17%) claim to be *neutral or N/A*. Four participants (22%) *agree*, and the remaining three participants (17%) *strongly agree*.



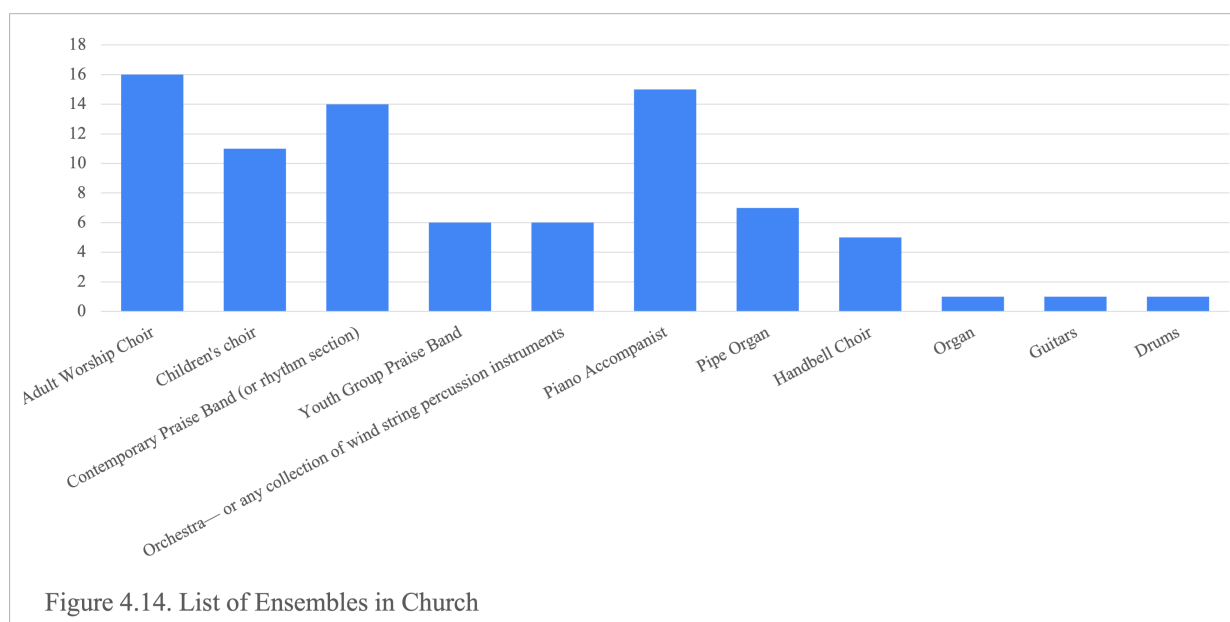
Question #13 asks, “I often feel overwhelmed trying to balance my ministry responsibilities with my teaching responsibilities and personal life.” Four participants (22%) *strongly agree*, while six participants (33%) *agree*. Two participants (11%) are *neutral or N/A*, five participants (about 28%) *disagree*, and one participant (5%) *strongly disagrees*. Figure 4.13 shows the survey responses to this question.



Question #14 asked participants to select or add any ensemble, teams, or instruments that are part of the church’s music ministry. There were many different results, but the two most prominent answers selected are *adult worship choir* and *contemporary praise band*. The results of this question are discussed in the following paragraphs.

The ensembles represented in the last question varied, but it was encouraging to see the value of choirs in the survey responses. The most popular ensemble in the churches is the *adult worship choir*. Sixteen of eighteen (about 88%) churches represented share that an adult choir is in their church. Additionally, eleven of the churches represented (about 61%) share that there is a *children’s choir* program.

There was a wide variety of instruments and ensembles represented in the survey. Out of the participants, fourteen of eighteen (about 78%) participants share that there is a *contemporary praise band (or rhythm section)* in their church. However, one participant did not select the *contemporary praise band (or rhythm section)* option but shares that there are “drums, guitars” in their church. Additionally, six of these participants (33%) also indicated that they have a *youth group praise band*.



Of the participants surveyed, six of eighteen (33%) shared that *Orchestra— or any collection of wind, string, percussion instruments* is one of the ensembles present at their church. Fifteen, or 83% of the churches represented, have a *piano accompanist*. Nine participants or 50% of the churches represented, share that there is either a *pipe organ* or *organ* in their church. Five participants (about 28%) also share that they have a *handbell choir* in their church. Figure 4.14 shows these results by the number of times an answer was selected.

### Spiritual Analysis of Survey Results

There is much to discuss regarding the spiritual indications from the survey results. As it has been stated numerous times in this study, worship leading should not be taken lightly.

Sometimes, churches are put in an unfortunate situation to find someone who can play an instrument and/or sing to lead music for the church. Just because an individual can perform music does not mean they are equipped or prepared to lead a worship team or a congregation.

A worship leader should completely depend on God for strength and guidance while leading worship. Spiritually, the worship leader should seek God's approval and avoid relying on one's own strength, musical skill, or even others' approval. Matt Redman shares a story in his book *The Unquenchable Worshipper*, where he was invited to lead worship at a conference. When he realized that he had been relying on his own strength and approval from others, it made him so undone that he felt an urgency to repent immediately. He writes, "I now saw I offended the heart of God."<sup>3</sup> He then quotes Psalm 51:17, which says, "My sacrifice, O God, is a broken spirit; a broken and contrite heart you, God, will not despise" (New International Version).

Worship leaders will not always be perfect. It is easy to judge efforts based on the congregation's reaction and the words that people say to us after church. When this becomes the source of strength, the worship leader has missed the point. Thankfully, Psalm 86:5 is a reminder that "You, Lord, are forgiving and good, abounding in love to all who call to you." According to the survey responses to question #7, sixteen of eighteen participants agreed or strongly agreed that they felt a spiritual calling to worship leading. This is an encouraging indication that many talented music teachers who step into this role have considered the spiritual responsibility that is part of worship leading and has been sensitive to the Holy Spirit's calling in their lives. However, two participants answered *neutral* or *N/A*. It is possible that some who step into a worship-leading or music-directing role may not understand the spiritual significance of congregational singing. Worship leaders should be sensitive to the Holy Spirit in their lives.

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<sup>3</sup> Matt Redman, *The Unquenchable Worshipper* (Bloomington, MN: Bethany House Publishers, 2001), 34.

Music educators leading worship are no exception. Just because worship leading may be a part-time calling, worshipping is not.

Jerry Newman's quote in the literature reminds the reader that ministry is, "The use of one's gifting to fulfill the needs of others."<sup>4</sup> Education is another field where one uses their gifts and excitement for teaching to invest in young students' lives. A unique opportunity for music teachers leading worship is that they have a specific gift of mentoring young musicians and communicating instruction in easy-to-understand language in the church. Unsurprisingly, an overwhelming seventeen of eighteen participants answered *agree* or *strongly agree* to question #5, which is about training young or aspiring musicians in their church. As mentioned in the literature review, many of the tasks that music teachers enforce help guide their musicians to play with expression and increase the level of musicianship. According to 78% of people that agreed or strongly agreed to question #3, this shows that these participants would be able to coach and train young musicians in their church, no matter the ensemble or style. This is great news not only for the argument for worship-leading music teachers but for the local church!

As mentioned in the literature review, teachers are community leaders, and many have a heart for caring for others. Jerry Newman also states that worship leaders are community servants, specifically in the church, hospital, funeral home, prison, weddings, and counseling, to name a few.<sup>5</sup> The positive survey results show that the heart of a teacher and a worship leader is similar, especially regarding caring for others. Galatians 5:13-14 says, "For you were called to freedom, brothers. Only do not use your freedom as an opportunity for the flesh, but through love serve one another. For the whole law is fulfilled in one word: "You shall love your neighbor

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<sup>4</sup> Newman, "Worship Pastor's Need for Pastoral Leadership Development," 25.

<sup>5</sup> Ibid, 22.

as yourself” (English Standard Version). Because of our freedom in Christ, we should use our time on earth to serve and minister to others, sharing the gospel. Music teachers who serve bivocationally are privileged to live a fulfilled life of being obedient to Christ and using the gift of music and worship to minister to others—in both the classroom and the church.

Perhaps the most encouraging responses to the survey are found in question #6, which reads, “I believe that my church cares about my spiritual ability to lead a music ministry just as much as they believe in my musical abilities.” Sixteen of eighteen participants (about 89%) of the survey participants agreed or strongly agreed with this statement. This may be an indication of several things.

The first indication may be that these participants are more than likely faithful members, are heavily involved in the church, and believe in their local church. Zac Hicks writes, “A church lover passionately loves and believes in the church.”<sup>6</sup> The worship leaders that are needed in churches are those who are excited about the church and are passionate about sharing the gospel of Jesus Christ. When the worship leader is loved and cared for by the church, their ministry and work in the church will also be loved and appreciated. As stated in the Statement of Purpose above, the music industry can be brutal, stressful, and competitive. Hicks also writes that the church can give their worship leaders love and acceptance with interest in their faith.<sup>7</sup>

Another indication may be that these music teachers who are leading worship more than likely have a positive relationship with the head pastor. As stated in the Literature Review, the type of leadership that is desirable in churches is the attitude of a servant-leader or an “armor-

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<sup>6</sup> Zac Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams*, (Grand Rapids, MI: Zondervan, 2016) 22.

<sup>7</sup> Ibid, 118.



bearer.” Terry Nance explains armorbearing like this: “As an armorbearer, you have a called ministry to serve a general of God’s army.”<sup>8</sup> Again, being sensitive to the Holy Spirit’s calling will enable worship leaders to be armor bearers for their pastor. He also writes, “God-called armorbearers are there to support the leader and to help fulfill the vision God has given him.”<sup>9</sup> If the pastor and worship leader have a stable working relationship, the church will only benefit from it. Ultimately, the goal is to open your ministry to reach more people.<sup>10</sup> If the pastor trusts the worship leader, then they have the ability to be creative with musical opportunities for Sunday morning. Additionally, they are able to work together to create a unified worship service.

A third indication is that there are ongoing relationships within the church between the worship-leading music teacher and other congregation members. More evidence can be found based on the positive responses found in questions four and five. Relationships are so important in a ministry. As observed in the literature review, Zac Hicks reminds that worship leaders are “emotional shepherds.”<sup>11</sup> When worship leaders interact with church members, they should be caring. When they are leading music, they should be aware of the potential “emotional manipulation” that can happen. Instead, they should guide the congregation toward “faithful feelings.” When the congregation gathers to worship, they are reminded that worship begins and ends with the gospel.<sup>12</sup> Every element of worship that is planned should only point to the gospel.

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<sup>8</sup> Terry Nance, *God’s Armor Bearer: Serving God’s Leaders*, vol. 1 (Sherwood, AR: Focus on the Harvest, 1990), 49.

<sup>9</sup> Ibid, 51.

<sup>10</sup> Terry Nance, *God’s Armor Bearer: Serving God’s Leaders*, vol. 2 (Sherwood, AR: Focus on the Harvest, 1990), 34.

<sup>11</sup> Hicks, *The Worship Pastor*, 147.

<sup>12</sup> Mike Cospers, *Rhythms of Grace: How the Church’s Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013), 95-96.

The fact that so many of the participants that took the survey responded positively to statements like question #6 is a positive indication that a bi-vocational music teacher could be a great option for a local church.

## **Practical Analysis of Survey Results**

### **Musical Observations**

The fact that over 75% of the participants either *strongly agreed* or *agreed* that they are confident in leading worship in multiple styles, such as “band-led,” “contemporary,” or “traditional,” shows the strong musical competency of many music educators. Churches need flexible worship leaders that can lead multiple styles and accommodate many styles of worship. 1 Corinthians 1:10 says, “I appeal to you, brothers and sisters, in the name of our Lord Jesus Christ, that all of you agree with one another in what you say and that there be no divisions among you, but that you be perfectly united in mind and thought” (ESV). Worship, especially music, should not cause division in the local church.

In the Literature Review, Douglas Lowry’s quote in “VISIONS: Emerging Trends and Issues in the Music Profession and their Impact on the Individual Music Teacher,” reference the change in music styles in just 50 years. “We now live in a world that now demands a much broader definition of art music.”<sup>13</sup> The same can be said in the world of church music, as it has changed so much in the past 100 years, and it will continue to keep changing. A challenge all worship leaders face, not just music teachers leading worship, is choosing to sing the appropriate songs in the right style for their church while trying to keep people happy. It seems to be nearly an impossible task at times. However, an opportunity that may benefit a church’s music ministry

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<sup>13</sup> Douglas Lowry, “VISIONS: Emerging Trends and Issues in the Music Profession and their Impact on the Individual Music Teacher,” 24.

from having a music educator leading worship is that more than likely, that individual can show flexibility and adaptability to change.

The responses to question #4, which asks about the impact of the participants' formal music training on their music ministry are positive, with almost 67% *strongly agreeing* and an additional 17% *agreeing*. In the literature review, it was said that music educators are constantly evaluating the sound being made. These leaders can give specific feedback because they have a basic understanding of how many musical instruments work. Richard Colwell and Michael Hewitt note that competent music educators understand individual musical instrument characteristics.<sup>14</sup> Understanding these characteristics and being able to give specific feedback can make a church ensemble sound even better.

In a church ensemble, especially in a church with multiple ensembles, it is vital to obtain a leader who can be prepared to lead multiple types of ensembles. In addition, this director should be an individual who can rehearse ensembles effectively and efficiently. In some churches, rehearsal time is limited to usually one rehearsal a week. In many churches, the musicians are almost entirely volunteer church members. Strong music teachers make the most of their classes every school day and are able to keep rehearsals engaging for young minds. Adults also deserve engaging and efficient rehearsals that respect people's time. Music teachers leading rehearsals at church know how to be efficient, just like they are at school.

Six of eighteen participants answered *disagree* or *strongly disagree* in response to question #12, which states, "In general, I feel that newer worship music released in the past ten years is somewhat easier than worship music older than ten years." Seven of eighteen responded

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<sup>14</sup> Richard J. Colwell and Michael P. Hewitt, *The Teaching of Instrumental Music* (Upper Saddle River, NJ: Pearson Education, Inc, 2011), 97.

*agree* or *strongly agree*. Three answered *neutral* or *N/A*. These results could point to several conclusions. Overall, these results indicate a positive trend that a high number of music teachers in these positions embrace both newer and older worship songs for congregational unity. It also shows that a large number of music educators more than likely have strong musical skills, and because of the advanced training received in undergraduate studies, they are confident when leading modern songs.

A positive indication from the survey can be found based on the results from question #4, which states, “I feel that my formal music training has allowed me to increase the level of musicianship and diversity of musical styles at my church.” An overwhelming fifteen of eighteen participants agreed or strongly agreed with this statement. Perhaps the reason two participants answered *disagree* and one answered *neutral* or *N/A* might be because there may be traditions in the church that allow little room for change or there are limited opportunities in the church. However, it is encouraging to see that a large majority of music teachers see an opportunity to improve the musicianship of their church members using their God-given skills. The impact that music educators already make in churches already appears to be significant.

### **Pastoral Observations**

As stated in the Literature Review, Wheeler and Whaley discuss that qualified worship leaders are assuming more pastoral roles that may have been assigned to a senior pastor ten or twenty years ago.<sup>15</sup> Just because the worship leaders that fit the criteria of this study are not ordained ministers or did not follow a traditional seminary or Bible college path towards a career in ministry does not exclude them from the spiritual aspects of worship leading. As a reminder,

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<sup>15</sup> David Wheeler and Vernon M. Whaley, *The Great Commission to Worship: Biblical Principles for Worship-Based Evangelism* (Nashville: B&H Publishing Group, 2011), 43.

James 3:1 says, “Not many of you should become teachers, my brothers, for you know that we who teach will be judged with greater strictness” (ESV). There is a responsibility to teach the congregation spiritual truths every week. While many of the survey participants recognized their spiritual calling, do they understand the pastoral portion of their position? Some of the survey results from this study may be a concern for churches.

In question #6, about 89% of participants *agreed* or *strongly agreed* with the statement about churches believing in the participants’ spiritual ability leading as much as their musical ability in leading a music ministry. This is an excellent testimony to the participants’ obedience to God in answering their calling to serve their church. As Matt Boswell writes, “Skill may give a person a platform, but character will give them a voice.”<sup>16</sup> More than likely, the participant has shown evidence of the fruit of the Spirit in their life, and they have been faithful members of the church. This also means that the churches are hiring these music educators for the right spiritual reasons, not just musical ones. In modern times since church music continues to go through widespread change, churches appear to focus on the style of music too much, and yet people are still disappointed. Joseph Crider writes the following:

The church will never unite around music. The church will have difficulty worshiping Christ Jesus to the glory of God the Father in the power of the Holy Spirit when a charismatic worship leader with a great voice never speaks a Word of Scripture during worship. But through the power of the Holy Spirit, the church can and will unite in worship around the Word!<sup>17</sup>

Question #8 contained positive responses. Only 17% of the participants that took the survey *disagreed* with the statement. Fifteen of eighteen participants answered *agree* or *strongly*

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<sup>16</sup> Matt Boswell, ed, *Doxology & Theology: How the Gospel Forms the Worship Leader* (Nashville, TN: B&H Publishing Group, 2013), 20.

<sup>17</sup> Joseph Crider, *Scripture-Guided Worship: A Call to Pastors & Worship Leaders* (Fort Worth, TX: Seminary Hill Press, 2021), 49.

*agree* to the question, which asks participants about handling a pressing spiritual issue of an individual in their music ministry. Pressing spiritual issues can range from encouraging a member during a difficult season in life to asking an individual to step down from serving due to moral or spiritual issues in their life. This may be one of the most difficult parts of ministry, especially when considering the *publicity* of music ministry and leaders that serve on a stage. However, handling spiritual issues is a part of the *shepherding* that takes place in this role.

Question #9 yielded some concerning responses. Only 50% of participants agreed or strongly agreed with the question, which inquired about participants' "pastoral performance." Of the participants surveyed, 28% disagreed with this statement. Even a *neutral or N/A* response is not a positive response to this type of this question. Bob Kauflin writes, "We can't do what Jesus does. But in a culture infatuated with musical experience and expression, worship leaders can be erroneously expected to lead us into God's presence, usher in the presence of God, or in some way, make God show up."<sup>18</sup> An important challenge a church might have when it hires a music educator to lead worship is that there is a chance they may not be aware of the pastoral responsibility unless they have been trained.

### **Administrative Observations**

Administrative duties are a part of worship leading, even in a bi-vocational setting. There is a great deal of planning preparation that helps a music ministry thrive. In the literature review, worship-leading positions are constantly growing. They may be responsible for planning, budgeting, and designing engaging worship. They must know how to train volunteers. There may be responsibility for the upkeep of technology at the church. Fortunately, teachers tend to be

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<sup>18</sup> Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway, 2008), 53.

extremely organized people, and organizational skills may help them succeed in a worship-leading position.

Many music teachers already handle administrative duties for their teaching position. Richard Colwell and Michael Hewitt write, “One director may think of administration as consisting of mostly forms, record keeping, inventories, and bids, while another may think that objectives, assessment, and curriculum development are the essence of administration, but the truth is that none of these various aspects should be neglected.”<sup>19</sup> Additionally, teachers should think about the calendar, budgeting, managing school property, public relations, relationships with parents, students, and colleagues, and trip organization.<sup>20</sup>

Band director, choir director, and drama director positions carry a lot of responsibility with the job. Music teachers must keep a calendar of events for scheduling. Being aware of other school events and planning concerts at good times in the school year can be time-consuming, but it is important in order to plan for better attendance and remain in good standing with coworkers.

Similarly, keeping track of money and budgets is an important part of the job. These teachers are usually responsible for musical equipment that is school-owned. Colwell and Hewitt write, “As with all public property, the teacher is responsible for the equipment in the instrumental area and at all times must know who has what.”<sup>21</sup> In a similar fashion, worship leaders are responsible for not just musical equipment, but sometimes technological equipment as well.

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<sup>19</sup> Colwell and Hewitt, *The Teaching of Instrumental Music*, 42.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid, 46

As previously mentioned, worship leaders might have responsibilities of overseeing technology needs for the church. According to the survey results of question #10, inquiring about participants' role of overseeing technology in their church, about 61% responded *agree* or *strongly agree* that this is a part of their weekly duties. The same percentage of participants answered either *agree* or *strongly agree* to question #11, inquiring about their confidence in operating that technology. These responses show a challenge of leading in a contemporary church setting. Almost 40% of the survey participants do not feel comfortable operating the technology in their church. Depending on the demands of the church, this could cause stress for the music teacher that has to oversee the roles. A solution is difficult to find as well. This poses several questions. How would the church train the individual? When would the music educator find time outside of teaching and worship-leading duties to find training? If the music educator spends time during the summer completing professional development requirements, it may be difficult to find opportunities for church technology training.

### **Personal Skills Observations**

The teaching profession is a people business. Teachers are responsible for working closely with students, coworkers, administration, and parents. Effective teachers learn how to communicate clearly with people, and there must be a genuine love for working with people. Ministry is also a people business. In ministry, the gospel is taught and must be taught clearly. In many cases, churches reach out to people serving physical needs. Teachers also serve students' physical needs, including providing clothing and snacks.

The positive results of question #3 were discussed previously, but most participants feel comfortable mentoring young musicians in the church. Tom Lane emphasizes this in his book. He encourages worship leaders to "plant some seeds." He writes, "It starts young, needless to



say. Begin by making an investment now into your future leaders and artists... We need to embrace the apprentice mentality. Lead and instruct without tying their hands behind their backs, prohibiting them from being themselves.”<sup>22</sup> Teachers mentor people all the time. Not only do they mentor students, but veteran teachers mentor young teachers frequently. This could be a wonderful opportunity for a local church’s music ministry to employ an individual with a mentor’s heart.

### **Personal Life Observations**

A music educator’s personal life may be difficult if they choose to teach full-time and lead worship bi-vocationally. Question #13 states, “I often feel overwhelmed trying to balance my ministry responsibilities with my teaching responsibilities and personal life.” The majority of about 56% agreed or strongly agreed with this statement. This is one of the biggest challenges any bi-vocational worship leader faces. According to studies included in the literature review, teachers who work second jobs tend to report higher levels of burnout.<sup>23</sup> A prominent cause for concern can be found in Donald Blakeney’s dissertation, “The Rise of the Part-Time Worship Leader in the Mid-Size Southern Baptist Church,” that many bi-vocational members can feel abandoned.<sup>24</sup> Bi-vocational leaders cannot be in the church office as much, which means they must work efficiently with the limited amount of time they have. As a result, they are sometimes not seen, and they can feel forgotten.

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<sup>22</sup> Tom Lane, *The Worship Band Book: Training and Empowering Your Worship Band* (Lanham, MD: Rowman & Littlefield, 2012), 70.

<sup>23</sup> Alison DeNisco, “District Policies Target Teachers’ Second Jobs,” *District Administration*, vol 54 no 11 (2018): 19, ProQuest Library.

<sup>24</sup> Donald Oren Blakeney, “The Rise of the Part-Time Worship Leader in the Mid-Size Southern Baptist Church,” (Master’s Thesis, Liberty University, 2019), 3.

To understand the workload that some of these teachers bear, these results will be further analyzed. There are a few questions that could lead to a better understanding of the moonlighting scenarios represented in the survey. First, what is the workload like for the teaching job? Second, how many different ensembles are a part of the church ministry?

#### Results from Teachers Who Teach Multiple Positions

To answer what the workload is like for a particular teaching job, it is important to note that the majority of the music teachers that participated in the study (around 56%) teach more than one content area or grade level. The researcher again looked at the individual results to question #2, which asks about the subjects the participants teach. This means that the teaching schedule could be a mix between band, choir, or general music. For example, this would include a teaching schedule where one is responsible for teaching band at the middle and high school levels or teaching choir at the middle and high school levels. It could also include teaching multiple elementary areas, such as elementary general music, elementary choir, and elementary band.

Of the ten participants that listed one or more teaching areas, surprisingly, five of the teachers *disagree* or *strongly disagree* to question #13, which reads, “I often feel overwhelmed trying to balance my ministry responsibilities with my teaching responsibilities and personal life.” These responses may testify to the incredible work ethic of teachers. Because this section is a breakdown of different teaching schedules represented, some individual survey results may be referenced multiple times as their responses fit into many of the following categories.

The workload of any music teaching job usually involves after-school hours. The amount of extra after-school hours worked may depend on their teaching area. For example, high school bands tend to involve many extracurricular events and rehearsals that surround marching band,

jazz band, concert band, indoor percussion or winter guard, pep band, fundraising, trips, and more. Of the five individuals that listed that they taught *High School band or Instrumental classes*, three (60%) answered *agree* or *strongly agree* to question #13. One other high school band director answered *neutral* or *N/A*. Only one disagreed with the statement. Of these high school band directors, two of them teach middle school band as well. One answered *agree* to the statement, the other answered *neutral* or *N/A*. There were three surveys where the participant also selected the *Elementary band, choir, or both* option. One was the same participant who answered *Neutral* or *n/a*, one strongly agreed, and one strongly disagreed. The one participant who strongly agreed also teaches drama club, which could be an indication of significant after-school commitments. The other participant who strongly disagreed only listed *handbell choir* as the ensemble at their church.

There were five participants that listed *High school choir* as a content area. In response to question #13, two disagreed, and one selected *neutral* or *N/A*. One selected *agree*. There were five participants that also listed that they teach *Middle school choir*. Two of the participants are also high school choir directors, and the other three participants do not have high school choir duties. Two participants agree to question #13, two disagreed, one answered *neutral* or *N/A*.

Of the eighteen participants, six teach elementary music as part of their teaching duties. Two participants strongly agreed with question #13, while another two participants agreed. One was a *neutral* or *N/A* response, and only one participant strongly disagreed.

#### Results from Teachers Who Direct Multiple Ensembles at Church

The second question posed earlier reads, “How many different ensembles are a part of the church ministry?” To answer this question, the researcher looked back at question #14, which gave participants the opportunity to list the ensembles that are a part of their church’s music

ministry. Even if a teacher only teaches one grade level or content area at school, it is still a busy full-time job. However, another factor in burnout and high stress is the number of ensembles that take place in the music ministry at the church. This section will break down survey results based on the number of ensembles at the church. Many churches use an adult choir, piano accompaniment, and in some cases, an organ. Extra ensembles, such as a praise band or orchestra can add much to the extra workload. Sometimes, churches have additional youth ensembles, such as children's choirs or youth group praise ensembles.

### **Conclusion**

To conclude, RQ #1 asks, "What challenges may be faced by a classically trained musician when serving as a worship leader in a contemporary music ministry?" The hypothesis that was presented states, "Challenges faced by a classically trained musician serving as a worship leader in a contemporary music ministry can include a lack of understanding of style choices, a heavy reliance on musical notation, a lack of knowledge of band-led music repertoire, and a lack of spiritual or pastoral training." Musically, there are not many challenges, according to the survey. Survey participants, who are currently music educators that are worship leaders in their church, showed confidence in leading many different types of ensembles and leading different service types. Music educators are highly trained musicians who possess extensive musical knowledge, which would be desirable for a church seeking a bi-vocational music minister or worship leader.

However, this study shows other challenges. One challenge includes managing the workload between a teaching and a ministry position. As mentioned in the Literature Review, regardless of the reason, teachers who work a second job outside school hours report higher

levels of burnout.<sup>25</sup> Over half of the participants *agreed* or *strongly agreed* that the workload is difficult to manage. The fact that both jobs may include a large amount of extra “unpaid” work can be concerning.

Another challenge can include the responsibility of technology in the church. This may be a challenge because music teachers may not have had experience with some of the more advanced technology that may be at the church. Not only is this extra work, but this may require additional training for the music teacher. Because over 60% of survey participants either *agreed* or *strongly agreed* that technology is part of their job duties at church, this is an important topic.

To answer RQ #2, which states, “What benefits to the church does the classically-trained worship leader believe that they are able to contribute to a contemporary (i.e. band-driven) music setting?” The hypothesis that was presented states, “Benefits to the church by employing a classically-trained musician as a worship leader in a contemporary music setting can include the addition of a professional musician as a leader with a vision for musical excellence.” The study confirmed this hypothesis.

Participants of the survey respond in an overwhelmingly positive manner to many questions regarding leading and musical styles. Because over 75% of music teachers surveyed feel confident leading multiple styles of music in the church, with many who have multiple ensembles and music ministry opportunities, they are not limited to only classical musical styles. These music educators are able to adapt to changes in music, especially church music.

Additionally, music teachers benefit the church body by supplying the music ministry with a leader who will invest in its musicians, including youth. Not only did the participants

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<sup>25</sup> DeNisco, “District Policies Target Teachers’ Second Jobs,” 19.

show an investment in musical aspects of worship leading, but they also show a commitment to Biblical worship and the spiritual development of volunteers.

Another benefit of employing a music teacher as a worship leader is the addition of an organized individual who successfully completes administrative duties. While the workload may be difficult, the participants' survey results show they are committed to both jobs, handling spiritual and pastoral duties, organizing rehearsals, and handling spiritual matters amongst their flock.

## **Chapter 5**

### **Introduction**

Chapter 5 concludes this study, gives recommendations for future study, and gives music educators who are pursuing a bi-vocational career in worship leading encouragement and advice. The study emphasizes the need for bi-vocational worship leaders to be prepared to lead their music ministries in a responsible way. God deserves our best efforts and sacrifices of praise, especially on Sunday morning. An important part of worshipping God is making disciples. Jesus commands this in the Great Commission found in Matthew 28. He instructs in verse 19, “Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit” (English Standard Version). Psalm 145:4 says, “One generation shall commend your works to another, and shall declare your mighty acts.” Teachers are great examples of people who invest in others to teach them skills to be successful in life. Teaching is also a foundational part of church life and making disciples. Children’s church and Sunday school teach age-appropriate, Biblical lessons. Music teaches Scriptural truths that can be remembered through song. The pastor teaches through sermons. Because teaching the next generation is critical for the Christian faith, there may be a unique opportunity available when a music teacher leads and directs a music ministry in a church.

### **Summary of the Study**

Because of the many changes church music has endured for the past several hundred years, the church must focus on having not only excellent music but God-honoring worship services where the music that is sung and played according to Biblical standards. With the large growth of church music and production, seminaries have worship degrees for worship leaders,

music ministers, or individuals with similar titles. The worship leader title is currently taking on more responsibility now than ever.

While an ideal solution may be to hire a full-time worship leader who attended seminary, this is not possible for many churches. Music teachers are vital community members all throughout the United States. Many of them are not only great teachers, but they are also great musicians. Many of them attend their local church. The option of a bi-vocational worship leader, like a local music teacher, might be a successful option for both the teacher and the church. As was mentioned in the introduction of this paper, church music may even be a natural extension and continuation of their work.<sup>1</sup>

This study shows both challenges and opportunities that may arise when a local church hires a qualified and certified music teacher to lead worship at the church. Some churches cannot hire a full-time worship leader or music minister. However, the church can benefit from excellent music training and leadership by a qualified, skilled musician. The music educator benefits by being involved in their church, sharpening their skills, using their musical skills for the Kingdom of God, and in many cases, earning additional well-deserved income. Meanwhile, music teachers may enjoy their teaching career and may not feel called to leave the education field for ministry. Serving in a bi-vocational manner is a chance for them to use their professional skills to improve the quality of music and worship at their church. Because teachers constantly work with people, they are great encouragers and leaders that a music ministry may desire.

While there are many opportunities that are possible by acquiring a music teacher as a worship leader, there are also challenges that this study highlights. First, there is the workload.

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<sup>1</sup> Editorial, "The Church Musician and the Music Educator," *Music Publishers Journal*, (1943): 16, ProQuest Library.



Teaching alone is a demanding job that already has a high burnout rate. Music education jobs, especially high school positions, tend to include many after-school commitments, which adds to the total hours worked. Additionally, bi-vocational ministry can be busy depending on the church and the position that is held.

Another challenge is the lack of spiritual training due to the academic direction a music education degree takes. More than likely, unless a music teacher acquires a specific degree from a worship school or seminary, they will never get the spiritual training and preparation that a full-time seminary student would. So, a smaller church that cannot hire a full-time worship leader must consider what the criteria for a bi-vocational worship leader would be. They would also need to determine the training the worship leader can receive.

### **Limitations of the Study**

The hypotheses and the results of the study presented should be understood considering the following limitations. First, education, especially music education, is not a one-size-fits-all situation. Every teaching position is different, which means some positions may include more difficulties depending on how the school's music program is set up. The level of support, including school board and district support and community support can have a profound impact on the success of a program. This study does not have a way to determine the level of success of the program. To understand this limitation, consider the following example scenarios: First, a music teacher in a small town is also the worship leader at their church. Because the town is small, there may be a limited number of talented musicians. However, the teaching job is less demanding because the school size is smaller. A second scenario may be a high school band director who teaches at a large high school with many ensembles and funds to support those ensembles. Because the community is large and has a history of supporting the arts, there are

many opportunities for a successful music ministry at the church where the band director leads worship. These two participants could have two very different interpretations of the survey questions in this study, so a future qualitative study could be beneficial for a better understanding of this subject matter.

Another set of factors can include the training of music teachers vary based on several factors. These factors can include the natural talent and the amount of work ethic of the individual musician. Some people have a natural understanding of music that enables them to work more efficiently. Some musicians had a supportive upbringing that include private lessons and special opportunities to enhance musical skills. Some musicians do not get these opportunities and must find other ways to hone their craft. The study has no way of determining the level of musicianship of the participants.

The assumption of this study was that these music teachers are serving as worship leaders bi-vocationally in a smaller to mid-size church. It may be beneficial to study this subject in great detail, broken down by church size. Several questions arise. Is it possible for a music teacher to lead worship in a large church, or are they primarily music support staff in a part-time manner? What does music ministry look like for educators in this situation? Again, a qualitative study may give detailed insight into this occurrence in churches.

### **Recommendations for Future Study**

While this study determined opportunities and challenges surrounding music educators leading worship bi-vocationally, there is more to be researched. The subjects of the study are music teachers that serve as worship leaders in their local church. Since many people are affected by the worship leader at their church, including pastors and other church staff, church musicians, and the entire congregational body, a study should gain insight from the perspective of these

people. A qualitative study may provide useful insight into the experiences and challenges these people face that this study did not provide.

The goal of this study is to gain insight from the worship-leading music educators themselves. When worship leaders better understand the challenges and opportunities that are part of this occurrence in the local church, they can better plan and prepare. However, one area of study would be to research this occurrence from the viewpoint of congregational members. It may be beneficial to interview the pastors and staff members. A recommended step would be to interview church pastors whose worship leader fits the category of this study. When church leaders understand these opportunities and struggles, the better these churches can better aid their worship leaders to be successful and sensitive to their struggles and workload.

### **Encouragement and Charge to Worship Leaders**

Becoming a bi-vocational worship leader is one of the most important decisions an individual could make because of the large spiritual responsibility that comes with the decision. Because many music teachers work extra jobs for income, the researcher strongly urges music educators to pause and carefully consider the spiritual reasons for stepping into a worship-leading role. There may be a fellow music educator reading this paper who is currently evaluating their decision to lead a congregation. There is no better time to make the exhilarating decision to trust God and serve Him with your gifts for a music ministry if you are feeling led to do so. Referring back to this project's statement of purpose, this thesis has the goal of encouraging and equipping individuals who are being called to serve in a bi-vocational music ministry.

To encourage those who are considering this decision, it is important to begin with what should be done in the personal life of the worship leader. It is crucial to be engaged in a personal

worship lifestyle. Begin with prayer and communication with God. By spending time with God, a relationship can grow. Make a commitment to studying Scripture because this is another way God speaks to us. The relationship with God grows when we get to know Him and His Word reveals His character. In Jerry Bridges' book *The Pursuit of Holiness*, he shares a quote, which reads, "Discipline toward holiness begins with the Word of God."<sup>2</sup> He recommends that it should be heard, read, studied, memorized, and meditated on.<sup>3</sup> Robert Todd Craig also notes that discipleship and the development of a worship lifestyle is like an athlete who trains. He writes, "The pursuit of godliness is like an athlete who trains their body to compete for a prize. It is not haphazard, but structured training."<sup>4</sup> Athletes are dedicated to that goal, and their dedication also requires sacrifice. In this case, the dedication and sacrifice are worth it.

To better understand this, Jesus says in Matthew 6:19-21, "Do not lay up for yourselves treasures on earth, where moth and rust destroy and where thieves break in and steal, but lay up for yourselves treasures in heaven, where neither moth nor rust destroys and where thieves do not break in and steal. For where your treasure is, there your heart will be also" (ESV). In verse 24, He says, "No one can serve two masters, for either he will hate the one and love the other, or he will be devoted to the one and despise the other. You cannot serve God and money."

Another key piece of advice is to have a good working relationship with the senior pastor. The pastor will support you, and likewise, you will support him. Church politics can sometimes get in the way and cause division. However, the worship leader and pastor are on the same team. If the worship leader keeps the mentality of being an "armorbearer" for the head pastor, God will

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<sup>2</sup> Jerry Bridges, *The Pursuit of Holiness* (Colorado Springs, CO: Navpress, 1978), 99.

<sup>3</sup> Ibid, 102.

<sup>4</sup> Robert Todd Craig, "Mentoring Worship Leaders to Become Mentoring Worship Leaders," PhD. diss., Liberty University, 2020, ProQuest Dissertations & Theses Global, ProQuest Library, 56.

reward the support of the authority figure He has placed in your life. Remember, the worship leader should support the head pastor's vision for the church. To summarize this thought, Jerry Newman shares a quote by John MacArthur in his thesis, which reads, "The most important characteristic of the Body is unity, but diversity is essential to that unity. The church is one body, but the body is not one member, but many."<sup>5</sup>

The final piece of advice is to build relationships with the volunteers at the church. The worship leader shepherds the flock. Teachers already build relationships at school daily. At school, the connection may be music. At church, there is already a mutual connection—the celebration of the gospel of Jesus. Using music as a tool to lead people to Jesus is a wonderful gift.

### **Closing**

Worship leading is an amazing way to use musical gifts to serve God if one is called to do so. Many churches are looking for talented and well-qualified musicians to lead their worship. Most churches prioritize finding spiritually mature believers to lead worship. If a music teacher is called to a bi-vocational ministry opportunity, they should not immediately say *no* just because they are busy. This study shows that many music teachers have the organizational, musical, and personal skills to succeed in leading worship at their local church.

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<sup>5</sup> John MacArthur, *The MacArthur New Testament Commentary: 1 Corinthians*, (Chicago, IL: Moody Press, 1984), 314.

## Appendix A— Survey Questions

**Participants should answer the questions with a “yes” or “no”: The first two questions must be answered “yes” for the survey to count for this research topic.**

1. I have obtained a bachelor’s degree in music education from a four-year university, have received a teaching certificate to teach music in K-12 schools, and teach in a K-12 or university music program.
2. I currently serve as a leader in my local church’s music ministry, either paid or non-paid.
3. What is your gender?
  - Male
  - Female
4. What is your marital status?
  - Single
  - Married
  - Separated/Divorced
  - Widowed
5. How many children currently live in your home?
  - 1
  - 2
  - 3
  - 4
  - 5
  - 6+

6. Please select your age range:

- 23 or younger
- 24-29
- 30-39
- 40-49
- 50-59
- 60 or older

7. With which denomination are you most closely affiliated?

- Non-denominational
- Baptist
- Lutheran
- Methodist
- Pentecostal
- Presbyterian
- Catholic
- Other

8. Which of the following subjects do you teach?

- Elementary General Music
- Elementary Band, Choir, or both
- Middle School Band
- Middle School Choir
- High School Choir
- High School Band or Instrumental classes

- College Music
- Other

**The following statements and questions would be answered by multiple choice, with possible answers of “strongly disagree,” “disagree,” “neutral or N/A,” “agree,” and “strongly agree.”**

9. I would feel confident in my ability to lead worship music in a church with “band-led,” “traditional,” and “blended” musical styles as a result of my formal music training.
10. I feel that my formal music training has allowed me to increase the level of musicianship and diversity of musical styles at my church.
11. I believe I have a unique ability to train novice or aspiring musicians in my church.
12. I believe that my church cares about my spiritual ability to lead a music ministry just as much as they believe in my musical abilities.
13. I felt a spiritual calling to my leadership position in my church.
14. I would feel prepared to handle a pressing spiritual issue amongst an individual in my music ministry.
15. I feel that my church has given me opportunities to improve my performance of my “pastoral” duties.
16. Part of my position includes the management of technology in the church.
17. I feel equipped to operate the increasing amount of technology in my church.
18. In general, I feel that newer worship music released in the past ten years is somewhat easier than worship music older than ten years.
19. I often feel overwhelmed trying to balance my ministry responsibilities with my teaching responsibilities and personal life.



20. Please select any of the following ensembles, worship teams, or instruments that are a part of your church's music ministry:

- Adult worship choir
- Children's choir
- Youth group praise band
- Contemporary praise band (or rhythm section)
- Orchestra (a collection of wind, string, and percussion instruments)
- Pipe organ
- Piano accompanist
- Handbell choir
- Other

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