The Romanian Church Musician:
Biblical Foundations for Training Musicians to Serve the Romanian Evangelical Church

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by
Gary M. Mathena

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Gary M. Mathena

________________________________
Dr. Vernon M. Whaley, Mentor

________________________________
Dr. Matt Willmington, Reader
Abstract

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Gary M. Mathena

Liberty University School of Music, 2017

Mentor: Dr. Vernon M. Whaley

Emanuel University of Oradea, Romania, was founded in 1986 as an underground training school for pastors and missionaries during the brutal regime of communist dictator Nicolae Ceaușescu. In December of 1989, Ceaușescu’s government was overthrown. The new democratic government not only officially recognized the school (then the Baptist Biblical Institute) as a theological seminary, but also commissioned the institution to train teachers for the newly emerging, publicly funded religious schools being established across the country. The school accepted that mandate and in 1998 changed its name to Emanuel University of Oradea.

The music program began in those early days for the purpose of training church musicians, but in order to receive state accreditation to fulfill the government’s teacher training mandate and to give the church musician another potential income source, the purposes and focus were shifted to the discipline of music pedagogy.

As the Romanian evangelical church continues to grow, so has the need for church musicians trained specifically for ministry in the local church. The purpose of this paper is to present a biblical rationale for this training and to lay the groundwork for a Worship Studies/Church Music concentration that could be added to the Emanuel University’s already accredited Music Pedagogy degree.
To Emma, Izabel, Ava, Olivia, Lily, Jett, Ruby, and Oliver
Acknowledgements

And let the peace of Christ rule in your hearts, to which indeed you were called in one body. 

*And be thankful.*

Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, 

*with thankfulness in your heart to God.*

And whatever you do, in word or deed, do everything in the name of the Lord Jesus, 

*giving thanks to God the Father through him.*

Colossians 3:15-17

As a pastor, church musician, and worship leader, this passage of Scripture has always inspired and motivated me in ministry. It is an incredibly rich vein of spiritual gems and nuggets of gold, all worthy of careful examination and appreciation. But for this occasion, my attention is drawn to the golden grace of gratitude. Three times in these verses, Paul persistently reminds us that an expression of thankfulness is always appropriate, especially within the context of a discussion on “teaching and admonishing” and “singing psalms and hymns and spiritual songs.” And so with that encouragement from the apostle Paul, I would like to express my appreciation to those who have contributed so much to my life and ministry and to this project.

Thank you to all the churches I have served and to all the friends I have made in over forty-six years of ministry. Thank you to my mom and dad, Dr. Harold and Patricia Mathena, for being incredible examples of God’s mercy, love, and grace. Thank you to all my brothers and sisters, Teresa, David, Melissa, and John. I am who I am because of your influence in my life.

Thank you to my dear friend and mentor, Dr. Vernon Whaley, Dean of the Liberty University School of Music. Words cannot begin to express my appreciation for all the time,

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1 English Standard Version, emphasis added.
energy, and encouragement you have given me in the pursuit of this degree. Thank you to my reader, Dr. Matt Willmington, for your prayerful input and insight.

Thank you to all my dear Romanian friends and colleagues at Emanuel University of Oradea who were the inspiration for this project: Dr. Paul Negrut, Dr. Lois Vaduva, and Drd. Emanuel Balaceanu; along with Dr. Nicola Bica, Dr. Teodor Caciora, Dr. Madalina Hotoran, Dr. Zsolt Garai, Drd. Ana-Ruth Maior, Drd. Maria Dutu, and Drd. Camelia Matei; and a special thanks to Dr. Elijah Soritau and Dr. Sebastian Vaduva for your insights and encouragements. I am honored and humbled that you have given me the privilege of joining with you as a visiting professor to encourage, equip, edify, and educate the Romanian church musician.

Thank you to my beautiful and godly daughters, Leah and Rebecca, and to their equally handsome and godly husbands, Michael and Jarrod. It has been the joy of my life to witness first hand all that God has done for you, in you, and through you over the years. And, of course, thank you to my eight exceptional grandchildren, Emma, Izabel, Ava, Olivia, Lily, Jett, Ruby, and Oliver. You inspire me and bring me incredible joy every day. I am always so very proud of you. Don’t forget, you’re my favorite (and you know who I’m talking about).

And to my precious Donnita, thank you. Thank you for loving me, for encouraging me, for supporting me, for understanding me, for putting up with me, for laughing with me, for crying with me, for being my dearest friend and the forever love of my life.

Thank you, good and gracious God, for giving me so much to be thankful for.
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Chapter 1

Introduction

The Problem

A Brief History of Emanuel University of Oradea

In 1986, during the brutal and oppressive regime of communist dictator Nicolae Ceaușescu, Emanuel Baptist Church of Oradea, Romania, under the pastoral leadership of Nicolae Gheorghiță and Paul Negruț, began an underground school for the training of pastors, evangelists, and missionaries for the villages and towns of Romania. When the communist regime fell in December of 1989, the newly formed government officially recognized and approved the Baptist Biblical Institute, formerly known as the School of the Prophets, as a theological seminary.²

During those days of transition, the country had a tremendous need for social workers to work with the thousands of orphans left behind by Ceaușescu’s dictatorship and the Romanian Educational Authority could not find enough public school teachers willing to go out into the rural areas and villages.³ In answer to these needs, the new government challenged Baptist Biblical Institute to consider expanding their offerings to include a “teacher-training program, for the new publicly funded religious schools that were beginning to emerge after communism,”⁴ and to develop a curriculum sufficient to prepare social workers who could address Romania’s

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⁴ Jeynes, International Handbook of Protestant Education, 209.
serious and urgent sociological needs. Seeing it as a tremendous opportunity to have a positive Christian influence on their culture, Baptist Bible Institute accepted this challenge.

In 1991, Baptist Biblical Institute began offering degrees in Pastoral Theology, Social Work, Literature, Pedagogy, and Church Music. To better reflect this expansion of focus, the Institute changed its name in 1998 to Emanuel University of Oradea and launched a new degree in Business Management.\(^5\)

At that time, Emanuel University set its sights on becoming fully accredited and began reshaping its offerings to accomplish that goal. In 2000, Emanuel University became the only accredited conservative Baptist university in Europe, having received formal accreditation from the Romanian Agency for Quality Assurance in Higher Education (ARACIS), a member body of the European Association for Quality Assurance in Higher Education (ENQA). These accreditations were ratified by the Romanian parliament in 2002.\(^6\)

Over the last twenty-five years, Emanuel University of Oradea has graduated over two thousand students from approximately thirty-nine countries. The institution offers their students the opportunity to study in a decidedly Christian environment that places emphasis on academic excellence, spiritual development, and evangelistic passion.

**A Brief History of the Emanuel University Music Program**\(^7\)

Dr. Denton Lotz, Senior Pastor of Tremont Temple Baptist Church in Boston and General Secretary of the Baptist World Alliance from 1988-2007, wrote that a Romanian pastor

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\(^6\) Ibid.

\(^7\) Most of this history of the Emanuel University music program was taken from a document provided by Emanuel University of Oradea in an email from Lois Vaduva to the author on January 19, 2017.
told him “hyperbolically that all Romanians are either poets or composers.” Lotz went on to describe the nature of the Romanian people in relation to the music and poetry used in their worship:

Poetry and music are very significant parts of the worship services and public expressions of faith among Romanian Baptists. Originally without any musical training, the German Baptists in the 1920’s sent several Romanians to their seminary in Hamburg for training in music. They brought back a good knowledge of music and soon developed outstanding choirs. No matter how large or small the congregation, one is always moved by the singing of the choirs and congregations in Romania. For instance, a worship service in Arad began with a brass band playing, then a 100-voice choir joined in, and finally at the end 2,000 people were singing—many of them standing in the street and others leaning in the open windows! Although many of the songs are the revival hymns of the 19th century, today a much larger percentage have indigenous words and music. The music seems to speak effectively to the emotional feelings of the Romanians.

Lotz’s observations on the Romanian’s deep love of music in worship helps one to appreciate why, in 1990, Aurelian Tosa, the music conductor from Emanuel Baptist Church of Oradea, dreamed of starting a program by which young people could be trained as church musicians. As part of his research in the development of this program he drove to Austria to meet with Christian musician, Kenneth Tucker, to dialogue with him about his idea and gain any insights and advice Tucker might offer. Tragically, on his way back home from that meeting, Tosa was involved in an automobile accident and died before he could see his dream fulfilled. Tucker was so overwhelmed by Tosa’s death and so inspired by his vision of a training program for church musicians that he decided to move his family to Romania and personally see to it that Tosa’s dream might become a reality.

The church music program at Emanuel University officially began in 1991 under Tucker’s leadership and, in 1995, received temporary authorization from the official Romanian

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9 Ibid.
accreditation agencies. This was a very exciting time in the life of Emanuel University and their new Church Music program, but as the church music students began graduating, a critical problem was brought to light.

Traditionally, most church musicians in Romania serve as volunteers. Very few churches were large enough or had the means to financially support personnel to serve in this capacity. As a result, graduates with a church music degree struggled to find gainful employment in their field of study. Although graduates of the Church Music program were highly qualified musically, they were not permitted to secure jobs in the educational community because potential employees were required to hold degrees in Music Pedagogy or Musicology.

In 2000, Dr. Nicolae Bica, a well-known and respected Christian music professor from the University of Brasov, agreed to assist the fledgling music school as they began work towards accreditation. His Ph.D. credential was the critical piece of the puzzle needed for the young music program to qualify for accreditation from the state and the European Union. Under the leadership of Dr. Bica, the Church Music program was changed to Music Pedagogy. In 2008, the university received full accreditation for its Music Pedagogy initiative and a brand new Arta Musicale (Musical Art) Masters degree. The rationale for this change was to give the music students an accredited degree in Music Pedagogy so that gainful employment could be pursued in the education sector. Initially, the idea was for students to use their musical training to benefit their local churches as bi-vocational or volunteer worship leaders and ministers of music.

Since the Revolution in 1989 and the beginning of the Music Pedagogy program in 2001, the evangelical church in Romania has grown exponentially, and the need for seminary/university-trained church musicians has risen dramatically. Many of the churches have simply outgrown the capabilities of volunteer laymen to administrate a growing and more
complicated modern music ministry. The faculty’s concern now is that this narrow focus on music pedagogy has the potential of creating a chasm between the university and the churches it seeks to serve, as most graduates are now more equipped and qualified for employment as music educators than they are to be church musicians.

Several challenges have presented themselves. First, there is the challenge to balance the strict and confining state accreditation requirements for a Music Pedagogy degree with a curriculum that also equips the students to serve in the Romanian Evangelical church. A potentially positive development is new legislation just passed for the 2016-17 academic year that has changed the degree program name from “Music Pedagogy” to “Music.” The faculty is optimistic that this change in nomenclature signals a move to allow more curriculum latitude.

Secondly, current legislation does not allow professors to teach with anything less than a doctorate. This obviously affects the number of full-time faculty that can be immediately employed. Consequently, as the student enrollment increases, so does the pressure on the existing faculty. Eventually, this will affect how many students can be enrolled in the program. Finding qualified trained professors with proper credentials is a significant challenge.

Thirdly, related to the challenge of finding qualified professors with a Ph.D. is the fact that Romania currently has no universities or seminaries that even offer a diploma in Worship Studies or Church Music.

In February of 2016, taking first steps to address some of these challenges, Dr. Paul Negrut, Founder and Rector of Emanuel University, invited a small team from the United States to teach an intensive in worship theology and philosophy to the Music Pedagogy students. Faculty and students enthusiastically received the week of teaching.\(^{10}\) Topics discussed included:

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\(^{10}\) Personal observation by the author February 29-March 3, 2016.
how to develop a biblically-based theology and philosophy of worship; the importance of knowing and understanding worship history; a theology of the worship leader; a theology of lifestyle worship; the role of worship and knowing the will of God; and how horizontal interpersonal relationships affects our vertical relationship with God in corporate worship. In addition to participating in the “worship intensive,” the team spent a great deal of time with the administration and faculty developing a strategy for the music program at Emanuel University. Several ideas came out of those discussions related to possible future developments that can be summed up in three steps:

- Step 1—Begin work towards changing the present paradigm to bring the music program closer to the needs of the church by presenting a rationale for the inclusion of Worship Studies/Church Music courses into the current curriculum;

- Step 2—Provide a Worship Studies/Church Music master class and/or seminar for both pastors and musicians to explain and illustrate the value of such a degree program to their churches and to evaluate their level of interest in supporting such a program;

- Step 3—if the responses were favorable in steps one and two and the decision was made to go forward, then three challenges would need to be addressed: (1) finding qualified Ph.D. faculty, (2) building a library with necessary and adequate resources, and (3) continued research in this area of study.

The Purpose

The purpose of this paper is to provide foundational biblical rationale for the training of church musicians and worship leaders at Emanuel University of Oradea through the incorporation of Worship Studies/Church Music courses into its current Music Pedagogy curriculum. This study will include establishing the Biblical-Theological Foundations, Biblical-Ecclesiological Foundations, and the Biblical-Pedagogical Foundations necessary for building a Worship Studies/Church Music program at Emanuel University.
The Limitations

The focus of this paper is to present a biblical rationale for including Worship Studies and Church Music courses for the training of church musicians into the existing accredited Music Pedagogy curriculum of the Emanuel University of Oradea. The actual development of the courses to be included in the curriculum is not within the scope of this paper.

The study will include biblical rationales for why Emanuel University of Oradea should include curriculum in Worship Studies and Church Music in its present course offerings as delineated from solid biblical research and application to: (1) Biblical-Theological Foundations, (2) Biblical-Ecclesiological Foundations, and (3) Biblical-Pedagogical Foundations. This study will not include any specifics on how to actually incorporate any newly developed curriculum into the existing program, nor will it deal with any of the fiscal or personnel issues related to its implementation. This study will not include any discussion of specific music styles related to corporate worship or the appropriateness of different worship styles and/or formats in the Romanian Evangelical community.

No surveys of pastors, church members, or music pedagogy students will be collected for this thesis. However, a soon-to-be-published survey entitled, “The Compatibility Between the Music Expectations of Church Leaders and the Training of Church Musicians in Romania: A Case Study,”11 completed in the fall of 2016 by Emanuel University of Oradea administration and music faculty will be referenced.

This thesis is not intended to be a treatise on worship theology, worship philosophy, worship leadership, or curriculum development for Emanuel University of Oradea.

The Methodology

Research methodology will primarily include biblical descriptive, historical, and investigative narrative. This narrative will primarily focus on four areas: (1) biblical research that articulates practical thought and principle as related to the teaching and training of church musicians by Emanuel University of Oradea; (2) personal observations and study of the Emanuel University of Oradea music program during two weeklong worship studies intensives taught by the author on Emanuel University’s campus in February and October of 2016; (3) an investigation of faculty meeting minutes, historical records, published and unpublished research by the institution, and official papers published by the administration on the subject; and (4) research of documents, books, articles, theses, dissertations, and other published material related to training and educating church musicians in a university or seminary, especially in an Eastern European setting. Emanuel University of Oradea personnel will provide translations of documents from Romanian into English.

This thesis is organized into six chapters. Chapter 1 is an introduction establishing context and historical background for the study along with statements related to the problem to be solved, the purpose to be achieved, the limitations to be observed, and the methodology to be employed.

Chapter 2 is a literature review of available research and resources in training and educating church musicians and worship leaders in general and Eastern European church musicians in particular. This research will be organized in three sections corresponding with the three foundational rationales discussed in chapters three, four, and five. The literature review will demonstrate the uniqueness of the thesis project and its significant contribution in the study of educating and training Romanian church musicians and worship leaders.
Chapter 3 establishes the Biblical-Theological Foundations for Training Church Musicians. Research focuses on articulating Old and New Testament rationale for the training of church musicians. The relationship of the Romanian Worship Pastor/Minister of Music’s role to biblical worship and the gospel message will be discussed in this chapter.

Chapter 4 is a discussion of the Biblical-Ecclesiological Foundations for Training Church Musicians in Romania. Attention is given to defining the relationship between Emanuel University of Oradea (EUO) and Eastern European culture in general and the Romanian Evangelical community in particular. The strategic role of the Worship Pastor/Minister of Music in local Romanian Evangelical churches is articulated in this chapter.

Chapter 5 is an examination of the Biblical-Pedagogical Foundations for Training Church Musicians in Romania. Issues related to training church musicians to serve the Romanian Evangelical church are discussed within the framework of establishing the biblical process, purpose, and product for Christian higher education in general and EUO in particular.

Chapter 6 is an overview of the thesis project, discoveries and observations, recommendations to Emanuel University, suggestions for further research and study, and concluding remarks.
Chapter 2

Literature Review

This chapter is organized into three sections, (1) Biblical-Theological Foundations Literature Review, (2) Biblical-Ecclesiological Foundations Literature Review, and (3) Biblical-Pedagogical Foundations Literature Review.

Biblical-Theological Foundations Literature Review

Research for this rationale is focused on the biblical precedent for the training of worship leaders and church musicians, drawing from specific principles found in the Old and New Testaments.

Dr. Dawn S. Gilmore’s thesis, “Developing a Biblical Foundations of Christian Worship Course for the Master of Music Degree at California Baptist University, Riverside, California,”\(^\text{12}\) does an excellent job of establishing the need of a *Biblical Foundations of Christian Worship* course within the context of an entire Worship Studies program. The study does not specifically address the biblical precedent for the actual training of church musicians. Dr. Gilmore approaches her thesis with the assumption that the biblical precedent for training is understood.

David M. Toledo, Ph.D., Associate Pastor of Worship and Creative Arts at First Baptist Church in Keller, Texas, and adjunct faculty member at Southwestern Baptist Theological Seminary, wrote an excellent article on “Why Worship Leaders Should Study Theology.”\(^\text{13}\) In

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the introduction to this study, he refers to an article written by Kevin T. Butler that outlines nine reasons why a pastor should have musical and doxological training. Toledo’s article is “a companion piece to Bauder’s thoughtful rationale and seeks to offer a similar argument for the theological training of worship leaders and church musicians.”

Throughout Toledo’s article, the word “training” is prominent. He writes, “Significantly, the priest and musician/liturgist were related and shared a common set of ritualistic expectations, training, and background.” Although Toledo’s article does not directly reference the training of Eastern European church musicians, there are biblical principles that can certainly be applied to the Eastern European Evangelical community.

James Altizer, in his thesis, “Developing a Worship Leading Practicum for Master of Arts in Worship Leadership Students at Azusa Pacific University,” places emphasis on “well trained ‘worship leaders’” who have a pastor’s heart and the “knowledge, wisdom, passion, and skill” to lead worship effectively. His study intimates the necessity of an efficient and effective educational approach in the training of church musicians. Altizer’s paper emphasizes the efficacy


15 Toledo, 17.

16 Ibid.


18 Ibid., 4.

19 Ibid.
of a practicum experience that helps students apply the “ministry theories” learned in the classroom to actual in-the-field endeavors. Altizer’s thesis could be an important resource as Emanuel University considers how to develop internship practicums for successful music ministry.

The sections of Altizer’s thesis that are useful to this current study can be found at the end of Chapter 1, where he discusses the “Biblical and Theological Legitimacy”\(^{20}\) of the practical training of the worship leader, and in the entirety of Chapter 2 that outlines a biblical and theological precedent for the training of church musicians in the context of congregational worship. Altizer’s scripturally-based study is relevant to both the biblical-theological foundations and the biblical-ecclesiological foundations for training church musicians because of its focus on direct congregational application to the worship leader’s training.

Richard S. Oliver’s dissertation, “The Development and Evaluation of a Seminary Course in Worship Theology,”\(^{21}\) offers insights into the biblical foundations of worship theology as it relates to the music leadership needs of the modern church. His primary focus is the confusion in the church today concerning the proper practice of worship, the proper definition of worship, and the proper object of worship. He organizes his thesis around three ideas related to his definition of worship: (1) worship is remembrance, (2) worship is submission, and (3) worship is serving. It is in this third definition of worship, “worship is serving,” where Oliver’s dissertation will offer the greatest contribution to this current study by providing scriptural/theological support for the biblical-theological foundations for training church musicians.

\(^{20}\) Ibid., 11.

Lillian Hildebrand completed the Ed.D. dissertation at the University of South Africa, “Curriculum Development for Worship in the Pentecostal Assemblies of Canada.”

Dr. Hildebrand observes that many Christian universities graduate “worship” students with the ability to lead worship technically and musically, but with no real biblical or theological foundation. Hildebrand emphasizes the importance of a student’s practice of worship and worship leadership being shaped and informed by a thoughtful and well-developed biblically based theology and philosophy of worship.

The relevant material in Hildebrand’s study can be found in chapter 4, where she discusses topics that include: The Biblical-Theological Foundations and the Concept of Worship; Biblical-Theological Considerations in Defining and Studying Worship; The Holy Bible as the Standard for Understanding Christian Worship; The Terminology and Meaning of Worship from the Original Biblical Languages of Hebrew and Greek; Worship and Spiritual Formation in the Old Testament; Worship and Spiritual Formation in the New Testament; Worship and Spiritual Formation in the Gospels, Acts, and According to the Apostle Paul; and a Biblical Precedent for the Need to Teach and Learn the Concept of Worship.

Although Hildebrand approaches the topic from a Pentecostal theology and tradition, conclusions gleaned from her research are applicable to Romanian Evangelical worship training.

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23 Ibid., 39-40.
Kent Sanders, in his M.A. thesis for Lincoln Christian Seminary, “Worship Leadership in the Bible,”²⁴ presents a chronological overview of worship leadership in the Bible. The focus of Sanders’ thesis is to clear up the confusion in churches, Christian colleges, and in the music industry about worship leadership by presenting a biblical theology of the worship leader along with practical principles of application for the modern worship leader.

Sanders discusses how Moses and David modeled worship; how various Old Testament family leaders, priests, and kings directed worship; how the Levites celebrated worship; how Jesus incarnated worship; how the apostle Paul advanced worship; and finally, a chapter of application directed toward today’s worship leader. Sanders’ appendices are equal to the body of his paper in quality of content and relevance. He goes into detail describing the ministry of the Old Testament prophets who were used by God to prompt, purify, and restore worship; discusses the significance of the priestly garments; traces the decline of Israel’s and Judah’s worship through their kings; gives a succinct and effective overview of the Psalms; and ends with a description of Jesus as the singing Savior.

Sanders’ study, using the examples of those who led worship in the Old and New Testaments, infers many relevant principles that can be applied to the biblical roles of the modern worship leader in the context of congregational worship and also provides scriptural support for the biblical-ecclesiological foundations for training church musicians.

Two articles in *The Journal of Mid-America Baptist Theological Seminary* are appropriate to the biblical-theological aspects of this study. The first, by Michael Spradlin, president of Mid-America Baptist Theological Seminary, asks the question, “Does Evangelism

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Dr. Spradlin lays out a brief biblical theology of worship evangelism as it relates to both corporate and personal worship.

The second article, “The Ezra Generation and the Coming Revival of the Word and Worship,”26 by Mike Harland, Director of LifeWay Worship Resources, “refers to the emerging leaders of Evangelical Christians in the western church as ‘The Ezra Generation.’”27 Harland’s article presents Ezra as an example of a priestly worship leader who studies the Word of God, responds in an obedient lifestyle of worship, and then teaches others to do the same. Both of these articles are useful in establishing a biblical-theological foundation for training worship leaders and church musicians.

Dr. Vernon Whaley, dean of the School of Music at Liberty University, in Called to Worship: The Biblical Foundations of Our Response to God’s Call,28 traces the development of worship theology from the creation of the universe in the book of Genesis to the worship of God around the throne in the book of Revelation. Chapters especially helpful in laying biblical foundation to a rationale for the training of worship leaders and church musicians are those that pertain to Mosaic and Davidic worship and Part II of the book, which outlines New Testament

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27 Ibid.

principles of worship found in the Gospels, the history of the early church, and the Pauline epistles.

Two excellent resources for providing biblical-theological foundations related to the training of church musicians are *For the Glory of God: Recovering a Biblical Theology of Worship*\(^\text{29}\) by Daniel I. Block, and *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation*\(^\text{30}\) by Allen P. Ross. Both authors describe Old Testament tabernacle and temple worship, detailing the organization of the priests and Levites, musical guilds, and sanctuary choirs. Both authors give good insight into what worship was like in the New Testament era, first in the synagogues and later in the early church.

David Peterson’s *Engaging with God: A Biblical Theology of Worship*\(^\text{31}\) is one of the strongest presentations of a progressive theology of worship. Peterson outlines God’s plan for worship from Genesis through the Revelation. This resource will prove to be invaluable in providing a rationale for a worship curriculum based on biblical theology.

Biblical-Ecclesiological Foundations Literature Review

Research for this rationale will be focused specifically on how the formal training of church musicians relates to the needs of the local church in carrying out its Great Commission mandate to evangelize, baptize, and make disciples.\(^\text{32}\)


\(^{32}\) Matthew 28:19-20.
In his article “Theological Education in Romania,” Tiberius Rata, visiting instructor of divinity at Beeson Divinity School at Samford University, provides a brief overview of theological education in Romania centered in four locations: the Baptist Seminary in Bucharest, Babes-Bolyai University in Cluj-Napoca, the Center for Biblical Instruction “Bethlehem” in Iasi, and the Emanuel University of Oradea. Rata says of Emanuel University, “One of the most visionary evangelical schools in Romania. . . . Emanuel University has the foundation and the vision to become one of the main evangelical institutions in Europe.” This article is helpful in providing a historical and educational platform of the breadth and depth of theological education in Romania as it relates to the needs of the Romanian evangelical church.

Denton Lotz, in his article “Factors Influencing Baptist Church Growth in Romania,” provides insightful cultural background information. Sections in his paper include: The Nature of Religious Witness Already Present, The Nature of the Romanian People, The Nature of the Country’s Morale, A Lay Movement, and Methods of Evangelism. Although this paper was written eight years before the 1989 Revolution, it is useful in gaining understanding of the historical context in which Baptist church musicians are working. Lotz makes one interesting statement concerning the seminary training of pastors back in 1981 that relates to the seminary training of church musicians today: “The Romanian Baptist churches have grown to such an extent that, if their seminary does not reach a higher level of scholarship and academic

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34 Ibid.

achievement, their pastors will disappoint many second-generation Baptists whose faith and life require a deeper and more sound exegetical basis.”36

Russell E. Whitener’s Doctor of Ministry thesis, "The Worship Reformation: Examining Trends in Worship, Worship Music, and Possible Revival Implications,”37 discusses the rapid rise of modern worship music and its growing use in Christian worship. He makes the connection between biblical worship principles, the historical application of those principles to the church, and the lessons that can be learned in applying those biblical principles in their historical context to our culture today.

In chapter three of his thesis, Whitener uses biblical worship principles and the church’s historical application of those principles to address some of the more common criticisms of contemporary Christian worship music with the goal of trying “to defuse some of the controversies”38 that have arisen. In considering curriculum development related to the biblical and ecclesiological music leadership needs of the Romanian Evangelical church, a discussion of modern worship music from a theological, historical, and cultural perspective is unavoidable. Whitener’s thesis will be very helpful in framing this discussion in a biblical and ecclesiological context.

36 Ibid.
38 Ibid., iii.
The critical connection between evangelism and worship is the focus of Daniel W. Collison’s Doctor of Ministry thesis, “Toward a Theology and Practice of Missional Worship.” Collison explores the reasons behind the statistical failure of the Worship Evangelism movement, the biblical and theological foundations of the relationship between worship and mission, and issues related to the importance of defining context in the establishment of a clear missional directive. This paper emphasizes the worship leader’s pastoral role of evangelism and discipleship in the local church along with research and conclusions on how to do that more effectively.

“The Compatibility Between the Music Expectations of Church Leaders and the Training of Church Musicians in Romania: A Case Study,” by Emanuel University of Oradea faculty members, Lois Vaduva and Simona Popoviciu, is perhaps the most relevant document related to training church musicians in Romania. The key element of this case study is a set of two comprehensive surveys, one of fifty-seven lead Romanian Baptist pastors from small, medium, and large churches, and another of ten representative music program alumni who have graduated over the last twelve years and currently work in a European Baptist church. The purpose of Vaduva and Popoviciu’s case study was to provide insight into the lack of connection between the music needs of the church and the formal training of the church musician. The aim of the survey was to find out the opinion of key church leaders in regards to


the musical activities within their church and to analyze and compare the viewpoints of church leaders and music leaders.\textsuperscript{41}


Andeonovienė Lina, Director of the Non-Residential Bible School of the Baptist Union of Lithuania and Course Leader of Applied Theology at the International Baptist Theological Seminary, Prague, Czech Republic, contributed an article entitled “Church Music”\textsuperscript{43} in \textit{A Dictionary of European Baptist Life and Thought}. Lina gives a comprehensive description of church music in the typical European Baptist church. In the same volume, Lina contributed an article on “Musical Instruments in Worship,”\textsuperscript{44} describing the different kinds of instrumentation used to accompany worship in the European Baptist church, as well as an article on

\textsuperscript{41} Ibid., 2.


\textsuperscript{44}Ibid., “Musical Instruments in Worship,” 340-341.
“Hymnody,” which offers a brief history of European Baptist hymnology from the 4th century to the present. All three of these articles provide valuable insight into the ecclesiastical environment in which the modern European Baptist church musician operates. These articles demonstrate the complexity of the European Evangelical church musician’s ministry, which supports a biblical-ecclesiological rationale for the training of the church musician.

Samuele Bacchiocchi, Ph.D., and Professor of Theology at Andrews University, in an Endtime Issues article, “Biblical Principles of Church Music,” does a comprehensive theological study of over 500 Bible verses with references to music, musicians, singing, and musical instruments. The primary thrust of Bacchiocchi’s paper is to “ascertain what distinction, if any, does the Bible make between sacred and secular music.” His paper is divided into three sections. The first section examines the importance of music in the Bible, specifically the importance of singing. The second section, which is the section most applicable to this current study, focuses on the ministry of music in the temple, the synagogue, and the New Testament church. The third part addresses the issue of dance being appropriate in the context of an expression of worship.

The middle section of Bacchiocchi’s article, “The Ministry of Music in the Bible,” is an excellent resource for providing biblical passages that discuss the selection, education, and training of the temple musicians. Because of Bacchiocchi’s exhaustive examination of Scripture related to worship music used in the Bible, his article will not only provide support for a biblical-

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47 Ibid.
theological rationale for training church musicians, but will provide scriptural support for a biblical-ecclesiological and biblical-pedagogical rationale as well.

Seth N. Polk, in his D.Min. thesis for Liberty Theological Seminary, “The Twenty-First Century Pastor: His Calling, Character, and Competencies,”48 outlines the many facets of pastoral ministry in the local church from a biblical and practical perspective. He discusses what it means to be “called” to ministry and the different ways God confirms that call; the character of a pastor towards his faith, his family, and his flock; and the competencies, or particular skill sets, a pastor needs to be successful in ministry. In his discussion of the pastor’s competencies, Polk stresses the importance of educational preparation for ministry and the need to continue learning throughout one’s ministry.49 Although Polk’s study focuses on the role of the lead pastor specifically, many of the same principles apply to the calling, character, and competencies of the church musician in his pastoral role as well.

Polk’s thesis will strengthen the assertion made in Chapter 4 of this study that, from an ecclesiological perspective, the role of the worship leader is indeed a pastoral role, and should be held to the same high standards and biblical qualifications as the lead pastor. Polk’s thesis will also have value in Chapter 5 in the discussion of the biblical-pedagogical foundations for training church musicians.


49 Ibid., 57.
Stacey Brown presents “Five Principles to Empower the Worship Leader” as a Doctor of Worship Studies thesis for Liberty University. Brown develops practical principles with examples to help the modern worship leaders understand how to successfully work with and lead people. This study will prove beneficial in providing biblical-ecclesiological rationale for worship pedagogy.

Biblical-Pedagogical Foundations Literature Review

Research for this rationale establishes the biblical foundations for a pedagogy to train the church musician. The process, purpose, and product of Christian higher education as it relates to the training of the Romanian church musicians is explored.

One document related to the efficacy of higher education in training church musicians is a thesis written by Allen S. Hendricks, “A Renewed Approach to Undergraduate Worship Leadership.” Hendricks’ thesis offers practical insight as Emanuel University does research on structuring its own comprehensive Church Music/Worship Studies degree program.

John D. Witvliet’s article, “Teaching Worship as a Christian Practice: Musing on Practical Theology and Pedagogy in Seminaries and Church-Related Colleges,” suggests that

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Christian worship is “an example of a larger category of ‘Christian practices.’” He then explains, “Christian practices are not just ‘applied theology.’ They arise at the meeting place of theological convictions, community life, historical wisdom, cultural context, and socioeconomic conditions.”

Witvliet emphasizes that teaching worship from a practice-centric perspective keeps worship tangible, concrete, and connected to daily living. Worship pedagogy should not be limited to talking about what we think about worship or how we feel about worship, but should always be tied to the quotidian.

Witvliet’s article is rich, thoughtful, and applicable to the thesis of this present research. In describing the overall goal of worship pedagogy, he states: “A worship professor is not primarily interested in producing worship professors and liturgical critics but rather worshipers who participate in worship more fully, actively, and consciously as part of a vital, faithful Christian life.” Witvliet’s essay provides philosophical support for a biblical-pedagogical rationale for training church musicians.

An important aspect of the success of any institution of higher learning, and consequently the success of its graduates, is the competency of its leadership. Johannes Schröder’s dissertation for the Doctor of Education (Ed.D.) at Liberty University School of Education, “Leading Evangelical Seminaries in German Speaking Europe: A Transcendental Phenomenology,” is a comprehensive study of six seminary presidents on what it means to be a lead administrator in a

53 Ibid.
54 Ibid.
55 Ibid.
German seminary. It is useful to this study on two strategic levels: (1) although it is focused on German seminary leadership, it provides some insight into the European seminary culture, and (2) it is very helpful in understanding many of the challenges of seminary education in Europe, including European accreditation issues and the Bologna Process.

“The Role of Universities in the Transformation of Societies: An International Research Project,”57 by John Brennan, Roger King, and Yann Lebeau, is a comprehensive report that synthesizes the findings of over twenty-five researchers from fifteen countries that includes several countries in Central and Eastern Europe. This research project focused on countries that were going through or had recently undergone major transformation. Although Romania was not mentioned specifically in this report, the conclusions that were reached are applicable to the Romanian educational experience in describing how “higher education institutions generate, contribute to, or inhibit social, economic, and political change.”58

Dr. Jon Paul Lepinski’s Doctor of Ministry thesis at Liberty University, “Engaging Postmoderns in Worship: A Study of Effective Techniques and Methods Utilized by Two Growing Churches in Northern California,”59 provides comparative-analysis material suitable for application to the Romanian Evangelical church. Because the majority of students attending Emanuel University are postmoderns, it is important that those who shape the curriculum for the church music and worship studies program understand how this generation’s world-view shapes


58 Ibid., 7.

their understanding and application of worship in the church. Chapter two, “Understanding Postmoderns,” is particularly insightful. There are principles here that can be applied to any church culture and musical style.

What Lepinski did in his thesis for postmoderns, Rodney D. Whaley does for Baby-Boomers in his Liberty University Seminary Doctor of Ministry thesis, “Developing a Strategy of Worship for Evangelical Believers Born from 1945 to 1955.” Whaley gives a thorough explanation of the Boomer’s belief system and their unique perspective related to world-view, values, and religion. He then establishes a firm foundation for the development of a strategy of worship for Boomers by a succinct discussion of Old and New Testament principles of worship with application to contemporary living and corporate worship. Whaley then very efficiently outlines in twelve pages eleven major stylistic influences from 1945 to 1965 that have shaped the way Boomers worship before giving his conclusions and recommendations for how the church today can be more effective in developing a worship ministry for and to Baby-Boomers. Both the Lepinski and Whaley studies are important to the well-rounded education of the modern worship leader who most likely will serve in a multi-generational church ministry.

Ron Man’s, Doctor of Ministry writing project, “Dallas Seminary Worship Education for Future Pastors,” investigates the need that Dallas Theological Seminary faces in training and equipping pastors as worship leaders. Dr. Man asks this question: “Has Dallas Theological Seminary given future pastors both the biblical/theological foundations and the practical tools to

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effectively deal with worship issues they will inevitably face in their local church ministries?"62
Man’s research is imminently germane and applicable to the current needs of Emanuel
University and offers many insights on worship training in a seminary setting for both pastors
and worship leaders.

In his Doctor of Ministry thesis for Liberty University Seminary, “Discipling Worship
Leadership: Biblical and Theological Rationale for Discipling Worship Leaders,”63 Byron L.
Spradlin articulates an apologetic for developing an organized system to train worship leaders
who are currently serving in a local church setting and have had no formal education in worship
studies or worship leadership. Spradlin states, “The ‘renewed’ emphasis on worship by the
evangelical church should compel church leaders to focus on the multiplication of spiritually
deepening, artistically skilled worship leadership ready to serve the myriad of opportunities
existing today in the Church and its mission mandates.”64

Spradlin first offers a theology of worship, which leads into a study of the theology of
imagination and artistic expression. He continues by expounding upon the need for a basic
theology of discipleship. The thesis conclusion provides foundational support for a “Theology of
Imagination, Artistic Expression, and Discipleship.” It is upon this premise that Dr. Spradlin
designs a “discipleship training curricula for Christian artists and worship leadership.”65
Consideration in designing a discipleship program for imaginative and artistic leaders provides a

62 Ibid., 5.
64 Ibid., 3.
65 Ibid., 108.
possible paradigm for equipping worship leaders and church musicians in the Romanian Evangelical community.

Dr. R. Albert Mohler, president and Joseph Emerson Brown Professor of Christian Theology at The Southern Baptist Theological Seminary, in an article written for Tabletalk Magazine, “Training Pastors in Church,”66 writes, “the Bible consistently affirms education as a central responsibility of God’s people.”67 He then gives a very succinct history of religious education from the Old Testament through the New Testament, into the Reformation, and up to this present day. Mohler uses James 3:1; 2 Timothy 2:15; and 1 Timothy 4:15, to show how the New Testament “elevates education to a matter of essential importance in the church.” Mohler’s essay gives biblical and historical weight to the biblical-pedagogical rationale for the training of those who minister in the local church.

Perry L. Glanzer, associate professor of education at Baylor University, in his essay for Christianity Today, “The Missing Factor in Higher Education: How Christian Universities Are Unique, and How They Can Stay That Way,”68 presents a case that an education at a Christian institution of higher learning offers something that a modern secular institution cannot. Because of increased secularization and the rise of the research university beginning in 19th-century Germany, many institutions of higher learning abandoned the pursuit of wisdom for the exclusive pursuit of knowledge. The concept of knowledge itself changed from a whole-life perspective teaching a broad range of topics, to a very narrow focus seeing knowledge simply as

67 Ibid.
technical expertise in a particular field of study. Glanzer shows how Evangelical Christian institutions of higher learning demonstrate a uniqueness from their secular counterparts in the moral dimension of education related to: “(1) faculty attitudes; (2) Bible theology, and ethics in the curriculum; (3) measured or reported impact on character or moral attitudes; (4) students’ moral reasoning; and (5) alumni views about moral education.”

Glanzer’s article illustrates the unique efficacy of a Christian education in the training of church leaders by teaching that wisdom comes from God and is a gift of His grace; that a loving God can manifest Himself through engagement in a particular discipline; that we learn what it means to be fully human as we are exposed to complex theological, ethical, and academic discussions; and that we “are first and foremost persons made in the image of God and redeemed by Christ.”

Cheri Pierson’s “Contributions of Adult Christian and English-Language Education to a Society in the Process of Transformation: A Case Study of the Emanuel Bible Institute, Oradea, Romania” is worthy of consideration for inclusion in this thesis. Because of its relevance to the pedagogical rationale for training Romanian church musicians, many inferences can be made from this study to the societal benefits of training Romanian church musicians at Emanuel University of Oradea.

Quinten Faulkner, Steinhart Distinguished Professor of Organ and Music Theory/History at the University of Nebraska/Lincoln in a Faculty Publications: School of Music article,

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69 Ibid.
70 Ibid.
“Information vs. Formation in the Training of Church Musicians,” raises the question, “Does Christian formation belong in the curriculum of schools that train church musicians?” Faulkner expresses the concern that most schools training church musicians are more concerned with transmitting information than they are with the spiritual formation of the musician. He identifies a critical disconnect that is often found between a church musician’s technical/practical training and his personal devotion to the God he aspires to lead other to worship. Faulkner’s article is useful to this present study in that several insights are given that support a biblical-pedagogical rationale for the training of church musicians in a Christian institution of higher learning.

Mark Elliot, professor of history and director of the Institute for East-West Christian Studies at Wheaton College, compares and contrasts two doctoral dissertations related to Evangelical theological education in post-Soviet societies. In his “Recent Research on Evangelical Theological Education in Post-Soviet Societies,” Elliot cites Miriam L. Charter’s “Theological Education for New Protestant Churches of Russia,” and David P. Bohn’s “The Perspectives on Theological Education Evident Among Evangelical Church Leaders in Bulgaria, Hungary, Romania and Russia.” Charter’s work dealt with indigenous judgment on the appropriateness of educational methods and styles in the former Soviet Union as part of a Ph.D. dissertation at Trinity Evangelical Divinity School. Bohn’s work, also a 1977 Ph.D. dissertation

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73 Ibid.

at Trinity International University, provides strategic information regarding the theological education of Romania.
Chapter 3

Biblical-Theological Foundations for Training Church Musicians

This chapter will answer the question, “Is there a biblical-theological precedent for the training of worship leaders?” Research for establishing the biblical-theological rationale for training church musicians is based on examining the pedagogy practices of three schools of thought for worship training found in Scripture: the Mosaic School of Worship Studies, established by the prophet Moses and articulated to the prophet by God Himself; the Davidic School of Worship Studies, established by King David and continued in the reign of David’s son, Solomon; and the Pauline School of Worship Studies, established by the apostle Paul. The Mosaic and Davidic schools were focused on tabernacle and temple worship, while the Pauline School was focused on the worship of the early church.

The Mosaic School of Worship Studies

The Mosaic School of Worship Studies was established at the burning bush in Exodus 3, when God said to Moses at Mount Sinai:

“Therefore, come now, and I will send you to Pharaoh, so that you may bring My people, the sons of Israel, out of Egypt.” But Moses said to God, “Who am I, that I should go to Pharaoh, and that I should bring the sons of Israel out of Egypt?” And He said, “Certainly I will be with you, and this shall be the sign to you that it is I who have sent you: when you have brought the people out of Egypt, you shall worship God at this mountain.” (Exod 3:10-12 [NASB], emphasis added)

These verses establish the central theme of the book of Exodus, illustrating that the purpose of redemption is worship.75 As God promised, Moses and the children of Israel did return to Mount Sinai to worship Him. It was at Mount Sinai God revealed the worship studies

75 Gary Mathena, One Thing Needful: An Invitation to the Study of Worship (Bloomington, IN: WestBow Press, 2016), 20.
curriculum that He would use to teach His chosen people and those who would be their worship leaders who He was and how He desired to be worshiped.

The apostle Paul said in Galatians 3:24 that “the law was our schoolmaster.” The pedagogical nature of the Mosaic Law is recapitulated throughout the Pentateuch. Here are just a few examples, as follows:

- And you shall teach them the statutes and the laws, and show them the way in which they must walk and the work they must do. (Exod 18:20 [NKJV], emphasis added)

- Then the LORD said to Moses, “Come up to Me on the mountain and be there; and I will give you tablets of stone, and the law and commandments which I have written, that you may teach them.” (Exod 24:12 [NKJV], emphasis added)

- Then the LORD spoke to Aaron, saying: “Do not drink wine or intoxicating drink, you, nor your sons with you, when you go into the tabernacle of meeting, lest you die. It shall be a statute forever throughout your generations, that you may distinguish between holy and unholy, and between unclean and clean, and that you may teach the children of Israel all the statutes which the Lord has spoken to them by the hand of Moses.” (Lev 10:8-11 [NKJV], emphasis added)

- Now, O Israel, listen to the statutes and the judgments which I teach you to observe, that you may live, and go in and possess the land which the LORD God of your fathers is giving you. (Deut 4:1 [NKJV], emphasis added)

- Only take heed to yourself, and diligently keep yourself, lest you forget the things your eyes have seen, and lest they depart from your heart all the days of your life. And teach them to your children and your grandchildren, especially concerning the day you stood before the Lord your God in Horeb, when the Lord said to me, “Gather the people to Me, and I will let them hear My words, that they may learn to fear Me all the days they live on the earth, and that they may teach their children.” (Deut 4:9-10 [NKJV], emphasis added)

- So He declared to you His covenant which He commanded you to perform, the Ten Commandments; and He wrote them on two tablets of stone. And the LORD commanded me at that time to teach you statutes and judgments, that you might observe them in the land which you cross over to possess. (Deut 4:13-14 [NKJV], emphasis added)

- And these words which I command you today shall be in your heart. You shall teach them diligently to your children, and shall talk of them when you sit in your house, when you walk by the way, when you lie down, and when you rise up. You shall bind them as a sign on your hand, and they shall be as frontlets between your eyes. (Deut 6:6-8 [NKJV], emphasis added)
Now therefore, write down this song for yourselves, and **teach** it to the children of Israel; put it in their mouths, that this song may be a witness for Me against the children of Israel. (Deut 31:19 [NKJV], emphasis added)

In the vernacular of modern pedagogy, Moses, under divine inspiration, developed a five-course worship studies curriculum for the children of Israel and their worship leaders, Aaron, his sons, and the Levites.

**WRSP 101-The Book of Genesis: God Is Creator**

The first course of study is the book of Genesis. It is the foundational course that informs the other four courses (Exodus, Leviticus, Numbers, and Deuteronomy) and to which the other four courses respond. The primary purpose for this course on worship (Genesis) is to teach that God is worthy of worship simply because He is, and that He is the Creator of the heavens, the earth, the seas, and everything in them (Gen 1-3; Ps 146:6).

Benjamin Bloom created a taxonomy of measurable verbs to assist in the classification of observable knowledge, skills, behaviors, and abilities. The theory is based upon the idea that there is cognitive brain activity that results in observable actions. If Bloom’s Taxonomy of Measurable Verbs⁷⁶ were applied to the “Genesis Worship Course,” the Program Learning Outcomes for Genesis might read: “Upon completion of this course the children of Israel will be able to: (1) Articulate the creation of the world and process of creativity (Gen 1); (2) Evaluate the importance of faith in regards to worship (Gen 15:6); and (3) Examine God’s plan for Abraham and his descendants (Gen 12:2-3).”

Three key verses give a broad overview of the text:

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• I will put enmity between you and the woman, and between your offspring and her offspring; he shall bruise your head, and you shall bruise his heel. (Gen 3:15 [ESV])

• And I will make of you a great nation, and I will bless you and make your name great, so that you will be a blessing. I will bless those who bless you, and him who dishonors you I will curse, and in you all the families of the earth shall be blessed. (Gen 12:2-3 [ESV])

• As for you, you meant evil against me, but God meant it for good, to bring it about that many people should be kept alive, as they are today. (Gen 50:20 [ESV])

WRSP 102-The Book of Exodus: God Is Redeemer

The second course of study is the book of Exodus. This is a continuation of the Genesis narrative and is primarily provided as a tool for teaching that God is worthy of our worship because He is the Redeemer.

Applying Bloom’s Taxonomy to Exodus might render Program Learning Outcomes that read:77 “Upon completion of this course the children of Israel will be able to: (1) Evaluate the righteous will of God as expressed in the Ten Commandments (Exod 20:1-26); (2) Employ the Ten Commandments in the context of their social life through the “judgments” (Exod 21:1-24:11); and (3) Practice the Ten Commandments through “ordinances” governing their religious life (Exod 24:12-31:18).”

Three key verses give a sweeping summary of the text:

• And God heard their groaning, and God remembered his covenant with Abraham, with Isaac, and with Jacob. God saw the people of Israel—and God knew. (Exod 2:24-25 [ESV])

• You shall say, “It is the sacrifice of the LORD's Passover, for he passed over the houses of the people of Israel in Egypt, when he struck the Egyptians but spared our houses.” And the people bowed their heads and worshiped. (Exod 12:27 [ESV])

• I am the LORD your God, who brought you out of the land of Egypt, out of the house of slavery. You shall have no other gods before me. (Exod 20:2-3 [ESV])

WRSP 103-The Book of Leviticus: God Is Holy

The third course of study is the book of Leviticus. The purpose for this “course of study” is to teach and explain why God’s holiness demands that His people live holy lives. “You shall be holy to me, for I the LORD am holy and have separated you from the peoples, that you should be mine” (Lev 20:26 [ESV]).

Bloom’s Taxonomy applied to the Leviticus Model for Worship might render Program Learning Outcomes that read: “Upon completion of this course the children of Israel will be able to: (1) Articulate why there is no worship without a sacrificial offering (Lev 1:1-7:38); (2) Recognize that worship demands a consecrated life (Lev 8:1-9:24); and (3) Interpret why holiness before God is not possible by human effort, but only by atonement (Lev 17:10).”

Three key verses that capsulize these themes are:

• He shall lay his hand on the head of the burnt offering, and it shall be accepted for him to make atonement for him. (Lev 1:4 [ESV])

• For the life of the flesh is in the blood, and I have given it for you on the altar to make atonement for your souls, for it is the blood that makes atonement by the life. (Lev 17:11 [ESV])

• You shall not take vengeance or bear a grudge against the sons of your own people, but you shall love your neighbor as yourself: I am the LORD. (Lev 19:18 [ESV])

WRSP 104-The Book of Numbers: God Is Faithful

The fourth course of study is the book of Numbers. This course teaches that God is worthy of our worship because He is faithful and keeps His promises. God made a promise to Abraham in Genesis 12:1-3, that if he would serve God in obedience and faith that God would give him many descendants and much land, and the nations of the earth would be blessed because of him (Gen 12:1-3; 17:1-8). As Moses numbered the people, the census became an

78 Ibid.
obvious, visible testimony that God had indeed kept His word to Abraham and had fulfilled the first of the three promises by giving Abraham many descendants.

When applying Bloom’s Taxonomy of Measurable Verbs to Numbers, Program Learning Outcomes might read: “Upon completion of this course the children of Israel will be able to: (1) Describe how God blesses obedience; (2) Recognize how disobedience brings judgment; and (3) Articulate how worship is practiced not only in the cultic rituals of religion but through a lifestyle of worship expressed in how we think, what we say, and what we do.” As Dawn Gilmore explains, “All of life then, should be lived in response to God the Father who, with his Son and the Holy Spirit, created all there is for his own pleasure. The human response is to learn to know him more fully and live a life in such a way that honors and glorifies him (Ps 149:4; Phil 2:13).”

Three key verses summarize these learning outcomes:

• The LORD bless you and keep you; the LORD make his face to shine upon you and be gracious to you; the LORD lift up his countenance upon you and give you peace. (Num 6:24-26 [ESV])

• And he said, “Hear my words: If there is a prophet among you, I the LORD make myself known to him in a vision; I speak with him in a dream. Not so with my servant Moses. He is faithful in all my house. With him I speak mouth to mouth, clearly, and not in riddles, and he beholds the form of the LORD. Why then were you not afraid to speak against my servant Moses?” (Num 12:6-8 [ESV])

• Not one shall come into the land where I swore that I would make you dwell, except Caleb the son of Jephunneh and Joshua the son of Nun. But your little ones, who you said would become a prey, I will bring in, and they shall know the land that you have rejected. But as for you, your dead bodies shall fall in this wilderness. And your children shall be shepherds in the wilderness forty years and shall suffer for your faithlessness, until the last of your dead bodies lies in the wilderness. According to the number of the days in which you spied out the land, forty days, a year for each day, you shall bear your iniquity forty years, and you shall know my displeasure. (Num 14:30-34 [ESV])

79 Ibid.
80 Gilmore, 14.
The fifth, and last course in this worship studies curriculum in the Mosaic School of Worship Studies is the book of Deuteronomy. The purpose of this course of study is to teach that God is worthy of worship because He is the God of a second chance (Deut 30:1-10), which is inferred in the books very name. Spiros Zodhiates writes,

“Deuteronomy” comes from the transliteration of a Greek word which means “second law.” This title for the book is derived from the incorrect translation of Deuteronomy 17:18 in the Septuagint, the ancient Greek translation of the Old Testament. The Hebrew text is properly translated in the KJV, “that he shall write him a copy of this law in a book.” Deuteronomy is not a “second Law,” but merely a repetition and expansion of the laws contained in the first books of the Pentateuch. It is as if God is saying to this new generation, “I’m giving you another chance to get this right.”

Deuteronomy is a collection of three sermons Moses gave to the children of Israel just two months before they crossed over the Jordan River into the Promised Land as indicated by the opening words of the book, “These are the words that Moses spoke to all Israel” (Deut 1:1 [ESV]).

Moses is speaking these words to a generation that had grown up in the wilderness. Their parents were dead. They only had secondhand knowledge of the miraculous deliverance from Egypt, the crossing of the Red Sea, and the giving of the Law at Sinai. When given the opportunity to enter the Promised Land their faithless parents declined and suffered the consequences (Num 14). Moses wanted to make sure this new generation would not make the same mistakes made by their parents. He wanted them to understand that God is a merciful God and was giving them a second chance. He said, “For the LORD your God is a merciful God. He

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will not leave you or destroy you or forget the covenant with your fathers that he swore to them” (Deut 4:31 [ESV]). So, Moses reminds them of their story (Deut 1-11), reviews the Law (Deut 12-26), reaffirms the covenant (Deut 27-30), and then closes with a word of reaffirmation to Joshua and the worship leaders (Deut 31), which includes a song (Deut 32), a blessing (Deut 33), and a eulogy (Deut 34).

When applying Bloom’s Taxonomy of Measurable Verbs to this Mosaic Curriculum, Program Learning Outcomes might read: “Upon completion of this final course this new generation of Israelites will be able to: (1) Recognize their responsibility to teach others what they have been taught; (2) Reaffirm their identity and relationship with God; (3) Inventory God’s requirements for holiness; and (4) Demonstrate their belief that success in life is dependent on obedience to the Word of God.”

The following four key verses support these four learning outcomes:

• Hear, O Israel: The LORD our God, the LORD is one. You shall love the LORD your God with all your heart and with all your soul and with all your might. And these words that I command you today shall be on your heart. You shall teach them diligently to your children, and shall talk of them when you sit in your house, and when you walk by the way, and when you lie down, and when you rise. (Deut 6:4-7 [ESV])

• For you are a people holy to the LORD your God. The LORD your God has chosen you to be a people for his treasured possession, out of all the peoples who are on the face of the earth. It was not because you were more in number than any other people that the LORD set his love on you and chose you, for you were the fewest of all peoples, but it is because the LORD loves you and is keeping the oath that he swore to your fathers, that the LORD has brought you out with a mighty hand and redeemed you from the house of slavery, from the hand of Pharaoh king of Egypt. Know therefore that the LORD your God is God, the faithful God who keeps covenant and steadfast love with those who love him and keep his commandments, to a thousand generations, and repays to their face those who hate him, by destroying them. He will not be slack with one who hates him. He will repay him to his face. You shall therefore be careful to do the commandment and the statutes and the rules that I command you today. (Deut 7:6-11 [ESV])

• And now, Israel, what does the LORD your God require of you, but to fear the LORD your God, to walk in all his ways, to love him, to serve the LORD your God with all your heart and with all your soul, and to keep the commandments and statutes of the LORD, which I am commanding you today for your good? (Deut 10:12-13 [ESV])

• He said to them, “Take to heart all the words by which I am warning you today, that you may command them to your children, that they may be careful to do all the words of this law. For it is no empty word for you, but your very life, and by this word you shall live long in the land that you are going over the Jordan to possess.” (Deut 32:46-47 [ESV])

The five foundational courses of study just reviewed in the Mosaic School of Worship Studies are primarily theological in nature. Only two examples of instructions for music are noted in the Pentateuch: (1) instructions given for the blowing of trumpets as an alarm to war, to mark the beginning of a new month, to gather the people for holy convocations and appointed feasts, to signal breaking camp, and to blow over the burnt offerings and peace offerings (Num 10:1-11; 29:1; 31:6). Numbers 31:6 states that these trumpets were set apart as “holy instruments.” Numbers 10:8 indicates that the blowing of the trumpets was a sacred office reserved only for the worship leaders, namely, “the sons of Aaron, the priests.” Because there was protocol associated with the blowing of the trumpets with different calls for different events, it is assumed that these worship leaders would need to be trained, practiced, and able to mentor the next generation of trumpeters.

(2) There were also instructions given for the sewing of bells into the hem of the priest’s garments, which would have made a tinkling, musical sound as he went about his duties in the tabernacle.

Although there is little mention of what could be called “sacred” or liturgical music being used in worship during the Mosaic era, music was still an important and integral part of everyday life from the very beginning of man’s existence. The very first words spoken by the very first man was a love song recorded by Moses in Genesis 2:23:
Then the man said,

“This at last is bone of my bones
and flesh of my flesh;
she shall be called Woman,
because she was taken out of Man.” [ESV]

The tense of Adam’s lyric would indicate that he is directing this song toward God expressing gratitude for this long searched for companion.

When Moses writes about the first civilization in Genesis 4:16-24, he mentions three equally important foundational pillars: agriculture (Gen 4:20), manufacturing (Gen 4:22), and music (Gen 4:21), referring to Jubal, who “was the father of all such as handle the harp and organ.” Genesis 31:27 indicates that it was common to sing and play instruments at special family occasions.

The first time music is mentioned in the context of worship is a song Moses composed on the spot and sang with the children of Israel in praise to God for defeating Pharaoh’s army at the crossing of the Red Sea: “I will sing unto the LORD, for he has triumphed gloriously: the horse and his rider he has thrown into the sea” (Exod 15:1 [ESV]). Miriam, Moses’ sister, picked up the refrain and with timbrel in hand led the women to join in with dance and song in praise to God for His miraculous deliverance (Exod 15:20-21). This could have been an early example of antiphonal singing because Exodus 15:21 notes that “Miriam answered them,” referring back to the song Moses and the children of Israel were singing. Numbers 21:17 records that a very thirsty people sang congregationally in praise to God for providing water in the wilderness at the dedication of a newly dug well.

The first example in Scripture of a litany being used is recorded in Deuteronomy 27:12-26. “A litany is a series of petitions or praises in worship, recited or sung by those leading the

83 Ross, 259.
services and responded to in recurring formulas by the people.”

In this case, the litany was being used pedagogically to teach the people the conditions of blessing in the land from Mount Gerizim and the conditions that would bring a curse from Mount Ebal.

In Deuteronomy 32, Moses’ final words of instruction and warning to the children of Israel before his death included the singing of an original song given to him by God (Deut 31:19-22) as a pedagogical device to help them “remember the days of old” (Deut 32:7), and to encourage them to remain faithful in the days ahead as they crossed over into the Promised Land. Speaking to the importance of sacred memory, Robert Webber writes, “The theme of remembering (anamnesis) is central to biblical worship.” It is in the act of remembering what God has done in days gone by that one’s faith is strengthened to trust God for what lies ahead. Referring to Moses’ song, Daniel I. Block writes, “This remarkable composition, which testifies to the power of song to inspire, motivate, and energize faith, was intended to serve as Israel’s national anthem.” It is easy to see the importance music played in the lives of God’s people. Even music that would have been considered “secular” (music not specifically used in the cultic ritual of the tabernacle) often had definite religious themes and overtones.

From this brief overview of the Mosaic School of Worship Studies, several inferences can be made that support the assumption that there is a biblical-theological rationale for training worship leaders: (1) The Pentateuch was designed by God to be a pedagogical instrument for the purpose of teaching the children of Israel and their worship leaders (Aaron, his sons, and the

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84 Ibid.
86 Block, 226.
Levites) what it meant to be in a covenant relationship with Him and exactly how He desired to be worshiped.

(2) Even the tabernacle was pedagogical in its design. “God used the tabernacle in the wilderness to teach these truths about the coming Christ to His chosen people and to help them understand that worship is impossible apart from the shed blood of ‘the Lamb of God who takes away the sin of the world’” (John 1:29).87

(3) Approaching God in worship is done on His terms and at His invitation. David Peterson writes, “The worship of the living and true God is essentially an engagement with him on the terms that he proposes and in the way that he alone makes possible” (emphasis in the original).88 These “terms that he proposes” cannot be known innately, but must be taught and learned in an organized and systematic way, hence the organized, systematic presentation of God’s commandments (His righteous will), judgments (laws for social life), and ordinances (laws for sacred life) found in the Mosaic Law.

Aaron’s sons, Nadab and Abihu, learned the hard way that it does matter to God how He is approached in worship. Something was deficient either in their training or in their learning that caused them to think they could get away with offering unauthorized worship before God, contrary to His specific instruction. As a result, God destroyed Nadab and Abihu with a fire that “went out from the LORD” (Lev 10:2). Moses then relayed a message from God to Aaron explaining why this had happened: “This is what the LORD spoke, saying, “By those who come near Me I must be regarded as holy; and before all the people I must be glorified” (Lev 10:3 [NKJV]).

87 Mathena, 30.
88 Peterson, 20.
(4) Even a cursory reading of all God’s commandments, judgments, and ordinances from Genesis 20 through to the end of Deuteronomy does not fail to impress if not overwhelm the reader with its intricate detail and sweeping scope. It is obvious, even to the casual observer, that intensive and thorough training of the worship leaders would be an indispensable, inarguable requirement.

The specific mention of music being used in the cultic ritual of the tabernacle may have been sparse in the Mosaic School, but that is about to change exponentially in the Davidic School of Worship Studies.

The Davidic School of Worship Studies

Just before his death, Moses commissioned his assistant, Joshua, to be his successor (Deut 34:9) and to begin the twenty-six year conquest of Canaan as recorded in the book of Joshua. At Joshua’s death, Scripture records that “Israel served the LORD all the days of Joshua, and all the days of the elders who outlived Joshua and had known all the work that the LORD did for Israel” (Josh 24:31 [ESV]). After the land had been conquered and the fighting for the most part had ceased, “the whole congregation of the people of Israel assembled at Shiloh and set up the tent of meeting there” (Josh 18:1 [ESV]). The tabernacle stayed in Shiloh for approximately the next 300 years. After the death of Joshua and his contemporaries, Scripture records these sad words:

And Joshua the son of Nun, the servant of the LORD, died at the age of 110 years. . . . And all that generation also were gathered to their fathers. And there arose another generation after them who did not know the LORD or the work that he had done for Israel. And the people of Israel did what was evil in the sight of the LORD and served the Baals. And they abandoned the LORD, the God of their fathers, who had brought them out of the land of Egypt. They went after other gods, from among the gods of the peoples who were around them, and bowed down to them. And they provoked the LORD to anger. (Judg 2:8, 10-12 [ESV])
Thus began the era of the thirteen judges through whom the LORD would continue to govern His people up to the ministry of the prophet-priest Samuel, the last of Israel’s judges (1 Sam 7:6).

It was from the tabernacle at Shiloh that the high priest Eli, his sons, Hophni and Phinehas, and Samuel ministered. The Ark of the Covenant became separated from the tabernacle when the elders of Israel made the decision to take the Ark into battle against the Philistines (1 Sam 4). Israel was heavily defeated and the Ark was captured. Eventually, the Ark was taken to the home of Abinadab, and the men of Kiriath-jearim consecrated his son, Eleazar, to take care of it. The Ark stayed in Kiriath-jearim in the care of Eleazar for twenty years (1 Sam 7:2).

At the beginning of King David’s reign, he wanted to bring the Ark to Jerusalem, so he gathered 30,000 “chosen men of Israel” (2 Sam 6), and went to the home of Abinadab to fetch the Ark. They set the Ark on a cart pulled by oxen and driven by Abinadab’s sons, Uzzah and Ahio. With great pomp and circumstance “David and all the house of Israel played before the LORD on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals” (2 Sam 6:5 [KJV]). It was at this point that David learned the critical importance of worship leader training.

On the way to Jerusalem, the oxen stumbled and shook the cart. Uzzah reached out his hand to steady the Ark, and as soon as his hand touched it, God struck him dead. A trained worship leader would have known that God had specifically instructed that the Ark was to be carried on foot by the Levites using the poles fabricated for that purpose, and it was not under any circumstances to be touched (Num 4:15). David learned the painful lesson of Nadab and Abihu that ignorance of the Law is no excuse for disobedience (Lev 10:1-3).
David was upset with God for what He had done. It quite literally put the fear of God in
David (2 Sam 6:8-9) – so much so that David left the Ark at the home of Obed-edom for three
months. During those three months, God blessed the home of Obed-edom, so David tried again;
this time, successfully bringing the Ark into Jerusalem. 1 Chronicles 15 tells us that David did
his research, got the proper training, then taught the Levites what he had learned:

“...You are the heads of the fathers' houses of the Levites. Consecrate yourselves, you and
your brothers, so that you may bring up the ark of the LORD, the God of Israel, to the
place that I have prepared for it. Because you did not carry it the first time, the LORD our
God broke out against us, because we did not seek him according to the rule.” So the
priests and the Levites consecrated themselves to bring up the ark of the LORD, the God
of Israel. And the Levites carried the ark of God on their shoulders with the poles, as
Moses had commanded according to the word of the LORD. (1 Chr 15:12-15 [ESV])

The bringing of the Ark of the Covenant into Jerusalem at the beginning of King David’s reign is
the inaugural event that establishes the Davidic School of Worship Studies.

The basic curriculum for the Davidic School is exactly the same as the Mosaic School of
Worship Studies, namely the first five books of the Hebrew Bible known as the Pentateuch, or
Torah, which, appropriately for this study, literally means “instruction, or teaching.” 89 David
takes the foundational worship studies curricula found in the Torah and enhances it with the use
of music and the arts in worship, doing so without compromising its original message or intent.

The question might be raised at this point, “By what authority did David make these
musical additions to the cultic ritual of the worship of Yahweh? Who gave him permission to use
choirs and instruments in this way, so unlike the tabernacle worship of Moses?” The answer to
these questions can be found in the story of the great revival that took place during Hezekiah’s
reign in 2 Chronicles 29.

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Hezekiah was one of the good kings who “did what was right in the eyes of the LORD, according to all that David his father had done” (2 Chr 29:2 [ESV]). A major part of this great revival was the restoration of the worship at the temple. After the priests made all the appropriate sacrifices, Scripture says that Hezekiah “stationed the Levites in the house of the LORD with cymbals, harps, and lyres, according to the commandment of David and of Gad the king's seer and of Nathan the prophet, for the commandment was from the LORD through his prophets” (2 Chr 29:25 [ESV], emphasis added). Who gave David the authority to use choirs and instruments in the worship of Yahweh? Yahweh Himself. John W. Kleinig explains:

The LORD did not institute the ritual performance of sacred song in the law of Moses but rather through his commandment to David. Yet, unlike Moses, David was not himself the direct recipient of the LORD’s instructions; they came to him through the prophets Gad and Nathan. This authorization of sacred song through two prophets gave the decree added significance and weight; it was, in fact, the only aspect of the ritual at the temple which had been ordained through the prophets. They not only authorized choral music but also prescribed the location of the musicians in the temple, the instruments for it, and its performance by the Levites during the presentation of the burnt offering.90

What an incredible verse showing not just the divine authorization for the use of choirs and instruments in worship, but the divine command to do so.

In David’s preparation for bringing the Ark into Jerusalem in 1 Chronicles 15:16-29, some insight can be gained into where he is going and what he is thinking regarding the place of the arts in worship. Notice the intricate detail, complexity, and organization that went into this preparation.

David instructed the Levite chiefs to appoint men from their number as singers who would simultaneously play loudly on musical instruments that included harps, lyres, and cymbals “to raise a sound of joy” (1 Chr 15:16 [ESV]). Heman, Asaph, and Ethan were assigned to play

the bronze cymbals; Zechariah, Aziel, Shemiramoth, Jehiel, Unni, Eliab, Maaseiah, and Benaiah were assigned to play the harps; and Mattithiah, Eliphelehu, Mikneiah, Obed-edom, Jeiel, and Azaziah were assigned to play lead on the lyre (1 Chr 15:21). Chenaniah was the “leader of the Levites in music” and was appointed to direct the affair and conduct the choir, “for he understood it” (1 Chr 15: 22 [ESV]). Berechiah and Elkanah were assigned as gatekeepers for the ark. Allen P. Ross notes that “[g]atekeepers had a musical part in the liturgy, for some of the Psalms are liturgies for the entrance into the sanctuary (see Ps 15; 24:3-6; 118:19-27).”

Added to all this was the sacrifice of seven bulls and seven rams offered to God along the way “because God helped the Levites who were carrying the ark of the covenant of the LORD” (1 Chr 15:26 [ESV]).

Everyone who was participating wore matching robes of white linen with David accenting his robe with a linen ephod. “So all Israel brought up the ark of the covenant of the LORD with shouting, to the sound of the horn, trumpets, and cymbals, and made loud music on harps and lyres” (1 Chr 15:28 [ESV]). And leading this magnificent procession was the sovereign of Israel, King David, dancing and celebrating with abandon and great joy! Literally, no one had ever seen anything like this before. Without a doubt, this was one of the most moving, emotional corporate worship moments anyone in the crowd that day had ever experienced.

Not only did David instruct the Levitical worship leaders from the Law on how to properly transport the Ark, but he also updated their job description to now include the ministry of music. 1 Chronicles 23:25-26 gives insight into the assignment of these new duties: “For David said, ‘The LORD, the God of Israel, has given rest to his people, and he dwells in

91 Ross, 257.
Jerusalem forever. And so the Levites no longer need to carry the tabernacle or any of the things for its service” [ESV]. Daniel I. Block notes, “Since the Levites who had previously dismantled, transported, and reassembled the tabernacle (Num 4:1-41) would no longer perform this service, it seems natural that David would assign them special duties associated with the permanent site.”92 In fact, 1 Chronicles 23 records that of the 38,000 Levites, “four thousand praised the LORD with instruments which I made, said David, to praise therewith” (1 Chr 23:5).

In 1 Chronicles 25:1-31 is an extensive list of the worship leaders, singers, and instrumentalists. Several important insights are gained from the textual narrative. The Chronicler records that David and the chief Levites set apart the sons of Asaph, the sons of Heman, and the sons of Jeduthun to prophesy with lyres, harps, and cymbals. “The number of them along with their brothers, who were trained in singing to the LORD, all who were skillful, was 288” (1 Chr 25:7 [ESV]).

First, they “were ‘prophets’ using harps, strings, and cymbals, and they wrote psalms for the hymnbook, which ultimately became Holy Scripture.”93 The inference here is that they were godly men who were educated not only as musicians, but as theologians as well.

Second, they “were trained in singing to the LORD.” Training, by definition and necessity, would involve practice, which would account for the observation that they “were skillful.”

Third, the use of the word “sons,” as in the “sons” of Asaph, the “sons” of Heman, and the “sons” of Jeduthun, implies they “were fully developed musical guilds.”94 Allen P. Ross observes:

92 Block, 228.
93 Ross, 257.
The Canaanite texts not only list singers and musicians among the guilds [not unlike the list of singers and musicians in 1 Chr 25], but they also record their myths in a poetic form similar to the patterns of early Hebrew poetry.\(^{95}\)

It is certainly logical that the reference to “sons” could refer to actual blood relatives in the most literal sense, but the term might also refer to members of a musical guild. Either way, the effect would be guild-like in that formal training would take place, most likely through apprenticeships. The common denominator in these three observations is the word “training.”

David organized 288 Levitical musicians into twenty-four groups of twelve and devised a system of taking turns by the casting of lots. Daniel I. Block comments on the genius of this system:

> By casting lots for the order of service (25:8), he sought to ensure that the Levites submitted to the will of God, groups would not compete with each other, and everything in temple worship exuded order, glory, and praise—like the overall physical design of the place.\(^{96}\)

The last portion of 1 Chronicles 25:8 indicates the appointment of responsibilities: “And they cast lots for their duties, small and great, teacher and pupil alike” (emphasis added). The phrase “teacher and pupil alike” definitely indicates that worship leaders are being trained and gives support to the idea of the existence of a guild-like atmosphere.

What then can be concluded from this very brief overview of Davidic worship as it relates to a biblical-theological rationale for training worship leaders?

1. Davidic worship was a direct extension and revival of Mosaic tabernacle worship. Even so, it was not a smooth, uninterrupted transition. Between the Mosaic worship era and the Davidic worship era was a 300-year spiritual drought that began right after the death of Joshua

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\(^{94}\) Ibid., 253.
\(^{95}\) Ibid.
\(^{96}\) Block, 229.
and his contemporaries continuing through the era of the judges. Tabernacle worship had become neglected, and the Ark of the Covenant was in exile.

(2) David meant well when he sought to bring the ark of the covenant to Jerusalem, but he quickly realized after the tragic incident with Uzzah that a system for the re-education and re-training of the nation’s worship leaders was going to be an absolute critical necessity.

(3) This “Davidic School of Worship Studies” must have a dual focus: (a) because of the intricate detail and complexity of the law of Moses with all its commandments, judgments, and ordinances, an extensive and intensive educational process—a Center of Worship Theology as it were—needed to be established in order to quickly get the worship leadership proficient in the cultic ritual; and (b) God commanded David, through the prophets Gad and Nathan, to begin a brand new comprehensive and complicated choral, instrumental, and psalm-writing ministry. This would require utilizing 4,000 reassigned Levites, 288 of them divided into at least three music guilds, and subdivided into twenty-four twelve-man worship teams. This massive music ministry organization would have required the establishment of something like a Center for the Worship Arts as suggested in 1 Chronicles 25:8 where “teacher and pupil alike” could become “skillful with instruments of music” (2 Chr 34:12 [ESV]). There is no doubt that here in the Davidic School of Worship Studies a biblical-theological rationale for the training of worship leaders can be found.

The theological aspect of a biblical-theological rationale for training worship leaders is seen in the Mosaic School of Worship Studies. The doxological aspect of a biblical-theological rationale for training worship leaders is seen in the Davidic School of Worship Studies. The Christological aspect of the biblical-theological rationale for training worship leaders is found in the New Testament and a “Pauline School of Worship Studies.”
The Pauline School of Worship Studies

The New Testament is full of information about worship leadership. Discovery and application of worship leadership, however, does require providing further articulation of the role of the New Testament worship leader. An investigative study of the “Pauline School of Worship Studies” provides a clear biblical-theological rationale for training church musicians and worship leaders.

The priests and the Levities were the worship leaders in the Old Testament. This arrangement continued into David’s reign when the Levitical priests were given a new assignment as liturgical musicians. Zac Hicks adds this insight, “In David’s time, music making and worship leading were consigned to the duties of the priests (1 Chr 6:31-48). There weren’t priests and music leaders. The music leaders were priests (1 Chr 5:11-13). In ancient Israel, leading worship (including music) was an extension of the duties of the pastor.”97 Samuele Bacchiocchi writes, “The music ministry at the Temple was conducted by experienced and mature Levites who were trained musically, prepared spiritually, supported financially, and served pastorally.”98

As we move into the era of the New Covenant, the emphasis is placed on the reality that Jesus is the fulfillment of everything in the Old Testament. Jesus said, “Do not think that I have come to abolish the Law or the Prophets; I have not come to abolish them but to fulfill them. For truly, I say to you, until heaven and earth pass away, not an iota, not a dot, will pass from the Law until all is accomplished” (Matt 5:17-18 [ESV]).

97 Zac Hicks, The Worship Pastor: A Call to Ministry for Worship Leaders and Teams (Grand Rapids: Zondervan, 2016), 15.

After Christ’s resurrection, he appeared to two of the disciples on the Emmaus Road. Commenting on their conversation, Luke writes, “And beginning with Moses and the Prophets, he interpreted to them all the Scriptures concerning himself” (Luke 24:27 [ESV]). Later that same day those two disciples returned to Jerusalem and while they were relaying to the other disciples what had happened on the road to Emmaus, Jesus appeared to them and said, “These are my words that I spoke to you while I was still with you, that everything written about me in the Law of Moses and the Prophets and the Psalms must be fulfilled.’ Then he opened their minds to understand the Scriptures” (Luke 2:44-45 [ESV]).

This fulfillment of the law that Jesus speaks of includes not only the role of the high priest as worship leader, but also the role of the tabernacle itself. Hebrews 8:1-2 says, “Now the point in what we are saying is this: we have such a high priest, one who is seated at the right hand of the throne of the Majesty in heaven, a minister in the holy places, in the true tent that the Lord set up, not man” [ESV, emphasis added].

Hicks references the phrase “a minister in the holy places” when he writes, “All the practices and duties of the past were now seen in light of His work, to such an extent that the book of Hebrews could call Him the ‘liturgist of the sanctuary,’ the one, true Worship Leader who alone is worthy to usher us into God’s presence” (Heb 7:24-25; 8:2; 9:11-14).

Ron Man, in his book Proclamation and Praise: Hebrews 2:12 and the Christology of Worship, emphasizes that “the Lord Jesus is living and active in our midst as the Mediator of

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99 Although the authorship of Hebrews has been in contention since the earliest times, the “signature” apostolic benediction in Hebrews 13:18-25 that includes the mention of Timothy, and Peter’s reference to Paul in 2 Peter 3:15 would nudge one towards Paul’s authorship. Whether Paul wrote it or not, it is very Pauline in its perspective and so referenced here in our discussion of the Pauline School of Worship Studies.

100 Ibid.
God’s truth and the Leader of our worship.” Man builds his thesis around Hebrews 2:12, where Jesus is speaking to His Father and says, “I will tell of your name to my brothers; in the midst of the congregation I will sing your praise” (Heb 2:12 [ESV]). Hebrews 2:12 is a direct quote from the twenty-second verse of Psalm 22, a prophetic messianic psalm that figures prominently in the passion of Christ. The context of Hebrews 2:12 is found in Hebrews 3:1-3 that states that Jesus is “the apostle and high priest of our confession,” and “has been counted worthy of more glory than Moses.” The apostle Paul writes: “For God has done what the law, weakened by the flesh, could not do. By sending his own Son in the likeness of sinful flesh and for sin, he condemned sin in the flesh, in order that the righteous requirement of the law might be fulfilled in us, who walk not according to the flesh but according to the Spirit” (Rom 8:3-4 [ESV]).

Jesus Christ is the fulfillment of everything written about Him in the Law of Moses, the Psalms, and the Prophets. He is the tabernacle fulfilled and personified (Heb 10). “The emphasis of the tabernacle is that Jesus is the essence of our worship. Every individual part of the tabernacle reveals a different facet of Christ’s character as it relates to our worship of the Father.” Jesus is the fulfillment of the role of the Old Testament priest as the supreme Worship Leader, standing in the midst of the congregation, singing God’s praise and proclaiming His name to the brethren. “The New Testament church saw in Christ the embodiment and pinnacle of how worship leading is bound up in priestly and pastoral roles.”

102 Mathena, 32.
103 Hicks, 15.
So, how does this discussion support a biblical-theological rationale for training worship leaders? The ultimate Worship Leader is Jesus. The disciples referred to Jesus as their *rabbi*, literally “my great one,” the master teacher. Jesus was the teacher; they were the pupils, the *mathetai*, the disciples. This is not unlike the teacher-pupil relationship described in 1 Chronicles 25:8 between the Levitical worship teachers and their pupils. What, then, is the connection between discipleship and the training of worship leaders?

By definition a disciple is one who attaches himself to his teacher and begins to do what he does. If that is so, then the aim of discipleship for the Christian is to be like Christ. Paul wrote that God’s ultimate purpose for us is “to be conformed to the image of His Son” (Rom 8:29). What, then is the definitive quality that best sums up the character of Christ that we should emulate? I would submit that it is the quality of worship.104

David Peterson affirms that “Jesus offers the perfect pattern or model of acceptable worship in his obedient lifestyle.”105

To find a New Testament biblical-theological rationale for training worship leaders, we need look no further than to the relationship between Jesus, “the perfect pattern of acceptable worship,” and His disciples. Daniel I. Block writes, “From the beginning, Jesus aimed to prepare them for leadership roles, teaching them that their mission concerned the kingdom of God, not their own advancement. In so doing, he taught them many lessons on leadership that should characterize all who lead cultic worship.”106 He taught them that their mission as worship leaders was all about the kingdom of God, preaching the gospel, ministering to the infirmed and demon-possessed, and investing their lives in the lives of others (Matt 10:5-15; cf. Luke 12:22-34). He taught them to emulate His example as the Good Shepherd with a willingness to give their lives for the sheep, and since the servant is not better than the master, to deny themselves and take up

104 Mathena, 90-91.
105 Peterson, 110.
106 Block, 358.
their crosses and follow Him (Matt 10:18, 24-39; 16:23-28; Luke 10:1-8; John 10:11; cf. Matt 20:25-28). He taught them that their mission as worship leaders was to go to the ends of the earth, make disciples, and baptize them in the name of the Father, Son, and Holy Spirit (Matt 28:18-20; Mark 16:15-18). He taught them to be students of the Word and examples of righteousness, in other words, “to do justice, and to love kindness, and to walk humbly” with God (Mic 6:8).

Commenting on the nature of the New Testament worship leader, Block makes this thought-provoking observation:

In the New Testament, regardless of a person’s office, leadership in worship rarely if ever involves primarily leading a worship service. Instead, it involves practical ministry: teaching, encouraging the saints, guarding the flock, caring for the needy, and so forth. As a corollary, in contrast to prevailing contemporary practice, the Scriptures never portray musicians as primary worship leaders. If anything, the New Testament calls on believers to sing to each other (Eph. 5:15-21; Col. 3:12-17). While this does not mean that musicians may not lead in worship, it does suggest that we must understand the word “worship” as much more than music, and we must stop referring to the chief musician in the church as “the worship leader.”

Jesus is the supreme Worship Leader and Master Teacher, and in the tradition of the Old Testament priests and Levites, trained His pupils, the disciples, to become the worship leaders for His church so that they, in turn, might train the next generation of worship leaders after them. We see this pattern played out throughout the history of the early church.

Although the book of Acts does not record an actual order of service for a New Testament worship gathering to inform us how worship leaders might have actually led, Scripture does tell us who those worship leaders were. 1 Corinthians 12:28 lists three offices of ministry: apostles, prophets, and teachers; and five forms of ministry: miracles, gifts of healing, helping, administrating, and “various kinds of tongues.” Ephesians 4:11 lists apostles, prophets,
evangelists, shepherds, and teachers. 1 Peter 5:1-5 mentions the pastoral role of the elder who shepherds the flock and exercises oversight. Revelation 18:20 mentions saints, apostles, and prophets. These lists of New Testament worship leaders can be condensed to five primary roles: Apostles, Prophets, Evangelists, Shepherds/Pastors/Elders, and Teachers.

The apostle Paul tells us that when Jesus “ascended on high he led a host of captives, and he gave gifts to men” (Eph 4:8 [ESV]). In Ephesians 4:11 and following, he describes these gifts not in the context of a “what,” but a “who” and explains their purpose and function:

And he gave the apostles, the prophets, the evangelists, the shepherds and teachers, to equip the saints for the work of ministry, for building up the body of Christ, until we all attain to the unity of the faith and of the knowledge of the Son of God, to mature manhood, to the measure of the stature of the fullness of Christ, so that we may no longer be children, tossed to and fro by the waves and carried about by every wind of doctrine, by human cunning, by craftiness in deceitful schemes. Rather, speaking the truth in love, we are to grow up in every way into him who is the head, into Christ, from whom the whole body, joined and held together by every joint with which it is equipped, when each part is working properly, makes the body grow so that it builds itself up in love. (Eph 4:11-16 [ESV])

It is not within the scope of this study to go into a detailed discussion of these five worship-leading roles, except to say that every worship leader ministers within the context of one or more of these “gifts.” He does so with three goals in mind: (1) to “equip the saints for the work of the ministry (vs 12a),” (2) to “build up the body of Christ (vs 12b),” and (3) to promote “the unity of the faith and of the knowledge of the Son of God (vs 13).” The result of this kind of worship ministry will be a noticeable trend toward godly maturity on the part of those being led in worship, evidenced by Christlikeness (vs 13), stability (vs 14), truth joined with love (vs 15), and a spirit of cooperation (vs 16).

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In commenting on these three goals of the effective worship leader’s ministry, John Phillips writes:

The universal gifts that God has given to the church are intended to build up the local church and the universal church. The Holy Spirit does not intend that those with these gifts should monopolize the ministry. Gifted people should help equip others to carry out the work of winning people to Christ, shepherding the flock, and teaching God’s Word.¹¹⁰

From the institution of tabernacle worship and the establishment of the Levitical priesthood under Moses, through the era of Davidic worship with all its majesty and complexity, through the history of the early church in the book of Acts, and even into the era of the medieval church, the role of the priest-pastor and that of the worship leader was one in the same. Zac Hicks writes, “The church’s, in fact, the Western world’s, first composers, choirs, and song leaders were monks and priests. Artists were raised up from the pastorate.”¹¹¹

The development of music notation and polyphony introduced a complexity to the musical arts that more and more required the skill of a professional musician for its execution. Slowly, but surely, the role of the pastor as worship leader began to change. The use of the organ and the creation of the positions of organist and choirmaster further accelerated the establishment of the worship leader/church musician being a role different than and separate from that of a pastor. This was not a change motivated by biblical instruction or theological conviction, but of ecclesiastical expedience and cultural convenience.

The Great Awakenings in Europe and America from 1727-1790, the Camp Meeting Awakenings from 1780-1820, and especially the advent of Sunday Schools and the revivals of Charles Finney from 1820-1850 further established the separation between the role of the pastor

¹¹¹ Hicks, 16.
and the role of the “modern” music-oriented worship leader. The Frontier/Revival era solidified the simple two-part liturgy of singing then preaching, exemplified in preacher/singer duos such as: Dwight L. Moody and Ira Sankey, Billy Sunday and Homer Rodeheaver, R. A. Torrey and Charles Alexander, J. Wilbur Chapman and Charles Alexander, Mordecai Ham and W. J. Ramsay, and Billy Graham and Cliff Barrows. The idea gained acceptance that the job of the “music man” was to “set the table” for the main course, which, of course, was the preaching. Zac Hicks makes this observation:

To put it in a simplistic way, pastoral work in worship not only wasn’t musical leadership, it was basically only preaching. This hurt the church in two ways. First, music leaders lost almost any sense that they were engaging in pastoral activity in their song leading. Second, pastors began believing that the only pastoral work to be done in a worship service was preaching. Both parties unwittingly participated in the erosion of the bedrock of worship leading as pastoral work.

Many pastors and even worship leaders today believe that the “calling” of a pastor is somehow a different and higher calling than that of a worship leader. This study has shown biblically and historically that this assumption is just not true. It was not true during the Mosaic era. It was not true during the Davidic era. It was not true in the era of the early church, and it is not true today. The role of the worship leader is and always has been a pastoral role, and in this New Testament era, it is expressed in the five different offices of the New Testament worship leader, namely, the offices of apostles, prophets, evangelists, shepherds/pastors/elders, and teachers.

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113 Ibid.

114 Hicks, 17.
Daniel Block offers insightful instruction when he advises, “we must stop referring to the chief musician in the church as ‘the worship leader.’” A more appropriate designation perhaps would be that of worship pastor. That designation brings with it tremendous responsibility and serious consequences and should not be accepted lightly. Everything that is expected of a senior/lead pastor should be expected of a worship pastor. The biblical qualifications for a pastor in 1 Timothy 3:1-7; Titus 1:5-9; and 1 Peter 5:1-4 should and do apply to the worship pastor as well.

Today’s worship pastor must see himself as much more than a musician. He should see himself as a pastor/theologian first and a musician second. Music is not of primary importance to the worship pastor. Music is only a tool that God has given the worship pastor “to equip the saints for the work of ministry, for building up the body of Christ, until we all attain to the unity of the faith and of the knowledge of the Son of God” (Eph 4:12-13 [ESV]).

Throughout biblical history the training and education of worship leadership has been a high priority to God as biblically demonstrated in the Mosaic, Davidic, and Pauline Schools of Worship Studies. David Toledo writes, “The witness of history and Scripture demonstrate undeniably that theology always shapes doxology. . . . The imperative nature of our task and calling demands that we put every effort into leading our people in the worship of the triune God, and this must include theological training and reflection.”

115 Block, 359.
116 Toledo, Why Worship Leaders Should Study Theology.
Chapter 4

Biblical-Ecclesiological Foundations for Training Church Musician

In the fall of 2016, Dr. Lois Vaduva and Simona Popoviciu, music faculty and staff at Emanuel University of Oradea (EUO), surveyed fifty-seven Romanian Baptist pastors from small, medium, and large churches ranging in membership size from less than twenty to more than one hundred. Another survey was done of ten Emanuel University music school alumni who had graduated within the last twelve years and currently work in a European Baptist church.\(^{117}\) The goal of the EUO case study was to ascertain the musical leadership needs of Romanian Baptist churches and to determine what pastors felt were the most important qualities and skills a church musician needed to be successful in local church ministry. The ten music alumni were asked the same questions in their survey asked of the pastors. This provided opportunity for the faculty to comparatively analyze the expectations of the pastors with the expectations of the church music leaders.

This chapter will use the results of those two surveys along with other relevant resources to identify the specific biblical-ecclesiological needs of the Romanian Evangelical church in support of a rationale for the training of church musicians to meet those specific needs.

Vaduva and Popoviciu’s case study reveals at least five music leadership needs of the Romanian Baptist church. What follows is the articulation of each need followed by a biblical, theological, and/or philosophical application to the problem or issue.

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\(^{117}\) Lois Vaduva and Simona Popoviciu, “The Compatibility Between the Music Expectations of Church Leaders and the Training of Church Musicians in Romania: A Case Study” (Publication Pending, 2017).
The Need for Musicians Who Are Theologically Grounded

Survey Results

When asked to rate the importance of a church musician being knowledgeable of Biblical Worship, of the fifty-seven pastors surveyed in the EUO case study, fifty-four gave it a rating of “very important” or “important.” All ten of the music alumni rated being knowledgeable of Biblical Worship as “very important” or “important.” On the subject of Biblical Doctrines, fifty-two pastors gave it a rating of “very important” or “important,” as well as nine out of ten music alumni.  

Biblical, Theological, and/or Philosophical Application

John MacArthur, in his book *Worship: The Ultimate Priority*, said this about the importance of a biblical theology of worship: “Perhaps the greatest need in all of Christendom is for a clear understanding of the biblical teaching about worship. When the church fails to worship properly, it fails in every other area. And the world is suffering because of its failure.”

Whether they were the priests and Levites of the Old Testament, or the apostles, prophets, evangelists, pastors, and teachers of the New Testament, throughout the biblical record, the worship leaders were the theologians of their day. The Old Testament worship leaders had to be students of the Word of God in order to worship God in the way he demanded, or suffer the consequences, as did Nadab and Abihu, King Saul, Uzzah, and King Uzziah. Not only is a right theology of worship critical to the success of a believer’s walk with God, but it is equally critical to a worship leader’s success in ministry.

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118 Ibid.

Dr. David Toledo, Associate Pastor of Worship and Creative Arts at First Baptist Church in Keller, Texas and adjunct faculty member at Southwestern Baptist Theological Seminary, writes that, in his opinion:

A worship leader cannot possibly hope to have a long-term ministry that guides a congregation in worship informed by biblical principles, provides a vehicle for spiritual formation, and serves as a consistent Gospel witness without some level of theological training. The essential nature of theological training for the worship leader finds support from the witness of Scripture, the nature of worship itself, the structure and content of worship, the pastoral role of the worship leader, and the example of hundreds of years of Christian history.\textsuperscript{120}

Christian worship must be rooted in biblical principles, or it is not Christian at all. Jesus emphasized, “The hour is coming and now is, when the true worshippers will worship the Father in spirit and truth; for the Father is seeking such to worship him. God is Spirit, and those who worship Him must worship in spirit and truth” (John 4:23-24 [NKJV]). The effective worship leader builds his philosophy of worship on the “truth” he finds in the diligent study of God’s Word. Warren Wiersbe writes that “if we do not submit to some kind of objective revelation, some Word from God, then our worship is ignorant and probably false.”\textsuperscript{121} One approaches God in worship on His terms, at His invitation, and by His means.

A worship leader’s theology of worship will affect the songs and themes he chooses, the things he says from the platform, the Scripture he uses, the way he orders the worship service, the way he starts the service, the way he ends the service, the way he prays—a worship leader’s theology of worship informs his philosophy of worship, which will affect his practice of worship leadership.

\textsuperscript{120} David M. Toledo, “Why Worship Leaders Should Study Theology.”

The importance of a theologically-trained worship leader is seen very clearly in Colossians 3:16: “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God” [ESV]. One of the five New Testament worship leader roles is that of “teacher.” The worship leader is a teacher of the Word. A teacher cannot teach what he does not know. Before a worship leader can teach and admonish the people of God “singing psalms and hymns and spiritual songs,” he must first allow the word of Christ to dwell in him richly.

What a worshipper knows about God—his theology—affects how and to what extent he is able to worship God. In speaking of those who worship idols made with their own hands, the psalmist writes, “Those who make them become like them; so do all who trust in them” (Ps 115:8 [ESV]). The worshiper becomes like what he worships. The more the worship leader knows about God, the more He will love God and become like Him, and, consequently, that will spill over into the lives of those he leads in worship as well. As Proverbs 27:17 says, “Iron sharpens iron, and one man sharpens another” [ESV]. The Romanian church needs church musicians who are theologically grounded.

The Need for Musicians Who Are Spiritually Mature

Survey Results

Related to the need of a church musician to be theologically grounded is the need for a church musician to be spiritually mature. Of the fifty-seven pastors surveyed, fifty-two said that the spirituality of the church musician was “very important” or “important,” with nine of the ten musicians agreeing.
Biblical, Theological, and/or Philosophical Application

Leading worship is a spiritual exercise, which requires spiritual leadership. J. Oswald Sanders writes: “The church has always prospered most when it has been blessed with strong and spiritual leaders who expected and experienced the touch of the supernatural in their service.”

Being a church musician is at once a wonderful privilege and an awesome responsibility. There are many “practical” aspects related to music ministry that could and should be discussed, but that discussion must always begin with the church musician himself because “the acceptability of any act of worship is determined by the acceptability of the worshipper.”

It is possible to be at once theologically orthodox and spiritually bankrupt. There is an interesting passage in the book of Amos that emphasizes this point:

[God said] I hate, I despise your feast days, and I do not savor your sacred assemblies. Though you offer Me burnt offerings and your grain offerings, I will not accept them, nor will I regard your fattened peace offerings. Take away from Me the noise of your songs, for I will not hear the melody of your stringed instruments. But let justice run down like water, and righteousness like a mighty stream. (Amos 5:21-24 [NKJV])

Why is God so critical of the worship of His people when they are doing the ritual of worship exactly the way He told them to do it? God is not opposed to feast days, sacred assemblies, burnt offerings, grain offerings, peace offerings, or singing and playing instruments—He is opposed to worship that is hypocritical and half-hearted. God does not care so much for orthodoxy on the outside as He does spirituality on the inside. God said through Isaiah, “Inasmuch as these people draw near me with their mouths and honor me with their lips, but have removed their hearts far from Me” (Isa 29:13 [NKJV]). Jesus taught that the first and great commandment is to love God “with all your heart, with all your soul, and with all your

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mind” (Matt 22:37-38 [NKJV], emphasis added). A church musician can play all the right notes, sing all the right lyrics, make all the right transitions, and present a musically flawless service, but if he is not infused with the Spirit of God what he does will make no difference whatsoever in the light of eternity.

Christian worship is gospel-centric. Robert Webber writes, “Worship tells and acts out the life, death, resurrection, and coming again of Christ.”124 As Old Testament worship is centered in the story of the Exodus and redemption from Egyptian bondage, so New Testament worship is centered in the story of the cross, the empty tomb, and redemption from sin, death, hell, and the grave. Gospel-centric worship is entirely dependent upon the Holy Spirit—because it is the Holy Spirit who reveals to us that Jesus is who He said He was (John 15:26; 1 Cor 12:3). It is the Holy Spirit that reveals to us the deity of Christ and the reality of Christ’s incarnation, His passion, His ascension, and His exaltation at the right hand of the Father. It is the Holy Spirit that glorifies Christ in our worship (John 16:14). If the goal of worship is to glorify God by the exaltation of Christ (Phil 2:9), then that can only be done through the power of the Spirit. The Spirit of God does not fill songs, or instruments, or buildings; he fills people. “Do you not know that your body is the temple of the Holy Spirit within you, whom you have from God” (1 Cor 6:19 [ESV])?

Worship is not a musical endeavor; it is a spiritual one. No level of musicianship can substitute for spirituality on the part of the worship leader. The effective worship leader must have a vibrant daily walk with God evidenced in a love for God’s Word, a passion for persistent prayer, a burden for the lost, and living a lifestyle of worship in the beauty of holiness. The Romanian church needs church musicians who are spiritually mature.

The Need for Musicians with a Pastoral Calling

Survey results

One section of the EUO case study survey dealt with the importance of theological studies in the training of church musicians. The five topics surveyed in this category were: Old and New Testament, Biblical Doctrine, Missiology/Evangelism, Spirituality, and Biblical Counseling. Taking this category as a whole, 89 percent of the possible pastoral responses indicated that theological training for the church musician in these five areas was “very important” or “important,” as did 88 percent of the possible music alumni responses. What is interesting to note is that these five surveyed topics speak primarily to the pastoral role of the church musician. It is encouraging, according to these survey responses, that Romanian Baptist leadership recognizes that the *church* musician is more than *just* a musician.

Biblical, Theological, and/or Philosophical Application

John Witvliet writes, “What the church needs most is not another hymnal, larger choirs, more technology, a revised prayer book, or another set of published scripts. What the church needs most is discerning, prayerful, joyous people who treat their work as worship planners and leaders as a holy pastoral calling.”125 The church musician is a minister of the gospel with a pastoral mandate to disciple the church of God through music. This mandate is described in two key verses.

Before Jesus ascended to heaven after His resurrection, He made an appointment with His disciples to meet Him on a particular mountain. “Then the eleven disciples went away into Galilee, to the mountain which Jesus had appointed for them. When they saw Him, *they*

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worshipped Him” (Matt 28:16-17 [NKJV], emphasis added). Jesus then declared His God-given authority and gave them their assignment: “‘Go therefore and make disciples of all the nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all things that I have commanded you; and lo, I am with you always, even to the end of the age.’ Amen” (Matt 28:19-20 [NKJV]). One cannot help but notice the close proximity of the disciples’ worship in verse 17, and the disciples’ work in verses 19 and 20. The work assignment to make disciples was given in the context of an intimate worship time with Christ. One’s worship of God always precedes one’s work for God—never the other way around.126

The Great Commission insists that the primary focus of all church ministry, including that of the church musician, is to “make disciples” and to teach sound doctrine. How does the church musician do that, exactly? Colossians 3:16 provides the answer: “Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord” [NKJV]. In these two verses, all five of the surveyed theological studies categories are represented. The category of Old and New Testament is represented in the phrase “the Word of Christ” in Colossians 3:16. The category of Biblical Doctrine is represented in the phrase “teaching them to observe all things I have commanded you” in Matthew 28:20. The category of Missiology/Evangelism is represented in the command to go and make disciples. The category of Spirituality is represented in the phrases “dwell in you richly,” “spiritual songs,” and “grace in your hearts to the Lord,” found in Colossians 3:16. And the category of Biblical Counseling is represented in the Colossians 3:16 phrase “admonishing one another in all wisdom.”

126 Mathena, 90.
Important insight is gained from the EUO case study survey regarding the need for Biblical Counseling in the training of church musicians. This category was rated “very important” and “important” by forty-six of the fifty-seven pastors, but was rated “very important” and “important” by nine out of ten of the music alumni. This survey result reflects the belief of both pastors and church musicians that the pastoral aspect of music ministry is as important as the musical aspect. The inference is that church musician will have many opportunities to counsel, encourage, advise, and admonish those in his ministry with godly wisdom and biblical discernment and should prepare for that eventuality.

These theological concerns are pastoral concerns. Zac Hicks believes “that every pastor should consider worship leadership part of their duty, and every worship leader should view their job as fulfilling a pastoral function. Every pastor and worship leader is a worship pastor.”127

The Latin word vocare, from which we get our English word vocation, literally means “to call.” In other words, one’s vocation is his calling. The Greek word used in Scripture for “a calling” is klesis, seen in the Greek word for the church—the ekklesia, or “the called out.”128

Peter writes, “But you are a chosen generation, a royal priesthood, a holy nation, His own special people, that you may proclaim the praises of Him who called you out of darkness into His marvelous light” (1 Pet 2:9 [NKJV], emphasis added).

Jason K. Allen, president of Midwestern Seminary, in his book Discerning Your Call to Ministry: How to Know for Sure and What to Do About It, distinguishes between four different kinds of callings, three of them related directly to ministry. Allen points out that the general idea of calling can refer to the work we are gifted to do in our “secular” occupation. The concept of vocation actually came out of the Reformation and identifies the biblical principle “that God

127 Hicks, 18.
calls and gifts every person for an occupation. Calling is not limited to the ministry; it reaches into every arena of life. In God’s providence He orders not only His church, but also society, gifting persons for service in each.”¹²⁹ Allen then describes the differences between being called to minister, called to ministry, and called to the ministry.

Being called to minister is the calling everyone in the body of Christ has been given. 1 Corinthians 12-14 and Romans 12 both describe how every believer has been given particular gifts by which he can minister to the body of Christ.

Being called to ministry describes a person’s vocation having a ministerial focus in some way; e.g. someone who works in a Christian school, a parachurch organization, a Christian camp, a church staff, etc. These are people who have sensed God directing them to work in ministry for the cause of Christ and the benefit of others, often at great personal sacrifice.

The third calling Allen distinguishes is the concept of being called to the ministry. This is the calling described in Ephesians 4:11-16; 1 Timothy 3:1-7; and Titus 1:6-9, where the five primary roles of the New Testament worship leaders, namely apostles, prophets, evangelists, pastors, and teachers are referenced. By and large, most theologians believe the roles of apostles and prophets only functioned during the early church era. Those were foundational roles that were no longer needed after the death of the first century apostles and the completion of the New Testament.

An argument could be made that although there are no longer actual apostles and prophets today, there are those who minister to the church with apostolic and prophetic dispositions. For example, today’s worship pastor might serve prophetically in the sense of 1 Corinthians 14:3: “But he who prophesies speaks edification and exhortation and comfort to

¹²⁹ Jason K. Allen, Discerning Your Call to Ministry: How to Know for Sure and What to Do About It (Chicago: Moody Publishers, 2016), 19.
men.” In his prophetic role as a church musician, the worship he leads should be *edifying,* building people up in their faith; *exhorting,* encouraging people to live a holy life; and *consoling,* comforting the weary and strengthening the weak.\(^{130}\)

The word *apostle* literally means “one who is sent out.” The New Testament apostle had a missional mindset with a global, “big picture” perspective. He was a visionary. He was in a sense a spiritual entrepreneur, laying foundations and starting new things from the ground up. A worship pastor, in that sense, can minister in an apostolic way.

That being said, there really are only three roles that worship leaders play in the modern church: evangelists, pastors, and teachers. The common denominator among these three roles relates to the ministry of the Word of God in preaching and/or teaching. Allen clarifies and elaborates:

This is not to suggest that only those with a formal preaching position are truly called to the ministry, but that those called to the ministry are called first to teach or preach the Word, and should undertake their ministry accordingly. The ministry of the Word can show up in many different venues and express itself in many different formats, including worship leadership, counseling sessions, college ministries, classroom lectures, and the like.\(^{131}\)

The worship pastor is a preacher of the gospel declaring the virgin birth, the virtuous life, the vicarious death, and the victorious resurrection of Christ. In his pastoral role “like John the Baptist, he must each week point men and women and boys and girls to Christ and say, ‘Behold, the Lamb of God who takes away the sin of the world!’”\(^{132}\) The fact that worship leaders are “called first to teach and preach the Word” reinforces the need for a church musician to be theologically grounded.

\(^{130}\) Mathena, 45-47.

\(^{131}\) Allen, 22.

\(^{132}\) Mathena, 50.
Besides the roles mentioned above, the worship pastor has also been called to serve in a priestly role. When Christ died on the cross, becoming at once the sacrificial Lamb of God and the Great High Priest He fulfilled and made obsolete those Old Testament types. Because of Christ’s death on the cross, those who are in Christ share in His priesthood, giving them direct access to the Father without a human intermediary. This is the doctrine commonly known as “the priesthood of the believer.”

You also, as living stones, are built up a spiritual house, a holy priesthood, to offer up spiritual sacrifices acceptable to God through Jesus Christ. . . But you are a chosen generation, a royal priesthood, a holy nation, His own special people, that you may proclaim the praises of Him who called you out of darkness into His marvelous light. (1 Pet 2:5, 9 [NKJV], emphasis added)

In his priestly role, the worship leader has been called out to offer four spiritual sacrifices. He has been called to offer the spiritual sacrifice of himself (Rom 12:1), his song (Heb 13:15), his substance (Heb 13:16b), and his service (Heb 13:16a). Not only does he offer spiritual sacrifices in his priestly role as a church musician, but he also has the responsibility to intercede in priestly prayer on behalf of those he leads in worship. As Paul instructed his young protégé, Timothy, “Therefore I exhort first of all that supplications, prayers, intercessions, and giving of thanks be made for all men” (1 Tim 2:1 [NKJV]).

The calling of the worship pastor is a call to preach the gospel and to teach the Word of God. It is a call much deeper, wider, and higher than most church musicians have imagined. The Romanian church needs church musicians with a pastoral calling.

The Need for Musicians Who Are Relentlessly Resourceful

Survey results

One of the categories in the EUO case study survey ranked very high in importance in the section on “The Importance of Worship Studies” was Musical Practicum in the Church. Forty-
one out of fifty-seven pastors rated it “very important” or “important,” as did nine out of ten of the music alumni.

**Biblical, Theological, and/or Philosophical Application**

As the word *practicum* would imply, the *Musical Practicum in the Church* gives the students the opportunity to get the “practical” experience they need in local church music ministry and to experiment with making “practical” application of all the theory, principles, and concepts they have learned in the classroom. Vaduva states:

*Musical Practicum in the Church* has a high interest, as it is mutually beneficial to pastors and musicians. During the musical practicum, a pastor can benefit from having a musician help in the church with minimal financial burden, and the musician has the opportunity to see firsthand all the implications and responsibilities that come with the job.\(^{133}\)

It is in this environment that the church musician learns the many subtleties of church work best understood and appreciated as they are experienced first-hand in the field. One of the most important skills to be learned in the practicum experience is the skill of resourcefulness. It does not take long for the student to learn that the concepts so easily understood in the classroom are not so easily applied in the real world of ministry. This is where resourcefulness comes into play.

Being relentlessly resourceful means developing the ability to take the resources available and seeing the potentialities that no one else can see. Resourcefulness then can be defined as a simple equation:

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\text{Resourcefulness} = \text{Necessity} + \text{Creativity} + \text{Persistence}.
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\(^{133}\) Lois Vaduva and Simona Popviciu, 14.

The Bible provides many examples and application of this “resourcefulness principle.” One such example is found in Mark 2. In summary, Jesus was preaching inside a crowded house. A severely disabled man, who desired to be healed, could not get in the doorway. The man’s friends cut an opening in the roof, and the man was gently lowered into the house right in front of Jesus. Jesus immediately healed the man and commended the four friends who had the faith and resourcefulness to bring their friend to Christ. Resourcefulness = Necessity + Creativity + Persistence.

Being resourceful requires the church musician to be a master communicator. Those in his ministry will have a hard time following his leadership with confidence if his ideas and vision have not been communicated in a clear and persuasive way. The apostle Paul wrote, “For if the trumpet makes an uncertain sound, who will prepare for battle?” (1 Cor 14:8 [NKJV]).

In order to give the student the best chance for success in his local church practicum experience as well as his future ministry after graduation, wise is the Christian university that structures its curriculum in such a way as to teach the church musician principles and concepts related to being relentlessly resourceful.

The Need for Musicians Who Are Musically Competent

Survey results

The EUO case study surveyed the pastors and music alumni on the importance of music studies. The categories surveyed included: General Music Knowledge, Music Theory, Musical Arrangements, Voice, Choral Conducting, Instrumental Conducting, Piano/Organ, and Guitar. Not surprisingly, all the respondents on average rated all of these categories very high. Even the
churches that did not have choirs and/or orchestras rated choral and instrumental conducting very high, indicating, perhaps, an interest in developing these areas in the future.\textsuperscript{135}

**Biblical, Theological, and/or Philosophical Application**

The church musician must have a comprehensive and well-rounded musical education, giving him the ability to “speak the language” of all the musicians who may serve in his ministry, whether they be vocalists, pianists, organists, string players, brass players, or percussionists. Kevin Navarro writes, “Complete worship leaders must not only be theologians and disciples but artists as well. They must have the ability to influence the worshiping congregation with the arts. They must be able to articulate, through their art form, the message that God reveals as he redeems a people for himself.”\textsuperscript{136}

God is glorified through skillful artists, as seen in these three biblical examples:

The Lord has gifted Bezalel, Oholiab, and the other skilled craftsmen with wisdom and ability to perform any task involved in building the sanctuary. Let them construct and furnish the Tabernacle, just as the Lord has commanded. (Exod 36:1 [NLT])

Kenaniah, the head Levite, was chosen as the choir leader because of his skill. (1 Chr 15:22 [NLT])

They were all under the direction of their father in the music in the house of the LORD with cymbals, harps, and lyres for the service of the house of God. Asaph, Jeduthun, and Heman were under the order of the king. The number of them along with their brothers, who were trained in singing to the Lord, all who were skillful, was 288. (1 Chr 25:6-7 [ESV])

One does not have to choose between a skilled musician and a spiritual one. Exodus 31:1-11 tells us that God not only gave Bezalel and Oholiab the “ability and intelligence, with knowledge and all craftsmanship to devise artistic designs” (vss 3-4), but He also filled them

\textsuperscript{135} Vaduva, 11.

with the Spirit of God. God is the one who gives the church musician his skills and abilities, and as the parable of the talents would indicate, He expects him to invest time and energy to develop them so that he can give them back to God in better shape than he received them.

The psalmist writes: “Sing a new song of praise to him; play skillfully on the harp, and sing for joy” (Ps 33:3 [NLT]). Because David invested time and energy into his musicianship, he was given the opportunity to minister in the palace of a king. John Maxwell says, “Leadership is influence.”137 David’s skilled musicianship gave him tremendous influence both then and now. David’s songs are still being sung in our churches, and the musical reforms he brought to the worship of God influence the way we worship even today—all because he committed himself to being skillful on his instrument.

Nashville record producer and publisher Bob MacKenzie often said, “The longer the line of preparation, the greater the opportunity.”138 Those who have been called to equip and educate young church musicians and worship leaders should be diligent to encourage them to spend whatever time is necessary to prepare for ministry and not be impatient with the preparatory process. They need to be constantly reminded that “a man who has prepared well for his ministry will accomplish so much more over a longer period of time than the man who has not. There is no time lost in taking time to prepare.”139

The Emanuel University case study survey supports the biblical-ecclesiological rationale for the training of church musicians because it illustrates that the Romanian church needs

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138 Vernon Whaley, 84.
139 Mathena, 61.
musicians who are theologically grounded, who are spiritually mature, who have a pastoral calling, who are relentlessly resourceful, and who are musically competent.
Chapter 5

Biblical–Pedagogical Foundations for Training Church Musician

Chapter three presents the biblical-theological foundations for training the Romanian church musician. Chapter four presents a study of the biblical-ecclesiological foundations for training church musicians as defined by a survey conducted by EUO along with biblical, theological, and/or philosophical applications. This chapter examines the biblical-pedagogical foundations related to the training of church musicians to serve the Romanian Evangelical church.

This examination will center around three pillars of Christian higher education taken from three pivotal pedagogical passages from the teachings of Christ as He prepared His disciples to become the worship leaders in the early church, as follows: (1) the process of Christian higher education is delineated in the Great Commandment, (2) the purpose of Christian higher education is defined in the Great Commission, and (3) the product of higher education is described in the Sermon on the Mount. An examination of these three pillars of Christian higher education will reveal relevant principles that can be applied by Emanuel University in the training of its church musicians for the Romanian Evangelical church.

There is a mindset in Evangelical culture today that worship is just another spoke on the wheel of the ecclesiastical machine along with evangelism, missions, preaching, teaching, music, education, and all the other ministries of the church. Warren Wiersbe challenges that mindset when he writes, “Worship is at the center of everything the church believes, practices, and seeks to accomplish.” Worship is not just another spoke on the wheel, but the very hub from which

\[140\] Mathena, 5.
\[141\] Wiersbe, 17.
everything the church is and does should emanate, and that includes the ministry of Christian education as well.

  Christian education is the proper worship response to the revealed all-knowing, omniscient God. God is knowledge personified. There is nothing to be known that He does not already know altogether. Education begins and ends with Him, as illustrated in the following verses:

  The fear of the Lord is the beginning of knowledge; fools despise wisdom and instruction. (Prov 1:7 [ESV])

  The fear of the Lord is the beginning of wisdom; all those who practice it have a good understanding. His praise endures forever! (Ps 111:10 [ESV])

  And he said to man, ‘Behold, the fear of the Lord, that is wisdom, and to turn away from evil is understanding.’ (Job 28:28 [ESV])

David Lyle Jeffrey writes, “In Augustine’s view the incentive for so much learning is not then by any means mere mastery of knowledge for its own sake; such ambition ‘puffs up’ the mind and makes it an object of idolatrous worship. What prompts earnest and excellent scholarship in the Christian is the ‘fear of the Lord.’”

What is the biblical process of Christian higher education? What is its purpose? What is the product it hopes to produce? The answer to these questions can be found in the Great Commandment, the Great Commission, and in the Sermon on the Mount.

The Process of Christian Higher Education

One of the teachers of the law was standing by listening to Jesus debate the Sadducees. Impressed with Jesus’ knowledge of the Word, he decided to ask Him a question himself, “Of all

the commandments, which is the most important?” (Mark 12:28 [ESV]). Jesus answered by quoting Deuteronomy 6:4-5:

‘And you shall love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength.’ The second is this: ‘You shall love your neighbor as yourself.’ There is no other commandment greater than these. (Mark 12:30-31 [ESV])

Everything done in God’s kingdom emanates from one’s love of God and love for people. There is no greater commandment than this. That being the case, education is not “first and foremost about what we know, but about what we love.”143 “God is Love,” (1 John 4:8 [ESV]), so it stands to reason, since man has been created in His image, his highest motivation for life and learning is love.

The psalmist, in talking about those who fashion with their own hands idols to worship—idols who cannot speak, see, hear, smell, handle, or walk—says that “those who make them become like them; so do all who trust in them” (Ps 115:8 [ESV]). Man becomes like what he worships. Man is not so much what he thinks as much as what he loves. James Smith writes:

Many Christian schools, colleges, and universities—particularly in the Protestant tradition—have taken on board a picture of the human person that owes more to modernity and the Enlightenment than it does to the holistic, biblical vision of human persons. In particular, Christian education has absorbed a philosophical anthropology that sees human persons as primarily thinking things. The result has been an understanding of education largely in terms of information; more specifically, the end of Christian education has been seen to be the dissemination and communication of Christian ideas rather than the formation of a peculiar people. This can be seen most acutely, I think, in how visions of Christian education have been articulated in terms of “a Christian worldview.”144

This understanding of education that Smith describes can be summarized in the philosophy of Plato and later Descartes, who says that man is primarily a thinker—“I think,

143 James K. A. Smith, Desiring the Kingdom: Worship, Worldview, and Cultural Formation (Grand Rapids: Baker Academic, 2009), 18.

144 Ibid., 31.
therefore I am.” World-view teaching focuses on only one facet of our humanness—the mind. World-view teaching assumes that if we teach people to think like Christians, they will act like Christians.

Another alternative anthropological view of man seen in some educational philosophies is that man is not a thinking creature, but a believing one; man is essentially a “religious” being, “defined by a worldview that is pre-rational or supra-rational. What defines us is not what we think—not the set of ideas we assent to—but rather what we believe, the commitments and trusts that orient our being-in-the-world.” This approach says that man is primarily a believer—“I believe in order to understand.”

The problem with these two models is that they reduce man to just a cognitive creature, as if he is only a brain without a heart. Jesus taught that genuine worship must be a balance between spirit and truth. Truth (the mind) is critically important, but so is spirit (the heart). Man is not primarily a thinker, or a believer, but a lover—“I am what I love.” Smith explains:

This Augustinian model of human persons resists the rationalism and quasi-rationalism of the earlier models by shifting the center of gravity of human identity, as it were, down from the heady regions of mind closer to the central regions of our bodies, in particular, our kardia—our gut or heart. The point is to emphasize that the way we inhabit the world is not primarily as thinkers, or even believers, but as more affective, embodied creatures who make our way in the world more by feeling our way around it.

Romanian Evangelical educators need to look beyond an informational understanding of discipleship to a more worship-centric view—a view that illustrates how individuals’ liturgies form them into the people of God. Learning in this context is worship, and because it is, it follows the revelation-response rhythm of worship. A biblical worshipper does not offer prayers

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145 Ibid., 41.
146 Ibid., 43.
147 Ibid., 47.
or sing songs to invoke God’s presence like the pagan worshipers on Mount Carmel tried to do by shouting, dancing, and abusing themselves to get their god to show up. Biblical worshipers do not invite God into their presence. He is omnipresent. He is already there. He is the One extending the invitation. God reveals Himself and man responds in worship, and it is through that response that man learns of God and becomes like Him. In like manner, and, paradoxically, learning does not start with the head; it starts with the heart.

Scripture tells us that “without faith it is impossible to please him” (Heb 11:6 [ESV]). Romans 14:23 says, “For whatever does not proceed from faith is sin” [ESV]. How then can a scholar please God in his scholarship? How can faith be expressed in pedagogy? Smith describes the relationship between learning and faith when he writes, “My contention is that given the sorts of animals we are, we pray before we believe, we worship before we know—or rather, we worship in order to know.” Learning is a heart/worship/faith response to a revealed omniscient God.

Man is not one-dimensional. He is not just a mind; he is heart, soul, and strength as well. This has tremendous ramifications to how an educator approaches training a church musician. Education, as a heart/worship/faith response to an omniscient God, is a pedagogy of participation, as John Witvliet explains:

This practice-oriented pedagogy gives us a well-grounded model for pedagogy today at both colleges and seminaries. It is a picture of robust liturgical participation followed by rigorous theological reflection. It is a picture of profound theological depth, interdisciplinary rigor, and pastoral concern. It calls for leaving behind any vestige of Enlightenment-shaped theological pedagogy that is concerned merely with dispensing information so that we can pursue a vision of theological teaching, research, and learning as profoundly formative (indeed, how can theology be anything other than ‘practical’?).

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148 Ibid., 34.
149 John D. Witvliet, "Teaching Worship as a Christian Practice: Musing on Practical Theology and Pedagogy in Seminaries and Church-related Colleges," Perspectives 21, no. 6
Witvliet asks the question, “How would the teaching of Christian worship change if it were more firmly rooted in a theologically robust understanding of Christian practice?” A worship pedagogy for training Romanian church musicians oriented to worship practice will point out the explicit “connections between the mechanics of liturgy in any culture and the theological commitments they reflect and shape.”¹⁵⁰ The key word here is connections. The mechanics, style, form, and the meaning and purpose of worship cannot be taught in isolation of one another. Practice-orientated worship pedagogy will emphasize the connections between these elements and teach the student to “move easily and coherently among them.”¹⁵¹

What Witvliet calls “practice oriented pedagogy,” Smith calls liturgies. The pedagogical strategy for learning is through the liturgies of life. In this case, Smith uses the word liturgy as a synonym for formative, embodied worship practices of all kinds.

Liturgies—whether “sacred” or “secular”—shape and constitute our identities by forming our most fundamental desires and our most basic attunement to the world. In short, liturgies make us certain kinds of people, and what defines us is what we love. They do this because we are the sorts of animals whose orientation to the world is shaped from the body up more than from the head down. Liturgies aim our love to different ends precisely by training our hearts through our bodies.¹⁵²

In other words, Smith is saying God designed man in such a way that he does not jump into learning head first, but heart first. “Liturgies aim our love.” What a person loves informs his practices and actions (his liturgies), which, in turn, form his character and personhood. “Every liturgy constitutes a pedagogy that teaches us, in all sorts of precognitive ways, to be a certain

¹⁵⁰ Ibid.
¹⁵¹ Ibid.
¹⁵² Smith, 25.
kind of person. Hence every liturgy is an education, and embedded in every liturgy is an implicit worldview or “understanding” of the world.”

How might this concept appear in a classroom training Romanian church musicians?

“Our study should not be limited merely to what people think about worship, how they think during worship, or whether or not they like what they are doing. A significant amount of energy should be reserved for encountering actual gestures, symbols, sermons, songs, images, and environments. Worship is a multi-sensory subject matter. This is why worship courses feature so many photographs, video-clips, and sound recordings of actual worship services. Worship faculty might require students to purchase a hymnal not only to analyze songs, but also to sing them. And students need to participate in worship, sometimes guided by the most savvy participant-observer methods our cultural anthropology colleagues can offer us, and sometime guided by their own intensive prior study of both the neighborhood and the liturgy of the congregation they visit.”

The first and great commandment is for man to love God with everything he is: heart, soul, mind, and strength, and he does that all at the same time. Man is heart, soul, mind, and strength all in one person. He can’t worship God with his heart and not his soul, or with his mind and not his strength. To do so would be schizophrenic. This is especially true as it applies to educating church musicians. The goal of Christian education for two millennia has been this integration of the whole person. David Dockery ties all these thoughts together when he writes:

The starting point for this integration has rested not only on the foundation of the words of Jesus’ Great Commandment but also on the wisdom literature of the Hebrew Scriptures, which reminds us that the fear of the Lord is the beginning of knowledge, wisdom, and understanding (Prov 1:7; Ps 111:10; Job 28:28). Thus the beginning point for thinking, learning, and teaching is our reference before God the Father Almighty, Maker of heaven and earth.”

In a word, the process of Christian education is worship.

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153 Ibid.
154 Witvliet.
155 Dockery, 12.
What about the second part of the Great Commandment: “You shall love your neighbor as yourself? (Mark 12:31 [ESV]). One’s vertical relationship with God is tied directly to His horizontal relationship with others and cannot be considered separately. That is why Jesus was so quick in his reply to the teacher of the law to emphasize this important connection. How does a church musician most effectively show his love for others in this context? And how is this love for others related to worship and to Christian higher education? The answers to these questions can be found in the Great Commission.

The Purpose of Christian Higher Education

It is in the Great Commission, in conjunction with the Great Commandment, that Jesus shows us the purpose of Christian education.

Now the eleven disciples went to Galilee, to the mountain to which Jesus had directed them. And when they saw him they worshiped him, but some doubted. And Jesus came and said to them, “All authority in heaven and on earth has been given to me. 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, teaching them to observe all that I have commanded you. And behold, I am with you always, to the end of the age.” (Matt 28:16-20 [ESV])

It is understandable that a secular organization or institution of any kind would spend a great deal of time crafting a “mission statement.” A well-worded, thoughtful mission statement helps an organization clearly identify its purpose, guides its actions, spells out its overall goals, and provides a matrix and a guide for making decisions concerning the organization. It is less understandable (speaking hyperbolically) why an organization or institution that calls itself “Christian” would find it necessary to craft a mission statement that would improve on the one already given to them by Christ in the Great Commandment and the Great Commission. That certainly includes a Christian institution of higher learning. Every kingdom individual and entity has the same mission statement: love God, love people, and make disciples.
Many Christian educational institutions are struggling with a crisis of identity because they don’t know what business they are in.\textsuperscript{156} Many think, understandably so, that they are in the education business. They think their job is to instill information and improve skills so that students can get a great job, make a good living, live in nice homes, send their children to good schools, and have a great life—goals very similar to those of secular universities for their graduates. They think their job is making better and more successful lawyers, doctors, teachers, musicians, and even better theologians. What is the business of a Christian university?

According to Matthew 28:18-20, a Christian educational institution of higher learning is in the business of making disciples, and if it is not making disciples, then its claim of being a Christian university is highly suspect. The call of the Great Commission is a pedagogical call. Jesus calls every believer to be an educator, a “discipler,” teaching others what Jesus has taught him.

Matthew 28:17 tells us that this pedagogical call to “make disciples” is a call rooted in worship: “And when they saw him they worshiped him” [ESV]. Michael Spradlin writes, “Since the call of discipleship is to live like the Lord Jesus, then evangelism must be a part of our everyday life. In one sense, our daily obedience shows our reverence for our God and is a part of our worship of Him.”\textsuperscript{157} Warren Wiersbe writes:

Evangelism divorced from true worship can become merely a program tacked on to an already overloaded ecclesiastical machine, or, even worse, a struggle for statistics and “results.” Isaiah became an evangelist \textit{after} attending a worship service in the temple and

\textsuperscript{156} Dockery, 10-11.

seeing God “high and lifted up” (Isaiah 6:1). Evangelism is an essential part of the church’s ministry, but it must be the result of worship, or it will not glorify God.  

The Greek word translated “make disciples” in the Great Commission is the word *matheteuo*. Spiros Zodhiates comments on this word:

*Matheteuo* must be distinguished from the verb *matheo* (which is not found in the NT), which simply means to learn without any attachment to the teacher who teaches. *Matheteuo* means not only to learn but to become attached to one’s teacher and to become his follower in doctrine and conduct. It is really not sufficient to translate this verb “learn” but as “making a disciple.”

This is the ultimate demonstration of a biblical worshiper’s love for others that Jesus talks about in the Great Commandment. The biblical worshiper shows his love for others by giving them the gospel, making them disciples, baptizing them, and then teaching them what Christ has taught him.

The assignment of a Christian educator is to make disciples. What is the aim of this assignment? What is its learning outcome? If the assignment is to make disciples, and the definition of a disciple is one that attaches himself to the teacher and begins to do what he does, then the aim of discipleship is Christlikeness—“to become his follower in doctrine and conduct.” That is God’s ultimate goal for every church musician: “For those whom he foreknew he also predestined to be conformed to the image of His Son” (Rom 8:29 [ESV]). The assignment is to make disciples. The aim is to be like Christ. The approach is worship.

Paul wrote in 2 Corinthians 3:18 that the biblical means by which one is transformed into Christ’s likeness is worship: “But we all, with unveiled face, beholding as in a mirror the glory of the Lord, are being transformed into the same image from glory to glory, just as from the Lord, the Spirit” [NASB]. Warren Wiersbe agrees:

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As we worship Him and behold His glory, we are transformed by His Spirit to share in His own image and glory. Instead of hiding a fading glory [like Moses did], we reveal an increasing glory that causes others to see Christ and honor Him.  

No one who has ever been in the presence of God ever walked away from that experience unchanged. Genuine worship is transforming. Paul writes, “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” (Rom 12:1 [ESV]). The Greek word translated “spiritual worship” is latreía, which comes from latreùō, meaning “to serve, in a religious sense to worship God. . . It refers particularly to the performance of the Levitical service” – in other words, it is literally liturgy. It is in the daily liturgies of presenting one’s corporeal body as a living sacrifice in worship that one’s mind is transformed and renewed. “Do not be conformed to this world, but be transformed by the renewal of your mind, that by testing you may discern what is the will of God, what is good and acceptable and perfect” (Rom 12:2 [ESV]). Worship begins in the heart of a man, and as he works that love for God out in his daily liturgies—his corporeal actions and practices of worship, his mind is renewed and he is transformed. A Christian education is a progressive pedagogy; first, there is love, then liturgy, then learning.

James Smith argues that the goal of Christian education is more than just acquiring a Christian perspective or worldview:

The distorted understanding of worldview that dominates current models assumes a rationalist, intellectualist, cognitivist model of the human person; as a result, it fails to honor the fact that we are embodied, material, fundamentally desiring animals who are, whether we recognize it or not (and perhaps most when we don’t recognize it), every day being formed by the material liturgies of other pedagogies—at the mall, at the stadium, on television, and so forth. As such, Christian education becomes a missed opportunity because it fails to actually counter the cultural liturgies that are forming us every day. An

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160 Wiersbe, Real Worship, 35.
important part of revisioning Christian education is to see it as a mode of counter-
formation.\textsuperscript{162}

When asked, “What, then, is the goal of Christian education?” Smith replies:

It’s goal, I’m suggesting, is the same as the goal of Christian worship: to form radical
disciples of Jesus and citizens of the baptismal city who, communally, take up the
creational task of being God’s image bearers, unfolding the cultural possibilities latent in
creation—but doing so as empowered by the Spirit, following the example of Jesus’
cruciform cultural labor. If the goal of Christian worship and discipleship is the formation
of a peculiar people, then the goal of Christian education should be the same. If
something like Christian universities are to exist, they should be configured as extensions
of the mission of the church—as chapels that extend and amplify what’s happening in the
heart of the cathedral, at the altar of Christian worship.\textsuperscript{163}

If they are to be “extensions of the mission of the church,” in the making of “radical
disciples,” then Christian educational institutions must be aggressive in staying accountable,
connected, and responsive to the needs of the local churches they exist to serve. Albert Mohler
writes:

A theological seminary, if it is to remain faithful, must be directly accountable to its
churches. Lacking this accountability, the institution will inevitably drift toward
heterodox teachings. A robust confessionalism is necessary, but the constant oversight of
churches is of equal importance.\textsuperscript{164}

This principle of local church accountability was demonstrated perfectly by the initiation of a
case study survey of fifty-seven Romanian Baptist pastors by the EUO music department to
ascertain their expectations of church musicians trained at Emanuel University.

The purpose of Christian higher education is to make disciples. In teaching church
musicians and preparing them for ministry, Romanian Evangelical educators need to look
beyond an informational understanding of teaching and discipleship centered in the inculcation

\textsuperscript{162} Smith, 33.
\textsuperscript{163} Ibid., 220.
of content, to a more formational understanding centered in worship that proceeds from a heart of love through the practice of transforming pedagogical liturgies resulting in an *anakainōsis*, a renewed and renovated mind (Rom 12:1-2).

The Product of Christian Higher Education

The process of Christian higher education is worship. The purpose of Christian higher education is to make disciples. The product of Christian higher education is cultural transformation.

The Sermon on the Mount could be considered the syllabus for a comprehensive course on lifestyle worship, which is just another way to express the concept of discipleship. If the purpose of Christian education is to make disciples, teaching them everything that Jesus taught, then the Sermon on the Mount would most certainly be one of the required texts.

With all that is going on in our world today, it would be very easy to become despondent and retreat in despair, thinking that society has become too secular, too vulgar, too pagan, too hopeless to save. Bill O’Reilly’s book *Killing Jesus*, while focusing on the humanity of Christ and downplaying His divinity, does a very good job of describing historically the Roman culture in which Jesus was born and lived. To say that it was incredibly perverse and wicked beyond imagination would be an understatement. The reader is impressed that it was in this spiritual and cultural darkness, full of unfathomable violence and depravity, that God’s love burst through the blackness in radiant light in the form of a little baby boy. The apostle John writes of Him, “In him was life, and the life was the light of men. The light shines in the darkness, and the darkness

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has not overcome it” (John 1:4-5 [ESV]). No matter how black the darkness, light always prevails. It is getting very dark in the world, but as Adrian Rogers preached, it is getting “gloriously dark, for it’s after the darkest hour of night that the morning star appears.”\footnote{Adrian Rogers, “The Issues We Must Face, Part 1,” \textit{Love Worth Finding}, accessed March 29, 2017, \url{http://www.oneplace.com/ministries/love-worth-finding/read/articles/the-issues-we-must-face-part-1-13513.html}.}

In the Sermon on the Mount, Jesus teaches that worship is not only transformational for the individual as he presents his body a living sacrifice to God (Rom 12:1-2), but, through that transformed individual, God can in turn transform a culture. Jesus said:

You are the salt of the earth, but if salt has lost its taste, how shall its saltiness be restored? It is no longer good for anything except to be thrown out and trampled under people's feet.

You are the light of the world. A city set on a hill cannot be hidden. Nor do people light a lamp and put it under a basket, but on a stand, and it gives light to all in the house. In the same way, let your light shine before others, so that they may see your good works and give glory to your Father who is in heaven. (Matt 5:13-16 [ESV])

In these two metaphors Jesus draws a sharp distinction between Christian and non-Christian culture, between secular and sacred, between the kingdom of God and the kingdom of this world. Jesus, in no uncertain terms, is saying that culture can be transformed, and these young worship-leaders-in-training will be the salt and light that will bring about that transformation. The same could be said concerning the young worship-leaders-in-training at Emanuel University of Oradea.

The Sermon on the Mount begins with this introduction by Matthew: “Seeing the crowds, he went up on the mountain, and when he sat down, his disciples came to him. And he opened his mouth and taught them” (Matt 5:1-2 [ESV]). Jesus, the Master Teacher, and his pupils, the disciples, are engaged in a pedagogical enterprise. Jesus is teaching a worship studies intensive to the future worship leaders of the church. This is higher Christian education at its finest. It is
through this educational experience that Jesus is teaching these future worship leaders how they will need to live, if they are going to be the salt and light that transforms culture.

Salt would have been a powerful metaphor for Jesus to use with these men. Salt was a valuable commodity in Bible lands. Salt was a critical component of sacrificial worship. Leviticus 2:13 tells us that God instructed that all the offerings presented to Him must contain salt. But most likely, when Jesus started talking about salt with these fishermen, they understood the metaphor precisely. There was no such thing as refrigeration available to keep foods fresh, so if the fish they caught were not heavily salted, they would quickly spoil and become rancid. The most valuable quality of salt in the ancient world was its value as a preservative. Salt was also valued for its healing properties. Jesus was telling these young worship leaders that if they would commit themselves to live spiritually mature, godly lives (Matt 5:48) built upon these teachings of Christ (Matt 7:24-27), they would become a preserving and healing agent in their culture. Their holy presence would inhibit the corruption and decay of sin in people’s lives and be a sanctifying force in society.

When a Christian institution like Emanuel University sends its young musicians out into the world, it is sprinkling sacred salt on a decaying culture, preserving it, curing it, redeeming it. A candle under a bushel basket is of no value. Its efficacy is only realized when it touches the darkness, illuminating the dark corners of society, forcing the evil to scurry away from its pure and radiant brilliance. Darkness cannot overcome light (John 1:5).

Romanian society needs godly church musicians who live out the Sermon on the Mount in their churches and communities. Romanian society needs to be salted with godly church musicians who know what it means to be poor in spirit, who know how to mourn, who are meek,

who hunger and thirst after righteousness, who are merciful, pure in heart, peacemakers, and willing to suffer persecution for the advancement of the kingdom of God (Matt 5:1-12).

Romanian society needs the seasoning of godly church musicians who value reconciliation over rage and purity over pleasure (vss 21-30); who suffer slights and refuse revenge (vss 38-42); who love their enemies by blessing those who curse them, doing good to those who hate them, and praying for those who persecute them (vss 44-48).

Romanian society needs to be radiated with the healing light of godly church musicians who are men and women of prayer, who hallow God’s name, who desire God’s kingdom and His will above all else, who trust Him for daily provision, who forgive as quickly as they have been forgiven, and who are empowered to be victorious in the face of temptation (Matt 6:5-15).

Romanian society needs to be illuminated by the holy lives of godly church musicians who have more treasure in heaven than on earth, who trade worry for waiting on God, who do not judge hypocritically, and who know how to persistently ask, seek, and knock for the needs of those in their church and community (Matt 6:19-7:12).

The history of Emanuel University from its very beginning gives testimony to the powerful influence it has had on Romanian culture. Cheri Pierson, in her case study of Emanuel University, then Emanuel Bible Institute, lists many specific examples of how the university has been salt and light in the surrounding Oradea community and in Romanian culture at large.

Pierson observes that Emanuel University “contributes a positive moral influence through its general emphasis on the development of moral character in the students and through the

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students’ participation in teaching religion and ethics in the public school system.” Several people interviewed by Pierson for her study noted the university’s profound spiritual influence in local Romanian churches through the spiritual training of church leaders, its emphasis on non-exclusivity, its music department, its social assistance ministries, and its emphasis on encouraging the students in their personal walk with God through Bible study, prayer, and spiritual mentoring.

Emanuel University has the reputation of caring for and ministering to those in society who have been marginalized by most. Prisoners, Gypsies, Turks, street children, and the terminally ill, just to name a few, have all been helped through Emanuel’s social aid programs.

Currently, Emanuel University has nine different ministries that directly impact Romanian culture and society:

1. The Foundation Casa (providing assistance to single mothers, poor families, and families in crisis),
2. The Bethesda Medical Center and Pharmacy (providing medical care for the needy),
3. Logos School of Music (providing music lessons to regional children),
4. The Emanuel University Publishing House (translating and distributing Christian literature),
5. Child Life Ministries (ministering to sick children in hospitals),
6. Music Therapy (using music to minister to kindergarten children and children in hospice),

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170 Ibid., 132.
171 Ibid., 133.
172 Ibid., 138-139.
173 Lois Verduva, e-mail message to author on April 18, 2017.
7. English Summer School (teaching English through Bible stories and songs),

8. Business Days (national business conference), and


As a result of the university’s commitment to spiritual integrity and academic excellence, it has gained considerable influence and respect in the academy throughout Romania, Europe, and the world.

Emanuel University is deeply loved and respected by the city of Oradea and its leadership, who consider it one of its crown jewels. The university exerts a positive influence in the community through the employment of local citizens, the contributions of many foreign guests, the highly esteemed business and economic school, the teaching of English as an international language to community residents, and the extensive EUO library.174

Nowhere is the sociological impact of the university on the community more evident than in its music pedagogy program. The Emanuel University music department, and especially its award-winning choir, has had considerable positive influence in the community through recordings and live concerts on campus and in churches and civic halls throughout Eastern Europe, many of them broadcasted by radio. The music department’s seasonal productions are very popular and are always standing room only events.

Beloved clergyman, Dr. John Stott, rector for many years at All Souls Church in London and visiting professor at Emanuel University in its early days, submits this challenge:

Do you want to see your national life made more pleasing to God? Do you have a vision of a new godliness, a new justice, a new freedom, a new righteousness, a new compassion? Do you wish to repent of sub-Christian pessimism [that says Christians can have no influence in society]? Will you reaffirm your confidence in the power of God, in

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174 Ibid., 139-142.
the power of prayer, of truth, of example, of group commitment—and of the gospel? Let’s offer ourselves to God, as instruments in his hands—as salt and light in the community. The church could have an enormous influence for good, in every nation on earth, if it would commit itself totally to Christ. Let’s give ourselves to him, who gave himself for us.  

Emanuel University and its students have made a tremendous sociological impact on their culture, being the salt and light Jesus talked about in the Sermon on the Mount. The development of a comprehensive Church Music/Worship Studies program built around the principles of process, purpose, and product found respectively in the Great Commandment, the Great Commission, and the Sermon on the Mount, can only further enhance and expand the university’s historic contribution to the cultural transformation of Romania and Eastern Europe.

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Chapter 6

Summary and Conclusions

The purpose of this paper is to provide foundational biblical rationale for the training of church musicians and worship leaders at Emanuel University of Oradea through the incorporation of Worship Studies/Church Music courses into its current Music Pedagogy curriculum.

This study relied on biblical research; personal observations by the author from two, week-long, on-campus teaching assignments over a nine month period between February and October of 2016; a study of historical records, documents, and published and unpublished research by the university; and other relevant documents, books, articles, and dissertations related to the training and education of church musicians in a East European university or seminary setting.

Three global rationales for the inclusion of Worship Studies/Church Music courses were identified and provided the overall organization of the paper: (1) the Biblical-Theological Foundations, (2) the Biblical-Ecclesiological Foundations, and (3) the Biblical-Pedagogical Foundations for the training of church musicians to serve the Romanian Evangelical church.

Overview of Study

Chapter 1 is a brief historical overview of Emanuel University of Oradea and its music department describing some of the challenges the school faces in training church musicians and their own motivation for this present study.
Chapter 2 is an annotated literature review of relevant books, theses, dissertations, articles, and essays. Articulation of relevance each resource provides to the documentation support and organization of the study is given.

Chapter 3 investigates the biblical-theological foundations for the training of church musicians in the Romanian Evangelical church. Three biblical schools of thought for the training and educating of worship leaders provide a foundation for the equipping of worship pastors: (1) the Mosaic School of Worship Studies, (2) the Davidic School of Worship Studies, and (3) the Pauline School of Worship Studies.

There seems to be clear evidence that the biblical and theological training of worship leaders found in the Mosaic, Davidic, and Pauline Schools of Worship Studies provides precedent for requiring formal education and training of musicians for the Christian church.

Chapter 4 includes a selected analysis of the survey results from Dr. Lois Vaduva and Simona Popovicu’s “The Compatibility Between the Music Expectations of Church Leaders and the Training of Church Musicians in Romania: A Case Study.” Survey results prompt research in the area of the biblical-ecclesiological foundations needed for the training of musicians to serve the Romanian Evangelical church.

Chapter 5 explores the biblical-pedagogical foundations for including church music training in EUO curriculum. Additional pedagogical application is accomplished by carefully crafting and using the Great Commandment, the Great Commission, and the Sermon on the Mount as metaphors for developing church music curriculum.
Discoveries and Observations

This section will note the discoveries and observations revealed by the research into the biblical-theological, biblical-ecclesiological, and biblical-pedagogical foundations for the training of church musicians.

**Biblical-Theological Foundations**

The first five books of the Bible are written pedagogically to teach God’s people and their worship leaders how God desires to be worshiped and how to live a lifestyle of worship in a covenant relationship with Him. The Pentateuch is the curricula God used to teach the rudiments of worship to His people, which became the foundational truths for a theological understanding of redemption and the need for the gospel. Each of the five books has a specific purpose and a set of learning outcomes. The people of God were tested on numerous occasions on their comprehension of the curriculum. Sometimes they passed, sometimes they failed, but the emphasis was always on the practical application of the theological knowledge of worship to daily living.

From this research, four observations are noted that establish the biblical-theological foundations for training worship leaders: (1) the Pentateuch is a pedagogical instrument designed for teaching; (2) the tabernacle itself is a pedagogical tool that illustrates the story of redemption; (3) God is approached on His terms and by His means, which cannot be known innately; and (4) the complexity and detail of God’s commands, judgments, and ordinances requires an organized and systematic pedagogical approach in order to be learned.

The concept of learning through pedagogical curricular instruction is reinforced and expanded upon in the Davidic School of Worship Studies as demonstrated by the teacher/pupil relationships found in the Levitical liturgical guilds instituted by David. Three discoveries are
noted from the research into the Davidic School of Worship Studies: (1) Davidic worship, based on the same curricular material found in the Pentateuch, is a revival and extension of Mosaic worship; (2) the improper movement of the Ark of the Covenant, which resulted in the death of Uzzah, revealed to David the need for re-education and re-training in worship theology; and (3) the Davidic School had a dual pedagogical focus in both theological training and musical instruction.

The Pauline School of Worship Studies, which is heavily influenced by traditional temple and synagogue worship, continues this biblical model of pedagogical curricular instruction in the early church, as demonstrated in the pedagogical relationship between Jesus and His disciples.

Research into the Mosaic, Davidic, and Pauline Schools of Worship Studies illustrates the biblical-theological foundations for the pedagogical curricular training of church musicians.

**Biblical-Ecclesiological Foundations**

The biblical-ecclesiological foundations for the pedagogical curricular training of church musicians was demonstrated in an analysis of the EUO case study survey. Five music leadership needs were determined, as follows: (1) the need for musicians who are theologically grounded, (2) the need for musicians who are spiritually mature, (3) the need for musicians who have a pastoral calling, (4) the need for musicians who are relentlessly resourceful, and (5) the need for musicians who are musically competent. Each of these five music leadership needs was investigated and demonstrated a biblical-ecclesiological need for the pedagogical curricular training of church musicians.

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Biblical-Pedagogical Foundations

This demonstration of music leadership needs in the Romanian Evangelical church led to an investigation of how those needs might be met through Christian higher education generally and Emanuel University specifically. This was accomplished by an examination of the biblical-pedagogical foundations for the training of the Romanian church musician found in the Great Commandment, the Great Commission, and the Sermon on the Mount.

The biblical-theological, the biblical-ecclesiological, and the biblical-pedagogical foundations taken together reveal the critical need for organized, systematic, biblically-based curricula for the training of church musicians at Emanuel University.

Recommendations

This study, then, based on the results of the preceding research of the biblical-theological foundations, the biblical-ecclesiological foundations, and the biblical-pedagogical foundations, recommends that Emanuel University should include Worship Studies/Church Music curricula in its existing Music Pedagogy program in order to prepare church musicians to serve successfully in the Romanian Evangelical church.

This recommendation is made because Emanuel University of Oradea is a Christian institution founded on and sustained by the authoritative, inerrant Word of God, and because its administration, faculty, and students have committed themselves to living by its precepts and principles.

That being the case, this study has shown that: (1) there are theological principles in both the Old and New Testaments that support the systematic training of church musicians; (2) that there are music leadership needs in the Romanian church that can only be met through biblically-
based instruction; and (3) that there are specific scriptural pedagogical principles for the training of New Testament worship leaders.

Future Research

This section will enumerate several possible areas of future research related to the establishment, enhancement, and future expansion of the Worship Studies/Church Music program at Emanuel University.

(1) The most logical next step would be research into the actual core curricula that would make up a Worship Studies/Church Music concentration or cognate. This would be followed by development of the actual syllabi for the courses to include: course descriptions, rationales, prerequisites, required resource purchases, additional materials for learning, measurable learning outcomes, course requirements and assignments, course grading policies, and a course bibliography. See Appendix B for a list of potential worship studies courses with brief descriptions.

(2) At the same time research would need to be done on how many courses would need to be developed and how to actually integrate them into the current Music Pedagogy degree. It might be determined that one course per semester could be offered in a weeklong intensive format. These intensives could be offered during the summer and/or during fall and spring breaks. This could be done all the way through the master’s degree program. That would require a total of six Worship Studies/Church Music courses for the bachelor’s degree (the current Hymnology and Liturgy course could be included in that number) and perhaps four for the master’s degree.

It might be desired to focus on music fundamentals in the first year of the bachelor’s degree program and only add the Worship Studies/Church Music courses in the second and third
year, which would require only four courses in a Worship Studies/Church Music cognate at the bachelor’s degree level. Another approach might be to offer the four Worship Studies/Church Music cognate courses in an additional semester, which potentially could give the student a second degree or added certification in Worship Studies and Church Music.

(3) As Emanuel University considers adding worship studies curricula to its Music Pedagogy degree, research should be done into adding complementary worship studies curricula to the pastoral training track as well. In fact, it would be highly beneficial for church musicians and pastors to be in the same room at the same time learning these worship theologies and philosophies together. Most likely, many of these church musicians and pastors will be working together in Romanian churches after graduation. Learning these important worship concepts together will not only encourage mutual respect and appreciation, but will also make them a stronger, more ideologically unified leadership team, which will make for healthier and stronger churches.

(4) Research could be done in consideration of establishing an Emanuel University International Institute of Worship Studies. This could be a very efficient and economical way to integrate worship studies into both the music and pastoral training curricula of the university without the expense and accrediting complications of creating an actual School of Music.

Emanuel University could position itself to be the leading Evangelical Worship Studies/Church Music institution in Eastern Europe through the establishment of an International Worship Studies Institute. Having the Institute host a bi-annual Emmanuel University of Oradea International Worship Symposium at the university, inviting well-known worship studies educators and church music practitioners to speak, could further reinforce this distinction.
(5) Another possibility for future research that could further enhance the influence of EUO and the Worship Studies Institute (potentially increasing the music department enrollment as well), would be to take the worship studies cognate courses mentioned above and offer them in a Worship Studies Institute Certificate program to those who are not yet enrolled in the full Emanuel University music degree. There may be those who are intimidated at the thought of completing a full degree. Offering a shorter certificate program and allowing the credit for those courses to apply to the full degree could be a way to get them started in the process and would be an incentive for them to continue their education and complete the entire degree.

(6) Research into the historical, cultural, and sociological influences on present day worship practices in Romania would be helpful in understanding the mindset and worldview of Romanian worshipers, especially in light of the fact that they have only been out from under a communist dictatorship since 1989.

(7) Research into the historical, cultural, and sociological influences on present day Romanian worship practices could lead into research of current trends in Romanian corporate worship, which would be helpful in planning curriculum that would train church musicians to be prepared for what is ahead.

(8) It is also highly recommended that research be done to identify a current faculty member or promising master’s degree student with adequate English language skills to enroll in and complete the Doctor of Worship Studies degree program at Liberty University. This degree can now be taken entirely online and is specifically designed to train someone to administrate a Worship Studies program. This would go a long way to insure the successful development and continuation of this Worship Studies/Church Music initiative at Emanuel University. This person could potentially become the Director of the Worship Studies Institute mentioned previously.
Concluding Remarks

Twenty-seven years ago, Aurelian Tosa had a dream that someday there would be a way and the means to train young men and women as church musicians to serve the Evangelical churches of Romania. All that has been accomplished toward seeing Tosa's dream become a reality since 1991, when Emanuel University, then Baptist Biblical Institute, offered its first church music degree is really nothing short of miraculous.

Today, there is an air of expectation and excitement among Emanuel University's administration and music faculty as they anticipate, with God's continued blessing, even greater days ahead. There is a fresh wind blowing, bringing with it a renewed commitment and determination to be even more effective and intentional in training musicians specifically to meet the music leadership needs of today's Romanian Evangelical churches.

This study was conceived as a contributive "Step 1" toward that goal by laying the biblical-theological, biblical-ecclesiological, and biblical-pedagogical foundations for the establishment of a more comprehensive Worship Studies/Church Music program to be used in the training of Romanian church musicians.

Colossians 3:16 was the very first Scripture passage quoted in this study and is figured prominently throughout. It seems appropriate to close with it as well, especially since the three biblical foundations of this study—theology, ecclesiology, and pedagogy—are all represented in it:

Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your heart to God.

(Colossians 3:16 [ESV])

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177 Refer to page 6 of this study.
[1] Good morning, gentlemen, and thank you for being here today. The title of my thesis project is “The Romanian Church Musician: Biblical Foundations for Training Musicians to Serve the Romanian Evangelical Church.”
[2] Emanuel University of Oradea, Romania, began in 1986, as an underground training school for pastors and missionaries during the brutal and oppressive regime of communist dictator, Nicolae Ceaușescu [Chow-chess-ku]. The Romanian Revolution brought an end to Ceaușescu’s reign of terror when he and his wife were tried and executed on Christmas day, 1989.

With Ceaușescu’s death, the small training school could now begin operating above ground, and with the approval and support of the new Romanian government began to grow and flourish.

The school’s music department began offering a degree in Church Music in 1991, and in 2000, Emanuel University became the only fully accredited, conservative, Evangelical university
in Europe. As you can imagine, this was a very exciting time in the life of the university, but as more and more church music students began graduating, a critical problem was brought to light.

Church Music graduates couldn’t make a living with their degree. Most Romanian churches weren’t large enough or had the means to financially support a paid church musician.

That’s when the decision was made to change the Church Music degree to a degree in Music Pedagogy. This way music school graduates could make a living as teachers while at the same time using their musicianship to serve their local church as volunteers.

But since that decision was made, the Romanian Evangelical church has grown exponentially along with the need for musicians trained specifically as church musicians. The music students graduating now are more equipped and qualified for employment as music educators than they are to be effective church musicians. That brings me to the problem and the question that initiated this study:
The Problem to be Solved

- Should Emanuel University of Oradea incorporate Worship Studies and Church Music courses into its existing Music Pedagogy program in order to be more effective in training church musicians to serve the Romanian Evangelical church?

[3] “Should Emanuel University of Oradea incorporate Worship Studies and Church Music courses into its existing Music Pedagogy program in order to be more effective in training church musicians to serve the Romanian Evangelical church?”
The purpose of this paper was to research what foundational biblical rationales might exist for the training of church musicians through the incorporation of Worship Studies and Church Music courses into the current Music Pedagogy curriculum at Emanuel University of Oradea.

[4] The purpose of this paper was to research what foundational biblical rationales might exist for the training of church musicians through the incorporation of Worship Studies and Church Music courses into the current Music Pedagogy curriculum at Emanuel University of Oradea.
My research methodology was primarily focused in four areas:

(1) biblical research to discover practical principles related to training church musicians,

(2) personal observation of Emanuel University and its music department during two week-long worship studies intensives that I taught on campus in Oradea in February and October of 2016;

(3) a study of the school’s historical records, minutes of faculty meetings, official papers, and other published and unpublished research done by the university; and

(4) research taken from relevant documents, books, articles, and dissertations related to the seminary and university training of church musicians, especially in an East European setting.
This study is an investigation into the . . .

- Biblical-Theological Foundations,
- Biblical-Ecclesiological Foundations, and the
- Biblical-Pedagogical Foundations,

related to the training of Church Musicians at Emanuel University of Oradea.

[6] I’ve organized my paper around an investigation into three foundational biblical rationales for the training of church musicians at Emanuel University to serve the Romanian Evangelical church. They are: (1) the Biblical-Theological Foundations, (2) the Biblical-Ecclesiological Foundations, and (3) the Biblical-Pedagogical Foundations.
My literature review chapter is organized in three sections corresponding to the three biblical rationales for worship leader training.

The Biblical-Theological Foundations Literature Review is focused on finding biblical principles related to the training of church musicians.

The Biblical-Ecclesiological Foundations Literature Review is focused on finding biblical perspectives related to the training of church musicians based on the needs of the local church.

The Biblical-Pedagogical Foundations Literature Review is focused on finding biblical patterns related to church music pedagogy.
Special attention was given to the research of literature that related to European Christian higher education, East European and Romanian culture, and the history of Baptist work in Europe and Romania.

What I’d like to do now is share with you the discoveries and observations that resulted from my research, organized around these three rationales.

Here’s what I discovered in my research into the Biblical-Theological Foundations for training worship leaders.
Three schools related to the training of worship leaders were identified in Scripture: the Mosaic School of Worship Studies, the Davidic School of Worship Studies, and the Pauline School of Worship Studies.

[8] Three schools related to the training of worship leaders were identified in Scripture: the Mosaic School of Worship Studies, the Davidic School of Worship Studies, and the Pauline School of Worship Studies.
I approached the study of the Mosaic School as if each of the five books of the Pentateuch were a course in a worship studies curriculum, with rationales, learning outcomes, and supporting scriptural references. The Mosaic School focused primarily on the theological aspects of worship studies. Four observations were made: (1) the Pentateuch is a pedagogical instrument; (2) the tabernacle is a pedagogical illustration; (3) worship that is pleasing to God cannot be innately discerned; and (4) the complexity of God’s commands, judgments, and ordinances that we find in Exodus, Leviticus, Numbers, and Deuteronomy, requires an organized and systematic pedagogical approach.
Research into the Davidic School focused on the doxological aspect of worship studies, with these three discoveries: (1) Davidic worship was a revival and an extension of the Mosaic School, especially as it related to the use of the arts in worship; (2) the tragic death of Uzzah revealed to David the critical importance of worship leader training; and (3) the Davidic School of Worship Studies had a dual pedagogical focus in both theological training and musical instruction.
Discoveries and Observations

- The Biblical-Theological Foundations (cont.)

- The Pauline School of Worship Studies (Christological)
  - The disciples were trained by Christ to be the worship leaders of the early church.
  - “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God” (Col 3:16 [ESV]).
  - The role of the New Testament worship leader is a pastoral role expressed in five offices: apostles, prophets, evangelists, pastors, and teachers.

[11] Research into the Pauline School focused on the Christological aspect of worship studies, with these three observations: (1) Jesus, the supreme Worship Leader and Master Teacher, in the tradition of the Davidic priests and Levites, trained the disciples to be the worship leaders in the early church; (2) Colossians 3:16 emphasizes the necessity of a thorough knowledge of the “curriculum” (“Let the word of Christ dwell in you richly”), in order to be effective in “teaching and admonishing one another” in the liturgies of worship (“singing psalms and hymns and spiritual songs”); and (3) the role of the New Testament worship leader is a pastoral role expressed in five offices: apostles, prophets, evangelists, pastors, and teachers.
Discoveries and Observations

- The Biblical-Ecclesiological Foundations
  - The need for musicians who are theologically grounded.
  - The need for musicians who are spiritually mature.
  - The need for musicians who have a pastoral calling.
  - The need for musicians who are relentlessly resourceful.
  - The need for musicians who are musically competent.

[12] My research into the Biblical-Ecclesiological Foundations of training Romanian church musicians focused primarily on the music leadership needs of the local Romanian church.

This section of my study is an analysis of a recent case study survey that was done by the music faculty at Emanuel University. This case study surveyed fifty-seven representative Romanian Baptist pastors from small, medium, and large churches, and ten representative music alumni currently working in a Romanian Baptist church.

The results of this survey identified five music leadership needs of the local Romanian church: (1) the need for church musicians who are theologically grounded (2) the need for church musicians who are spiritually mature, (3) the need for musicians who have a pastoral
calling, 4) the need for musicians who are resourceful, and (5) the need for musicians who are musically competent.
Discoveries and Observations

- Biblical-Pedagogical Foundations

  - The *process* of Christian higher education is worship: The Great Commandment (Mark 12:30-31).

  - The *purpose* of Christian higher education is to make disciples: The Great Commission (Matt. 28:16-20).

  - The *product* of Christian higher education is cultural transformation: The Sermon on the Mount (Matt. 5-7).

[13] My research into the Biblical-Pedagogical Foundations of training church musicians was an investigation into three pivotal pedagogical teachings used by Jesus as He prepared His disciples to be the church’s first worship leaders.

This is what I discovered: (1) The Great Commandment teaches us that the *process* of Christian higher education is worship; (2) The Great Commission teaches us that the *purpose* of Christian higher education is to make disciples; and (3) The Sermon on the Mount teaches us that the *product* of Christian higher education is cultural transformation.
Based on my biblical research into the theological, ecclesiological, and pedagogical foundations for the training of church musicians, I am recommending Emanuel University of Oradea should include Worship Studies and Church Music courses in its current Music Pedagogy program.
This recommendation is made because Emanuel University of Oradea is a Christian institution founded on and sustained by the authoritative, inerrant Word of God, and because its administration, faculty, and students have committed themselves to living by its precepts and principles.
That being the case, this study has shown that: there are theological principles in both the Old and New Testaments that support the systematic training of church musicians; that there are music leadership needs in the Romanian church that can only be met through biblically-based instruction; and that there are specific scriptural pedagogical principles for the training of New Testament worship leaders.
Concerning Future Research related to this project, I have identified several possible areas of potential study that could be done to enhance and expand the Worship Studies/Church Music program at Emanuel University.

Research would need to be done to determine just how many Worship Studies/Church Music courses the current structure will allow, and the exact course titles needed to create a Worship Studies/Church Music concentration.

Research would also be needed to determine how best to actually integrate these courses into the existing program.
Future Research (cont.)

- Research into teaching worship theology and philosophy courses to musicians and ministers together.

- Research into the establishment of the Emanuel University of Oradea International Institute of Worship.

- Research into the creation of the Emanuel University of Oradea International Worship Symposium.

[18] A study could be done on the feasibility of Worship Studies courses related to worship theology and philosophy be taught to both the church musicians and the pastoral ministry students together in the same room at the same time. Chances are very high that these particular pastors and worship leaders are going to be working together in Romanian churches in the days ahead. I believe that teaching them together will not only go a long way in building mutual respect between ministers and musicians, but will also go a long way in creating a more philosophically unified church staff, which will result in stronger churches with less conflict on issues related to worship.
Research could be done to investigate the possibility of establishing an International Institute of Worship, and the creation of a bi-annual International Worship Symposium where the world’s best worship educators and practitioners would be invited to teach.
Future Research (cont.)

- Research into the development of a Worship Studies Certificate program.
- Research into the historical, cultural, and sociological influences on present day worship practices in Romania.
- Research into future trends in Romanian corporate worship.
- Research into the enrollment of a current professor or promising graduate student in the Doctor of Worship Studies degree through Liberty University Online.

[19] Research could be done to investigate the possibility of starting a Worship Studies Certificate program to encourage reluctant prospective students to get started in the process with the goal of them eventually finishing the full degree.

Research into the historical, cultural, and sociological influences on present day worship practices in Romania would be helpful in understanding the mindset and worldview of Romanian worshipers.

Research into current trends in Romanian corporate worship would be helpful in planning curriculum that would train church musicians to be prepared for what’s ahead.

And most importantly, research should be done to investigate the possibility of Emanuel University identifying a current professor or a promising graduate student to enroll in the Doctor
of Worship Studies program through Liberty Online with the goal of that person becoming the
director of the Worship Studies/Church Music program and the proposed Worship Institute.
Thank you for this opportunity to share with you what God is doing in Romania.

- May I answer any questions you might have concerning this project?

[20] And so, with that very broad and very quick overview of my paper, I’d like to thank you gentleman very much for giving me this opportunity to share with you this exciting project, and now I’d be most happy to hear any comments and answer any questions you might have for me today.
Appendix B

Potential Worship Studies Course Descriptions

**Biblical Foundations of Worship**: A study of the principles of worship as found in the Old and New Testaments. Includes study of the tabernacle as a model of worship, worship in the lives of biblical characters, and the biblical roots of worship practices developed by the early church.\(^{178}\)

**Congregational Contextualization and Leadership**: This is a study of congregational worship practices in the evangelical traditions. Special attention is given to establishing methodology for evaluating ministry context and demographic. Attention is given to song selection, programming, conducting concepts, vocal and band rehearsal techniques and the integration of multimedia, drama, and creative movement into the congregational ministry.\(^{179}\)

**Creative Worship**: This course is an introductory study of the practical issues involved in planning and facilitating creative corporate worship. Application is made to worship planning, lighting design, audio and video production, presentation software, vocal and instrumental team communication and rehearsal, staging, banners, and a variety of multi-media possibilities. Students will prepare a class project that represents understanding and application of creative worship techniques.\(^{180}\)

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Current Issues in Worship: A study of the current trends and issues related to contemporary worship. Consideration is given to various worship models, worship evangelism, cross-cultural issues, and church worship in transition.\(^{181}\)

History and Philosophy of Worship: This is a study of the history of worship from the Old Testament, the early church, through the modern period. Emphasis is given to changes in worship practices resulting from the Reformation, the Great Awakenings, revival movements, large evangelistic crusades of the 1940s and 1950s, Jesus Movement, and the Praise and Worship movement.\(^{182}\)

Introduction to Pastoral Counseling: Introduces students to a solution-based model for short-term counseling that incorporates knowledge of and practice in facilitation skills, cognitive behavioral approaches, and biblical teaching.\(^{183}\)

Leadership, Philosophy, Music and Organization: This course addresses the practical principles of music and worship leadership including: issues of integrity and character, developing and implementing philosophy, establishing chains of command, dangers of insubordination, time management, staff relationships, administrative responsibilities for


musicians, journaling, building a calendar, budgeting, discipleship training, building staff, and maintain a healthy family life.  

The Role of the Worship Leader: A study of the many and varied roles and relationships of the worship leader. Special emphasis is placed on the relationship between the worship leader and the pastor. Also considered are the relationships between the worship leader and other staff members, singers/instrumentalists, and the congregation.

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March 3, 2017

Gary M. Mathena
IRB Application 2778: The Romanian Church Musician: A Rationale for Training Musicians to Serve the Romanian Evangelical Church

Dear Gary M. Mathena,

The Liberty University Institutional Review Board has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study does not classify as human subjects research. This means you may begin your research with the data safeguarding methods mentioned in your IRB application.

Your study does not classify as human subjects research because it will not involve the collection of identifiable, private information.

Please note that this decision only applies to your current research application, and any changes to your protocol must be reported to the Liberty IRB for verification of continued non-human subjects research status. You may report these changes by submitting a new application to the IRB and referencing the above IRB Application number.

If you have any questions about this determination or need assistance in identifying whether possible changes to your protocol would change your application’s status, please email us at irb@liberty.edu.

Sincerely,

G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
The Graduate School

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