

CONGREGATIONAL HYMN-SINGING AT THE WEIMAR SEVENTH-DAY ADVENTIST
CHURCH: A CASE STUDY

By Erwin Gabriel Nanasi

A Thesis Presented in Partial Fulfillment
Of the Requirements of the Degree
Doctor of Worship Studies

Liberty University, Lynchburg, VA

March, 2020

APPROVED BY:

Hanna J. Byrd, DWS, Committee Chair

Tim Sharp, DMA, Committee Member

Sean Beavers, DMA, Online Dean of the School of Music

Copyright © 2020 by Erwin G. Nanasi.

All rights reserved. No portion of this work may be reproduced in any form whatsoever without written permission from the publisher.

DEDICATION

This thesis is gratefully dedicated to Gabriel Nanasi - my father, mentor and friend.

ACKNOWLEDGMENTS

This case study would not have been published without the Lord's leading and the help of His faithful servants. The inspiration, wisdom and support I have received on this academic journey can hardly be summarized in a few sentences. What a blessing it has been, glory to God!

I am grateful for the faculty at Liberty University's School of Music. Thank you, Dr. Whaley, for your vision and leadership in the DWS program – completing this degree was a dream which turned into a beautiful reality thanks to you. Also, thank you Dr. Beavers, for your counsel and expertise on numerous occasions. Thank you, Stephanie, for being such a loving, loveable Christian and suggesting the best thesis advisor I could have wished for. Dr. Byrd, thank you for your exceptional scholarship, patience and kindness. Your dedication to detail inspired me to aim for excellence - I appreciate you immensely! Thank you, Dr. Sharp, for corresponding so promptly to emails, unselfishly imparting your wisdom and prioritizing this thesis - knowing you is a distinct honor!

Special appreciation to Dr. Nedley and the Weimar Institute as well as Pastor Mackintosh and the Weimar Seventh-day Adventist church for their leadership and mentorship. Thank you to my colleagues, assistants, students, and congregants who have contributed to this work and my development as a Christian. Thank you, Dr. Doss, for your help during the course intensives and genuine friendship. Thank you, Dr. Smith for your keen insights and mentorship over the past years. Particular thanks to the Sacred Sound Foundation for their support and prayers.

I am thankful for the love and support of my parents who have trained me in the way I should go; my sister Esther, and the Loredó family. I am indebted to Madalyn Janell, my beloved wife – thank you for your untiring sacrifices and comforting love. Thank you, Jesus, for living in your church richly through Psalms, hymns and spiritual songs! Hallelujah! Maranatha! Amen!

ABSTRACT

Throughout the New Testament and the history of the church, congregational hymn-singing has been utilized to edify Christians in worship. Although congregational hymn-singing has been an integral part of Christian worship, many 21st century Christian denominations have departed from this practice. Utilizing contemporary worship music instead of hymns has become the norm. The purpose of this study was to understand the characteristics and benefits of congregational hymn-singing. Using a qualitative case study, this research attempted to determine the efficacy of congregational hymn-singing on perceived theological insight, emotional wellness and group unity at the Weimar Seventh-day Adventist church. The subject church was a multiethnic, multinational and multi-generational organization located on the campus of a private educational and health care institution in Weimar, California. 222 participants with ages ranging from 18-75 years, representing five ethnicities and over 45 nationalities responded to a survey on congregational hymn-singing. The results showed the participants' unmitigated appreciation for hymn-singing and preference for hymn-singing as the most suitable congregational music style at the Weimar Seventh-day Adventist Church. Further, the findings indicated that participants perceived congregational hymn-singing to positively contribute to their emotional, mental, social and spiritual wellbeing. Additional research is recommended to replicate this case study for corroborations.

Keywords: congregational singing, hymns, perceived benefits, multiethnic, multinational, multigenerational, Seventh-day Adventist, wholistic health, wellbeing

Table of Contents

DEDICATION	iii
ACKNOWLEDGMENTS	iv
ABSTRACT	v
LIST OF TABLES	ix
CHAPTER ONE: INTRODUCTION	1
Background.....	1
Singing in the New Testament	1
The Seventh-day Adventist Church.....	2
Connection to Global Church.....	3
Seventh-day Adventists and Policy on Music	4
Seventh-day Adventist Hymnody.....	5
Weimar Institute	6
Weimar Seventh-day Church	7
Statement of the Problem	8
Purpose of the Study.....	9
Significance of the Study.....	10
Statement of Research Questions	11
Core Concepts	12
Theology.....	13
Leadership	13
History	14
Musical Elements	15
Wholistic Wellbeing.....	16
Hypotheses	16
Research Methods	19
Research Plan	20
Summary.....	21
CHAPTER TWO: LITERATURE REVIEW	23
Introduction	23
Theology.....	23
Transcendence and Immanence.....	26

Theological Perspectives	29
Ellen White	29
Christian Community	33
Connection to Global Church	34
Multiethnic, Multinational, Multigenerational Worship Worldwide	37
Music Leadership in the Bible and the Church	40
Seventh-day Adventist History of Hymnody	44
Musical Elements	49
Wholistic Wellbeing	51
Singing and the Mind	52
Singing and Emotions.....	54
Singing and Social Identity	57
Summary.....	60
CHAPTER THREE: METHODOLOGY	61
Research Design	61
Research Questions & Hypotheses.....	62
Participants	62
Procedures	66
Data Analysis.....	68
Summary.....	68
CHAPTER FOUR: RESEARCH FINDINGS.....	70
Introduction	70
Results	70
Characteristics of Congregational Hymn-Singing.....	70
Hymn-Singing and Historical Background Stories	73
Hymn-Singing and the Global Church	76
Hymn-Singing and Spiritual Benefits	78
Hymn-Singing, Emotional and Mental Benefits	81
Hymn-Singing and Social Benefits	82
Worship Leadership and Musical Instrumentation.....	84
Summary.....	85
CHAPTER FIVE: CONCLUSIONS	86
Introduction	86

Interpretation of Findings	86
Limitations of Study	89
Recommendations for Future Study	90
Implications for Practice.....	92
Conclusion.....	94
Bibliography	96
Appendix A: Weimar Seventh-day Adventist Church Permission	105
Appendix B: IRB Approval.....	106
Appendix C: Survey Questions	107

LIST OF TABLES

Table 1: Sample Demographics.....	63
Table 2: Religion, Membership and Attendance	66
Table 3: Perceived Characteristics of Congregational Singing	71
Table 4: Perceived Characteristics of Singing Style Preferences	73
Table 5: Perceived Characteristics of Historical Background Stories of the Hymns	75
Table 6: Perceived Characteristics of Global Church Relationship	78
Table 7: Perceived Theological Insights/ Spiritual Benefits	81
Table 8: Perceived Mental/ Emotional Benefits.....	82
Table 9: Perceived Social Benefits.....	84

CHAPTER ONE: INTRODUCTION

Background

This background segment provides the theological, historical and geographical context to this study. First, the topic of congregational hymn-singing is presented in light of the Bible and the Seventh-day Adventist Church denomination. Then, the subject church location and organization is discussed.

Singing in the New Testament

As a medium of expression and impression, religious singing has been utilized in both personal and public Christian worship experiences throughout the New Testament.¹ Besides the use of Psalms for worship music, the New Testament supplemented hymns and spiritual songs. The Apostle Paul commended the practice of all three musical forms, “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”² and “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”³ According to the Apostle Paul, singing was an important contributor to the private and public worship experiences.

Whereas each of Paul’s prescriptions on Psalms, hymns and spiritual songs confluenced in the rich indwelling of Christ’s Word, each musical form also fulfilled a distinct function.⁴ The New Testament included seven passages concerning Psalms,⁵ six passages on hymns⁶ and five

1 Luke 1:46–55, 67–79; 2:14, 29–32; Matthew 26:30; Mark 14:26; Acts 16:25; Romans 15:9, 1 Corinthians 14:15, 26, Ephesians 5:19, Colossians 3:16 and Hebrews 2:12, James 5:13 and Revelation 1:5–6; 4:8, 11; 5:9–14; 7:10–12, 15–17; 11:15–18; 12:10–12; 15:3–4; 16:5–7; 19:1–8; 22:13.

2 Colossians 3:16.

3 Ephesians 5:19.

4 Isham E. Reynolds, *Music and the Scriptures* (Nashville, Tennessee: Broadman Press, 1942), 101, 02.

5 Luke 20:42, 24:44; Acts 1:20; Acts 13:33; 1 Corinthians 14:26; Ephesians 5:19; Colossians 3:16.

6 Matthew 26:30; Mark 14:26; Acts 16:25; Ephesians 5:19; Colossians 3:16; Hebrews 2:12.

passages on spiritual songs.⁷ The practice of singing Psalms continued in the New Testament, with possible Christian additions, and had the purpose of imparting wisdom.⁸ The corresponding musical form may be interpreted as explicit scriptural choruses or anthems, often accompanied by instruments.⁹¹⁰ The function of hymns was to share Christian doctrine and teaching.¹¹¹² The function of spiritual songs was to share personal experiences with God through praise or gospel songs.¹³ Thus, each reference demonstrated a distinct function and musical form in the Christian church.¹⁴

The Seventh-day Adventist Church

The Seventh-day Adventist denomination is a global Protestant Christian denomination, characterized by observing the seventh day of the week, the Sabbath, and anticipating the second advent of Jesus Christ. The Seventh-day Adventist church was officially organized on May 21, 1863, when the movement included 125 churches and 3,500 members.¹⁵ In a statistical report from 2016 and 2017, the Seventh-day Adventist Church was comprised of a membership of 20,727,347 people, 86,576 churches and 71,758 companies.¹⁶ As of December 31, 2016, Seventh-day Adventists had 19,717 active ordained ministers, 305,295 total active employees with an active presence in 235 countries and areas of the world as recognized by the United

7 Ephesians 5:19; Colossians 3:16; Revelation 5:9; 14:3; 15:3.

8 Samuele Bacchiocchi, *The Christian and Rock Music: A Study on Biblical Principles of Music, Biblical Perspectives*, vol. 15 (Berrien Springs, MI: Biblical Perspectives, 2000), 214, Bacchiocchi, 214.

9 Luke 20:42, 24:44; Acts 1:20; Acts 13:33; 1 Corinthians 14:26.

10 Reynolds, 101, 02.

11 Matthew 26:30; Mark 14:26; Acts 16:25; Heb. 2:12.

12 Mark A. Lamport, Benjamin K. Forrest, and Vernon M. Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, vol. 1: From Asia Minor to Western Europe, 3 vols. (Eugene, OR: Cascade Books, 2019), Kindle Edition 67.

13 Revelation 5:9; 14:3; 15:3.

14 Reynolds, 101, 02.

15 Seventh day Adventist Church, "Seventh-Day Adventists - the Heritage Continues," 2006, accessed October 28, 2019,

https://web.archive.org/web/20061206202842/http://www.adventist.org/world_church/facts_and_figures/history/index.html.en, Seventh day Adventist Church

16 General Conference of Seventh-day Adventists, "Seventh-Day Adventist World Church Statistics 2016, 2017," 2018, accessed October 28, 2019,

<https://www.adventist.org/en/information/statistics/article/go/-/seventh-day-adventist-world-church-statistics-2016-2017/>.

Nations and utilized 1,001 languages in Seventh-day Adventist publications and oral work. In addition, the Seventh-day Adventist Church operates various educational programs, food industries, healthcare ministries, media centers, publishing houses and a Seventh-day Adventist Development and Relief Agency (ADRA).¹⁷

The Seventh-day Adventist movement accepts the Bible as the only source of beliefs and only standard of faith and practice for Christians. Currently, Seventh-day Adventists hold 28 fundamental beliefs that can be organized into six categories—the doctrines of God, man, salvation, the church, the Christian life and last day events. In each teaching, God is the architect, who in wisdom, grace and infinite love, is restoring a relationship with humanity that will last for eternity.¹⁸

Connection to Global Church

The mission of the Seventh-day Adventist church is to make disciples of Jesus Christ.¹⁹ This witness includes the proclamation of the everlasting gospel to all people, in preparation for His soon return.²⁰ Ellen White, author and Seventh-day Adventist pioneer, stated the mission of the Seventh-day Adventist church as follows:

In a special sense Seventh-day Adventists have been set in the world as watchmen and light-bearers. To them has been entrusted the last warning for a perishing world. On them is shining wonderful light from the Word of God. They have been given a work of the most solemn import,—the proclamation of the first, second, and third angels' messages. There is no other work of so great importance. They are to allow nothing else to absorb their attention.²²

17 General Conference of Seventh-day Adventists.

18 General Conference of Seventh-day Adventists, "Beliefs," last modified 2019, accessed October 28, 2019, <https://www.adventist.org/en/beliefs/>.

19 See Matt 28:18-20, Acts 1:8, Rev 14:6-12; General Conference of Seventh-day Adventists, "Mission Statement of the Seventh-Day Adventist Church," 2018, accessed October 28, 2019, <https://www.adventist.org/en/information/official-statements/statements/article/go/-/mission-statement-of-the-seventh-day-adventist-church/>.

20 Revelation 14:6-12.

21 General Conference of Seventh-day Adventists, "Mission Statement of the Seventh-Day Adventist Church."

22 Ellen Gould Harmon White, *Testimonies for the Church*, vol. 9 (Oakland, CA; Battle Creek, MI: Pacific Press; Review and Herald, 1901), 19.

Thus, a faithful Seventh-day Adventist is one whose mission is to proclaim the three angel's messages to the world.²³²⁴ The three angels are mentioned in Revelation 14:6-12 whose pertinent messages are to be preached to the earth by the end-time remnant church before the Son of Man arrives in the clouds."²⁵ Since the gospel message is to reach every person, vocal music has played an integral part for Seventh-day Adventists in making this message audible. In order to be united on the aesthetical aspects of worship music, guidelines and practices of Christian behavior and lifestyle, including music practices, were included in the 21st fundamental belief of the Seventh-day Adventist church.²⁶

Seventh-day Adventists and Policy on Music

Guidelines toward a Seventh-day Adventist philosophy of music were voted and adopted during the autumn council of the General Conference Committee in October 14-29, 1972 in Mexico City.²⁷ This document included detailed biblical principles and prescriptive applications to church music, including sections on youth evangelism, the home, the school and secular music. New guidelines were approved and voted by the General Conference of Seventh-day Adventists Annual Council on October 13, 2004.²⁸ This document was more descriptive in nature and shared two foundational statements, one based on 1 Corinthians 10:31 focusing on glorifying God and Philippians 4:8 as a reminder that this life serves as preparation for the heavenly life to come. Upon those two foundations, 10 principles, 15 applications and 4

23 Revelation 14:6-12.

24 General Conference of Seventh-day Adventists, "Mission Statement of the Seventh-Day Adventist Church."

25 Andrews University, *Andrews Study Bible: Light. Depth. Truth.* (Berrien Springs, MI: Andrews University Press, 2010).

26 General Conference of Seventh-day Adventists, "Beliefs."

27 Autumn Council of the General Conference Committee, *Guidelines toward an S.D.A. Philosophy of Music* (Mexico City: 1972).

28 General Conference of Seventh-day Adventists, *A Seventh-Day Adventist Philosophy of Music, Annual Council of the General Conference Executive Committee* (2004).

questions were shared with the intent that “Seventh-day Adventist music-making means to choose the best and above all to draw close to our Creator and Lord and glorify Him.”²⁹

Seventh-day Adventist Hymnody

Hymnody was important to the Seventh-day Adventist church from the beginning. Seventh-day Adventist pioneers utilized congregational hymn-singing since 1843, before the Seventh-day Adventist church was formally organized.³⁰ After the Seventh-day Adventist church was official organized in 1863, many English hymnals and songbooks were published, although only three of them are considered official church hymnal publications of the General Conference of Seventh-day Adventists.³¹ A comprehensive chronology of Seventh-day Adventist hymnody is provided in *Significant Mileposts in Seventh-day Adventist Hymnody* available at the Adventist Heritage Center in Berrien Springs, Michigan.³²

The current Seventh-day Adventist hymnal was published in 1985 and includes 695 hymns and 224 scripture readings.³³ On the first pages the hymnal committee introduced the publication, included an explanation of how the music selections were chosen and for what use. According to the publishers the purpose of the hymnal was designed to “help Seventh-day Adventists continue this chorus of praise that cheered God’s ancient people, encouraged the early church, powered the Reformation, and brightens the fellowship of those who share the “blessed hope.””³⁴ The content was organized in 12 subcategories for both the tunes and respective Scripture readings, namely: Worship, Trinity, God the Father, Jesus Christ, Holy Spirit, Holy

29 Adventists, 5.

30 Wayne Hooper, and Edward E. White, *Companion to the Seventh-Day Adventist Hymnal* (Washington, D.C.: Review and Herald Pub., 1988).

31 Hooper, and White, 9-43.

32 International Adventist Musicians Association, "Significant Mileposts in Seventh-Day Adventist Hymnody," *Seventh-day Adventist Hymnody*, 2000, accessed October 28, 2019, <http://www.iaamaonline.com/worshipmusic/sda%20hymnodychronology.htm>.

33 Review and Herald Publishing Association, *The Seventh-Day Adventist Hymnal* (Washington, DC; Hagerstown, MD: Review and Herald Publishing Association, 1985).

34 Review and Herald Publishing Association, 8.

Scriptures, Gospel, Christian Church, Doctrines, Early Advent, Christian Life and Christian Home. The hymnal is filled with a variety of musical styles including American folk hymns, American White spirituals, Negro spirituals, gospel songs, traditional and contemporary hymns, composed by both Seventh-day Adventists and non-Seventh-day Adventist Christian writers.

Weimar Institute

Weimar Institute is a private educational and health care institution in Weimar, California. It was founded in May 1977 when a group of Seventh-day Adventists purchased a property of 457 acres. Weimar Institute obtained non-profit status in 1978 and was originally named Weimar Institute of Health and Education. Since the inception of Weimar Institute, a physician monitored, scientifically researched lifestyle change program based on eight fundamental principles was developed to achieve optimum health in patients. In the 1980s the program was named NEWSTART Lifestyle, an acronym for Nutrition, Exercise, Water, Sunlight, Temperance, Air, Rest and Trust.³⁵ Also, Weimar Institute opened a college in 1978 which was accredited through the Western Association of Schools and Colleges since March 2017. In 1981, a four-year high school program was established under the name of Weimar Academy, which is still in operation. According to Weimar Institute's website the interaction of the various programs on the campus were formulated the following way:

The college's health degrees have been offered in collaboration with the NEWSTART® Lifestyle Program. These degrees have been evangelistic in focus and have brought together the science of salvation with the science of health. Coursework has covered natural remedies, vegan nutrition and cooking, health reconditioning, cardio-vascular screening, five-day stop smoking plans, hydrotherapy, massage, and home-nursing care. Students have obtained practical experience through the NEWSTART® Lifestyle Center, through local community outreaches, and through Health Expos—a community awareness health education program based at Weimar and used around the world.³⁶

³⁵ NEWSTART® Lifestyle Program, "What Is Newstart?," last modified 2019, accessed October 28, 2019, <https://www.newstart.com/>.

³⁶ Weimar Institute, "Our Story Campus Beginnings," accessed October 28, 2019, <https://weimar.edu/about-us/campus-beginnings/>.

While Weimar Institute is a self-supporting organization, the official website stated the organization's commitments to Biblical principles and inspired ideals of Seventh-day Adventist education.³⁷ Also, Weimar Institute stated the relationship of the college and the campus church in particular. This connection was described as the church being "the central focus of spiritual involvement... committed to evangelism, outreach, and spiritual nurture."³⁸ Since the establishment of the Weimar Seventh-day Adventist church, the church has functioned as the central hub for worship music at Weimar Institute.

Weimar Seventh-day Church

The Weimar Seventh-day Adventist Church, a multiethnic, multinational and multi-generational organization located on the campus of Weimar Institute, was founded in 2015. In October 2019, the Weimar Seventh-day Adventist church had 179 members in good standing and was largely comprised of Weimar Institute faculty, staff, students and community members, visitors and guests who congregated in Haskell Hall. Haskell Hall was utilized for regular religious services of the Weimar Seventh-day Adventist church on Wednesday evenings for midweek services, Friday evenings for vespers and Saturday mornings for Sabbath schools as well as for the divine services and occasionally Saturday afternoons for special services.

Congregational singing at the Weimar Seventh-day Adventist church may be interspersed throughout a religious service. Usually, every religious service begins and closes with congregational hymn-singing from the Seventh-day Adventist Hymnal.³⁹ The hymns are typically introduced by a chorister, and led by four to six singers on the platform and

37 Weimar Institute, "Mission Statement," accessed February 26, 2020, <https://weimar.edu/about-us/mission-statement/>.

38 Weimar Institute, "Weimar Church," accessed February 26, 2020, <https://weimar.edu/>.

39 Review and Herald Publishing Association.

accompanied by a pianist and/or organist as well as stringed, wind or brass instrumentalists who volunteer to play along.

Since the Weimar Seventh-day Adventist church is central in both geographical location and organizational operations at Weimar Institute, engagement of a multigenerational, multinational and multiethnic audience is pertinent. While many college campus churches utilize a more eclectic approach to music styles for congregational singing, the Weimar Seventh-day Adventist church on the Weimar Institute campus has predominantly maintained a hymnic-style for congregational-singing. Whether congregational hymn-singing is an effective way to include a multigenerational, multinational and multiethnic audience will be studied.

Statement of the Problem

Christian hymn-singing was practiced in the early Christian church. Although congregational hymn-singing has been an integral part of Christian worship throughout centuries, the prevailing trend in many 21st century Christian denominations, including Seventh-day Adventism, is to depart from this practice. Utilizing contemporary Christian worship music instead of hymns has become the norm.⁴⁰

Christian churches seem to be less acquainted with the history or theology of the hymns included in a Christian hymnal. Rarely do churches choose hymns as a preferred form of congregational singing, much less compose, arrange or perform them. In light of the decline in hymnody Scotty Gray suggested,

“A broader understanding of the musical dimension is sometimes gained from knowing the larger historical context out of which the music was borne—the larger society, the personal life of the composer, the circumstances of the composition, the composer’s intent and even the subsequent history of the composition.”⁴¹

40 Bruce Benedict, "Refurbished Hymns in an Age of Vintage Faith: Millennials and the Retuned Hymn Movement," *Liturgy* 32, no. 1 (2017), <https://dx.doi.org/10.1080/0458063X.2016.1229457>.

41 Scotty Wayne Gray, *Hermeneutics of Hymnody: A Comprehensive and Integrated Approach to Understanding Hymns* (Macon, GA: Smyth & Helwys Publishing, 2015), 237.

According to Gray, congregants are in need of comprehensive hymn-education and hymn-exposure in order to understand and appreciate the historical and theological value of hymns in the life of a Christian. Further, the research community has not prioritized the study on the efficacy of congregational hymn-singing on wholistic wellbeing, including emotional, mental, social and spiritual health. While increasing scientific studies have been published in the past 20 years which “have discussed the bodily effects of singing and almost all of them deal with the immediate effects,”⁴² many such studies did not, however, focus on the therapeutic effects on the emotions or perceived emotions of a person in a religious setting.⁴³

The problem is two-fold: the decline of hymnody in Christian churches and the lack of scientific research in the domain of hymnology. Aside from a historical approach to hymnology, little data exists concerning qualitative experiences. While scholars have utilized a historical approach through varying disciplines of study, practical implications of these studies have been inadequate.⁴⁴ Most publications did not extend their findings to practical application.^{45,46,47}

Purpose of the Study

The purpose of this case study is to understand the characteristics and benefits of congregational hymn-singing at the Weimar Seventh-day Adventist church. Using an interactive qualitative design with a case study model, this research attempts to determine the efficacy of congregational hymn singing on promoting perceived theological insight, emotional wellness

42 Graham Welch, David M. Howard, and John Nix, *The Oxford Handbook of Singing, Oxford Library of Psychology* (Oxford: Oxford University Press, 2019), 919.

43 Coenie J. Calitz, "Healing Liturgy: The Role of Music and Singing," *Verbum et Ecclesia* 38, no. 1 (2017), <https://dx.doi.org/https://doi.org/10.4102/ve.v38i1.1628>.

44 Lamport, Forrest, and Whaley, Mark A. Lamport, Benjamin K. Forrest, and Vernon M. Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, vol. 2: From Catholic Europe to Protestant Europe, 3 vols. (Eugene, OR: Cascade Books, 2019), Mark A. Lamport, Benjamin K. Forrest, and Vernon M. Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, vol. 3: From the English West to the Global South, 3 vols. (Eugene, OR: Cascade Books, 2019).

45 Erik Routley, *Hymns and Human Life* (Grand Rapids, Mi: W. B. Eerdmans Pub. Co., 1967).

46 Gray, Paul S. Jones, *Singing and Making Music: Issues in Church Music Today* (Phillipsburg, NJ: P & R Pub., 2006).

47 William Jensen Reynolds, and Milburn Price, *A Survey of Christian Hymnody*, 3rd ed. (Carol Stream, Ill.: Hope Pub. Co., 1987).

and group unity at the Weimar Seventh-day Adventist church.⁴⁸ The subject church is a multiethnic, multinational and multigenerational organization located on the campus of a private educational and health care institution in Weimar, California.

Significance of the Study

This study is significant for Christian pastors, worship leaders and church members who are responsible for choosing congregational music for a multiethnic, multinational and multigenerational church. While the Bible mentions the practice of singing Psalms, hymns and spiritual songs,⁴⁹ Christians are still faced with the challenges of writing, choosing and performing such music well. If the results of this study indicate that hymn-singing may include characteristics and benefits that help increase perceived theological insights, emotional wellness and group unity, then implications of well-selected, well-led and well-sung hymns may provide a way for integrating a multiethnic, multinational and multigenerational congregation. The findings are significant to the local church leadership and membership at the Weimar Seventh-day Adventist church, the Seventh-day Adventist denomination, as well as other Christian communities that seek to select appropriate music for multiethnic, multinational and multigenerational worship services.

If the results of the study show that most participants do not appreciate Seventh-day Adventist hymnody, do not prefer it over other congregational music styles and demonstrate a perception of negative characteristics and drawbacks, then the church members, worship leaders, song writers and pastors may want to reconsider their current congregational song selections.

⁴⁸ "Singing enables praise because it involves the whole person: it is at once mental, emotional, and muscular, a work of the spirit and a work of the flesh, a work of individuals and a work that fosters fellowship." See Gray, xxi, Michael O'Connor, "The Singing of Jesus," in *Resonant Witness: Conversations between Music and Theology*, ed. Jeremy S. Begbie and Stevn R. Guthrie (Grand Rapids, MI: William B. Eerdmans Publishing Company, 2011), 452-53.

⁴⁹ See Matthew 26:30; Mark 14:26; Ephesians. 5:19; Colossians 3:16.

However, if positive characteristics and benefits are perceived, then the pastors, worship leaders and church members may want to continue to exclusively utilize hymns at the Weimar Seventh-day Adventist church. Furthermore, other Seventh-day Adventist or Christian churches who may have abandoned the practice of hymn-singing may be encouraged to incorporate hymns in the attempt to find similar results. Overall, this qualitative study aims to research the perceived wholistic benefits of congregational hymn singing on emotional, mental, social and spiritual wellbeing. If shown to be effective, the results will have implications for the direction of future music education specific to congregational hymn singing; future quantitative studies to further explore the perceived holistic benefits of this music style; and the increased utilization of hymn-singing in Christian congregations.

Statement of Research Questions

The following are the research questions:

Research Question 1: What congregational music characteristics do congregants at the Weimar Seventh-day Adventist church most appreciate?

The initial research question is important because the Weimar Seventh-day Adventist church appears to achieve multiethnic, multinational and multigenerational worship engagement almost exclusively utilizing congregational hymn-singing. While congregational hymn-singing is predominantly practiced at the Weimar Seventh-day Adventist church, this particular research question gives the congregants the opportunity to share whether hymns are their preferred music style for congregational singing. Also, congregational singing studies have not been researched in a Seventh-day Adventist worship setting.

Research Question 2: What are the benefits of congregational hymn-singing in the Weimar Seventh-day Adventist church?

The second question is important because the practice of congregational hymn-singing has diminished in Christian congregations in North America.⁵⁰ Due to the limited amount of case studies, most publications are based on theoretical frameworks and opinions. While the spiritual and mental aspects of hymns have been highlighted before, the emotional and social impact of congregational hymn-singing may be underestimated or neglected.⁵¹ Consequently, if there are wholistic benefits to congregational hymn-singing, this may not only impact the ecclesiastical realm, but also educational, industrial and domestic domains.

Core Concepts

In this particular study only hymns from the current Seventh-day Adventist hymnal were utilized. Throughout this document, a hymn is defined as a strophic song of praise to God, combining doctrine and experience, evoked by a biblical subject capable of being sung by a congregation.⁵² The singing or composition of hymns will be referred to as hymnody⁵³ and the study of hymns as hymnology.⁵⁴

In this study, the interdisciplinary field of hymnology will be likened to a central hub including interactions of various domains such as theology, leadership, history, music and wholistic health. In order to understand and appreciate the complexity and interdependence of the domains, each contributing core concept will be discussed in relation to the greater whole of hymnology. Among authors like Bacchiocchi, Gordon and Jones,⁵⁵ Gray articulated multifaceted nature of hymnology by stating the following:

“A total experience with hymns is basically spiritual (responding to God’s revelation of himself) but also mental (engaging the mind), aural (hearing the sounds of words and

50 Greg Scheer, "Retune My Heart to Sing Thy Grace: How Old Hymn Texts Found a New Home among Evangelicals," *The Hymn* 65, no. 4 (2014).

51 Calitz.

52 adapted from Tim Sharp, "Hallelujah, Amen! A Focus on Music in Worship," *Choral Journal* 59, no. 10 (2019).

53 "The creation and practice of using hymns." Lamport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Kindle Edition 78.

54 Merriam-Webster Inc., *Merriam-Webster's Collegiate Dictionary*, 10th ed. (Springfield, Mass., U.S.A.: Merriam-Webster, 1993).

55 Gray, Jones, T. David Gordon, *Why Johnny Can't Sing Hymns: How Pop Culture Rewrote the Hymnal* (Phillipsburg, New Jersey: P&R Publishing, 2010), Bacchiocchi.

music), oral and physical (singing words), historical (rooted in significant events in lives of Christians of many eras), social and cultural (relating to groups of people who share values, knowledge, beliefs, attitudes, and behavior), and psychological (involving personal and corporate mental and emotional aspects). Hymn singing at its finest is in keeping with our Lord's command to love our God with all our heart, and with all our soul, and with all our mind, and with all our strength (Mark 12:30)."⁵⁶

Gray's considerable contribution to the discipline of hymnology provides valuable insights for the core concepts of this research. For the scope of this study, five pertinent core concepts will be highlighted: theology, meaning the study of the Bible; leadership, and the implications on liturgy, history, as referring to the biographies and cultures; elements of music and wholistic wellbeing, including emotional, mental, social and spiritual health.

Theology

The first and preeminent core concept relates to theology, in particular to the authority of Scripture in worship. John Newport emphasized the authority of the Bible by focusing on the validity and meaning of the biblical languages. He stated, "The question of the meaning of religious and biblical language is an ultimate question because it is closely related to the question of authority.... for the evangelical, authority means biblical authority—the total truthfulness of the Scripture—for thought and life."⁵⁷ Thus, the Bible and the principles found therein are considered essential in the approach to this case study.

Leadership

Another hymnology-related, biblically based core concept is that of leadership. According to theologian Daniel Block, the New Testament reiterated notions from the Old Testament, and unless principles from the Old Testament were explicitly declared as obsolete in

⁵⁶ Gray, 356.

⁵⁷ John P. Newport, *Life's Ultimate Questions: A Contemporary Philosophy of Religion* (Dallas/ London: Word Publishing, 1989), 96.

the New Testament, they continue.⁵⁸ Thus, since the New Testament did not refute the foundation of music leadership from the Old Testament, rather built upon it, the principles continue to apply to the 21st Century congregation. Relating to this notion, theologian Bacchiocchi noted,

Music ministry is to be conducted by people who are trained, dedicated, and spiritually minded. This lesson is taught by the Temple's music ministry, which was performed by experienced and mature Levites who were trained musically, prepared spiritually, supported financially, and served pastorally. This principle established by God for Temple musicians is applicable to ministers of music today.⁵⁹

According to Block and Bacchiocchi, the principles concerning worship outlined in the Old Testament were binding in the New Testament, and applicable to current worship practices.

History

Another core concept in this study is the aspect of history. History is valuable in providing biographical context to the cultural development within the Christian church.⁶⁰ Lamport, Forrest and Whaley stated, “whatever the term used to describe the art form, the singing of song has always been part of the human journey and a representation of people’s relationship with God.”⁶¹ The Old Testament utilized Psalms, the New Testament added hymns and spiritual songs as a creative form to remember sacred history as well as proclaim the future through prophecy.⁶² Seventh-day Adventists have built their philosophy of music on the biblical mandate.⁶³ The history of the development of hymnody in the Seventh-day Adventist including

58 Daniel Isaac Block, *For the Glory of God: Recovering a Biblical Theology of Worship* (Grand Rapids, Mi: Baker Academic, a division of Baker Publishing Group, 2014), Kindle Edition 405. See also Robert Webber, *Worship Old and New: A Biblical, Historical, and Practical Introduction*, Rev. ed. (Grand Rapids, Mich.: Zondervan, 1994).

59 Bacchiocchi, 231.

60 Gray, 237.

61 Lamport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Kindle Location 74.

62 Hooper, and White.

63 Adventists, Autumn Council of the General Conference Committee.

the last official hymnal publication of the General Conference of Seventh-day Adventists in 1985 will be considered.⁶⁴

Musical Elements

The musical contributions to the interdisciplinary field of hymnology are yet in its infancy stages. However, according to a study published by Mehr, Singh, York, Glowacki and Krasnow in 2018, a consistency of the universal associations between form and function of music were found.⁶⁵ Hymns also reflect an association of form and function as described by Gray,

“The finest hymns from every period of Christian history are biblically based expressions of Christian truth that deal significantly with the most profound issues of human existence. They are suited to the wide spectrum of liturgy; cast in clear, beautiful, powerful, and memorable language; set to music that beautifully and memorably conveys the text; and, properly chosen, speaks to and for millions of Christian worshipers.”⁶⁶

Hymn tunes were designed to express biblical content and share personal experiences with lyrical content through biblically sound, positive, uplifting, true and beautiful lyrics.⁶⁷ Instrumental music is intended to support and not supplant the lyrical content and meaning of the song and its intrinsic, therapeutic contribution to the wellbeing of body, mind and soul.⁶⁸ Overall, the musical elements are not merely to demonstrate personal taste but elevate thoughts and actions to be sacred, truthful, worshipful, meaningful, skillful, simple, pure and excellent.⁶⁹ Further, the primary focus in this section is on forms and functions of vocal music, providing the link to the next core concept on wholistic health.

64 Review and Herald Publishing Association.

65 S. A. Mehr et al., "Form and Function in Human Song," *Curr Biol* 28, no. 3 (Feb 5 2018): 1, <https://dx.doi.org/10.1016/j.cub.2017.12.042>.

66 Gray, 2.

67 Adventists.

68 Neil Nedley, *The Lost Art of Thinking: How to Improve Emotional Intelligence and Achieve Peak Mental Performance* (Ardmore, OK: Nedley Publishing, 2011).

69 GYC, "Gyc Music: Guidelines," accessed February 27, 2020, <https://gycweb.org/conference/music-guidelines/>.

Wholistic Wellbeing

Ellen White comments on the uses and benefits of music and song the following way,

“The history of the songs of the Bible is full of suggestion as to the uses and benefits of music and song. Music is often perverted to serve purposes of evil, and it thus becomes one of the most alluring agencies of temptation. But, rightly employed, it is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul.”⁷⁰

According to White, the Bible offered suggestions on the functions and benefits of music and song on the mind, body and soul. Health, especially wholistic health, is a broad concept which includes contributions from diverse fields of study such as medicine, psychology and music therapy. Currently “it appears that there is no single, objective description of the appropriate social or scholarly category in which to locate music therapy, partly due to its hybrid nature, combining skills and knowledge from the two domains of music and of health.”⁷¹

According to Aigen it is difficult to describe the appropriate scholarly category for music therapy, how much more with hymnology, when the added elements of theology, leadership, history, music and wholistic health are intermingled. The comprehensive study of the efficacy of congregational hymn-singing has been minimally examined in the Christian church. In this core concept however, the focus will be on the perceived benefits of congregational hymn-singing on emotional, mental, social and spiritual health.

Hypotheses

The following were the working hypotheses:

H1: The most appreciated characteristics of congregational singing at the Weimar Seventh-day Adventist church include the selection of hymns, biographical stories of hymns and a perceived connection to the global church.

⁷⁰ Ellen Gould Harmon White, *Education* (Oakland, CA: Pacific Press, 1903), 167.

⁷¹ K. Aigen, *Music-Centered Music Therapy* (Gilsum, NH: Barcelona Publishers, 2005), 19.

It was hypothesized that the mentioning of hymns as the predominant style in the selection of congregational music at the Weimar Seventh-day Adventist church would have significant bearing as being the most appreciated characteristic for the attendees. This may in part be related to the benefits of congregational hymn-singing. Another postulation was that the specific stories behind the hymns may relate in some way to the worshiper and thus, one may experience increased satisfaction in the worship services.⁷²

Authors such as Robert J. Morgan,⁷³ Kenneth Osbeck⁷⁴ and various others⁷⁵⁷⁶ have compiled the most popular hymns and their stories which may help the worship leaders and singers to enter the worship experience from the perspective of the lyricist or composer.⁷⁷ Since this study will be conducted at a Seventh-day Adventist church, Seventh-day Adventist hymns, stories and commentaries will also be included.⁷⁸⁷⁹ The perceived connection to the global church refers to the sense of belonging to a worldwide group of believers through congregational hymn-singing. This is hypothesized since Seventh-day Adventists have been ranked among the longest living people in North America.⁸⁰ Also, Seventh-day Adventists were mentioned as the most racially diverse group in the United States.⁸¹ Both of these findings are significant because this case study aims to determine the efficacy of hymn-singing on a multigenerational, multinational and multiethnic congregation. Since the Weimar Seventh-day Adventist church

72 Gray, 237.

73 Dan J. Morgan, *Then Sings My Soul* (Nashville, Tenn.: Thomas Nelson, 2011).

74 Kenneth W. Osbeck, *Amazing Grace: 366 Inspiring Hymn Stories for Daily Devotions* (Grand Rapids, MI: Kregel Publications, 1990).

75 Robert K. Brown et al., *The One Year Great Songs of Faith: 365 Devotions Based on Popular Hymns, One Year Book* (Wheaton, Ill.: Tyndale House Publishers, 2005).

76 John W. Work, *American Negro Songs: 230 Folk Songs and Spirituals, Religious and Secular* (Mineola, New York: Dover Publications, 1998).

77 Lamport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Lamport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Lamport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*.

78 James R. Nix, *Advent Singing: A Collection of Fifty Early Adventist Hymns with Stories That Illustrate* (Washington, D.C.: North American Division Office of Education, 1988).

79 Hooper, and White.

80 Dan Buettner, *The Blue Zones: Lessons for Living Longer from the People Who've Lived the Longest* (Washington, D.C.: National Geographic Society, 2009).

81 Michael Lipka, "The Most and Least Racially Diverse U.S. Religious Groups," Pew Research Center, 2015, accessed August 11, 2019,

<https://www.pewresearch.org/fact-tank/2015/07/27/the-most-and-least-racially-diverse-u-s-religious-groups/>.

engages a multiethnic, multinational and multi-generational congregation on a weekly basis, the sonic experience may preview a potential encounter with a different culture in the respective region of the world and evoke a sense of belonging to a global community.

The perceived connection to the global church refers to the sense of belonging to a worldwide group of believers through congregational hymn-singing. This is hypothesized since Seventh-day Adventists have been ranked among the longest living people in North America.⁸² Also, Seventh-day Adventists were mentioned as the most racially diverse group in the United States.⁸³ Both of these findings are significant because this case study aims to determine the efficacy of hymn-singing on a multigenerational, multinational and multiethnic congregation. Since the Weimar Seventh-day Adventist church engages a multiethnic, multinational and multi-generational congregation on a weekly basis, the sonic experience may preview a potential encounter with a different culture in the respective region of the world and evoke a sense of belonging to a global community.

H2: The benefits of congregational hymn-singing at the Weimar Seventh-day Adventist church will show perceived theological insight, emotional wellness and group unity.

One of the projected benefits was perceived theological insight. It was hypothesized that due to the biblical content of the hymns, the participants may perceive increased theological insights. Such insights may be related to topics of worship, the trinity, the gospel, the church, specific doctrines, early Advent songs, as well as the Christian life and the home.⁸⁴

Regarding wellness, it was expected that congregational hymn-singing would be perceived as a positive influence on the emotions. In Psalm 103, King David intimated that by

⁸² Buettner.

⁸³ Lipka.

⁸⁴ Review and Herald Publishing Association.

means of singing praises one may recall God's works and thus not forget His benefits.⁸⁵ One of the benefits David mentioned was that of healing all of our diseases. Further, in Psalm 107:20 he mentioned that through the sending of God's word people would be healed. The Apostle Paul confirmed such teaching by stating that God's word ought to dwell in mankind richly in song, including hymns.⁸⁶ Hence, when a believer sings hymns, he or she can expect, at least in part, emotional healing.

Group unity was another expected benefit since the church still tends to be the primary place where hymnody utilizes "compositional elements idiomatic to the choral ensemble and still draws upon this vast body of sacred music repertoire" for contemporary compositions and arrangements.⁸⁷ Christian hymnody has provided inspiration for generations and continues to inspire current generations of poets and composers. Participants may unite in having a sense of togetherness with those sharing the same experience of congregational hymn-singing at the Weimar Seventh-day Adventist church.

Research Methods

According to Creswell,⁸⁸ Yin,⁸⁹ McMillan and Schumacher⁹⁰ a qualitative research design with an instrumental case study was an appropriate research method for this study. An interactive qualitative study with a case study model was conducted in order to analyze and understand the characteristics and benefits of congregational hymn-singing in a multiethnic, multinational and multigenerational Seventh-day Adventist church. This study utilized survey

⁸⁵ See Psalm 103:1,2.

⁸⁶ Colossians 3:16.

⁸⁷ Sharp 43.

⁸⁸ John W. Creswell, and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Fifth edition. ed. (Los Angeles: SAGE, 2018), 25, 40.

⁸⁹ Robert K. Yin, *Case Study Research: Design and Methods*, Fifth ed. (Los Angeles: SAGE, 2014), 24.

⁹⁰ James H. McMillan, and Sally Schumacher, *Research in Education: Evidence-Based Inquiry*, Seventh edition. Pearson new international ed. (Upper Saddle River, NJ: Pearson Education, Inc., 2010), 345.

questionnaires with attendees of the Weimar Seventh-day Adventist church. Surveying the attendees who predominantly utilize hymns in congregational singing may help identify emerging themes of engagement, appreciation and benefits concerning the same.

Since most research in this field has predominantly been biblical and historical in nature, this study will employ a practical instrument of an open-ended survey questionnaire. Study participants were limited to congregants who are 18 years of age or older and have attended at least one song service during a regular worship service on Sabbath mornings at the Weimar Seventh-day Adventist Church. The survey was administered anonymously and included questions related to demographic information as well as open-ended questions on congregational singing which seek to clarify the perceived preferences and outcomes for participants.

With the collected survey data, the results were analyzed to determine whether a multiethnic, multinational and multigenerational congregation was present during a regular worship service. It showed what characteristics and benefits of congregational hymn-singing were perceived. The results of this study were collected, analyzed and synthesized in order to improve the worship music practices at the Weimar Seventh-day Adventist church and inspire future research within the SDA denomination as well as the Christian community as a whole.

Research Plan

To address the research questions, existing literature was examined that pertained to congregational hymn-singing in the New Testament, the Seventh-day Adventist Church and current worship practices. The existing literature concerning the following disciplines was

explored in more depth in chapter two: theology,⁹¹ leadership,⁹² history,⁹³ musical elements⁹⁴ and wholistic health.⁹⁵ The research plan consisted of preparing the survey questions and consent forms, submitting the IRB application, and conducting the study upon IRB approval. Access to the study was granted to all participants who wished to volunteer and met the requirements. Potential participants were communicated to by word-of-mouth, posters, electronic communication and social media posts. The survey was administrated through an electronic survey link which included a consent form for adults. After the surveys had been taken, the data was collected, analyzed and synthesized. In order to identify the characteristics and benefits of hymn-singing in the Weimar Seventh-day Adventist church, the results of the survey were evaluated with an instrumental case study approach.⁹⁶ Further details regarding the specific design and approach are provided in chapter three.

Summary

This study seeks to determine the efficacy of congregational hymn-singing on perceived theological insight, emotional wellness and group unity at the Weimar Seventh-day Adventist church by using an instrumental case study with a descriptive approach. As most research in the field of hymnology utilizes a historical approach, there is a knowledge gap as to practical implications of hymn-singing on the wholistic health of the congregants. The results of this study

91 J.W. Kleinig, "The Divine Institution of the Lord's Song in Chronicles," *Journal for the Study of the Old Testament* 17, no. 55 (1992), <https://dx.doi.org/10.1177/030908929201705506>, John W. Kleinig, *The Lord's Song: The Basis, Function, and Significance of Choral Music in Chronicles*, *Journal for the Study of the Old Testament Supplement Series*, vol. 156 (Sheffield, England: JSOT Press, 1993), Bacchiocchi, Block.

92 Bacchiocchi.

93 White, *Education*.

94 Gray.

95 Susan Hallam, Ian Cross, and Michael Thaut, *The Oxford Handbook of Music Psychology*, Second edition. ed., *Oxford Library of Psychology* (Oxford, United Kingdom: Oxford University Press, 2016), Jane Edwards, *The Oxford Handbook of Music Therapy*, *Oxford Library of Psychology* (Oxford: Oxford University Press, 2016), Welch, Howard, and Nix.

96 McMillan, and Schumacher, 345.

may serve multiple people groups such as pastors, worship leaders, congregants, and, most of all, the members of the Weimar Seventh-day Adventist church.

Chapter two is a comprehensive review of the literature pertaining to sacred congregational singing and the characteristics and benefits thereof. In chapter two, the primary topic considered is the gap in the literature related to theology, leadership, history, musical elements, as well as wholistic health and clarifies how this study will fill this gap in the literature. In chapter three, the topics discussed include the research design and specific details of how the study was conducted. The research results are provided in chapter four, followed by an interpretation of the findings in chapter five.

CHAPTER TWO: LITERATURE REVIEW

Introduction

This literature review provides insight into the most relevant studies congregational hymn-singing. The most relevant branches of hymnology were subcategorized into five sections concerning theology, leadership, history, music and wholistic health. While this review presents valuable insights in hymnody, the literature provides only partial solutions and practical applications to the decline of hymn-singing in the United States. This review will compare and contrast the different results of the efficacy in vocal music and demonstrate its relationship to this study.

Theology

Christian hymnody is deeply rooted in the Bible for content and form, meaning what is stated and how it is communicated draws richly from biblical ideas and imageries.⁹⁷ John Newport emphasized this concept by stating that “for the evangelical, authority means biblical authority —the total truthfulness of the Scripture — for thought and life.”⁹⁸ Thus, the inspired Word of God shines as the guiding light through the various contributing branches of hymnology. Gray supported this notion stating that “hymnody, at its finest, is a complex art form that deals with the profound issues of human existence – dealing with the God-human relationship through Jesus Christ.”⁹⁹ Both Gray and Newport agree that the Bible’s authority is to permeate all areas of life, including hymnody.

German theologian and pastor, Dietrich Bonhoeffer commented on the interconnectedness of music and life:

⁹⁷ Gray, 39.

⁹⁸ Newport, 96.

⁹⁹ Gray, 63.

“Why do Christians sing when they are together? The reason is quite simply because in singing together it is possible for them to speak and pray the same word at the same time. In other words, because here they can unite in the Word. All devotion, all attention should be concentrated in the Word in the end. The fact that we do not speak it, but sing it, only expresses the fact that our spoken words are inadequate to express what we want to say, but the burden of our song goes far beyond human words. Yet we do not hum a melody, we sing words of praise to God, words of thanksgiving, confession and prayer. Thus, the music is completely the servant of the Word, it elucidates the Word in its mystery.”¹⁰⁰

Bonhoeffer’s statement illustrated not only the centrality of the Bible but also the interdependence to other contributors beyond human language, such as music and emotion. The most prominent perceived emotion within the theological context of song and life is that of love.

Hooper and White noted that “next to the Holy Scriptures the hymnbook of the church is its most treasured guide in the worship of God in bearing faithful witness to His love.”¹⁰¹ This interfusion of theological interpretation and hymnody is described by Gray as “based largely on a biblical hermeneutics—how a person, group, or denomination interprets the Scriptures that shaped its theology.”¹⁰² The implications of such corporate theological expressions in hymnody may unite believers in a way that shows that communication with God goes beyond mere words, while also allowing believers to “pour out the grateful feelings of the heart—feelings awakened by the experience of forgiveness and gracious work of the Holy Spirit.”¹⁰³

Theology and hymnody are intimately interconnected throughout the Bible. For instance, the Old Testament incorporated religious songs published as a five-book collection entitled Psalms.¹⁰⁴ The practice of singing Psalms from the Old Testament continued in the days of Jesus and the early Christian church.¹⁰⁵ This is significant since the Psalms were an integral part of the

100 Dietrich Bonhoeffer, *Life Together* (San Francisco: Harper Collins Publisher, 1954), 59.

101 Hooper, and White, 41.

102 Gray, 63.

103 Brown et al., 0.

104 Douglas Sean O’Donnell, *Psalms: A 12-Week Study, Knowing the Bible* (Wheaton, IL: Crossway, 2014).

105 Luke 20:42, 24:44; Acts 1:20; Acts 13:33; 1 Corinthians 14:26; Ephesians 5:19; Colossians 3:16.

Old Testament. Concerning the interconnectedness of the writings of Moses, the Old Testament in large, and the Psalms, theologian Daniel Block commented, “Those who will not take seriously the authority and transformative power of the Pentateuch and the rest of the First Testament have no right to appeal, nor grounds for appealing, to the book of Psalms in worship.”¹⁰⁶ This, Block argued that “the fundamental principles governing worship in the First Testament carry over into the New.”¹⁰⁷ Thus, the principles of worship are considered wholistically, including both the Old and the New Testament.

Psalms were not only theologically significant, but integral to the daily routines of believers. According to church musician and independent scholar John Smith, certain Psalms were recited on particular days at the hours of prayer and sacrifice such as Psalm 24 on Sundays, Psalm 48 on Mondays, Psalm 82 on Tuesdays, Psalm 94 on Wednesdays, Psalm 81 on Thursdays, Psalm 93 on Fridays and Psalm 92 on Sabbaths.¹⁰⁸ The New Testament church built on the rich heritage of Psalms from the Old Testament, utilizing religious singing as a medium of expression and impression in both personal and public Christian worship.¹⁰⁹ Examples of the corporate tradition of public Psalm-singing are mentioned by the Apostle Paul in the New Testament.¹¹⁰

Besides the use of Psalms for worship music, the New Testament supplemented hymns and spiritual songs. The apostle Paul commended the practice of all three distinct musical forms, “Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another

106 Block.

107 Block.

108 John Arthur Smith, *Music in Ancient Judaism and Early Christianity* (Burlington, VT: Ashgate, 2010), 89, Lampport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Kindle Location 782.

109 Luke 1:46–55, 67–79; 2:14, 29–32; Matthew 26:30; Mark 14:26; Acts 16:25; Romans 15:9, 1 Corinthians 14:15, 26, Ephesians 5:19, Colossians 3:16 and Hebrews 2:12, James 5:13 and Revelation 1:5–6; 4:8, 11; 5:9–14; 7:10–12, 15–17; 11:15–18; 12:10–12; 15:3–4; 16:5–7; 19:1–8; 22:13.

110 1 Corinthians 14:26; Ephesians 5:19; Colossians 3:16.

in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord”¹¹¹ and “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”¹¹² According to scholars and musicians Reynolds, Lamport, Forrest and Whaley, the Apostle Paul’s discourse on admonishing, teaching and encouraging presumed that the hymns were intentionally utilized as a medium of communicating Christian doctrines to other believers.¹¹³¹¹⁴¹¹⁵ The function of hymns was to share Christian doctrine and teaching.¹¹⁶¹¹⁷ The function of spiritual songs was to share personal experiences with God through praise or gospel songs.¹¹⁸ Thus, each reference demonstrated a distinct function and musical form.¹¹⁹ Also, based on the apostle Paul’s mandate, writing, selecting and performing congregational music primarily served the purpose of glorifying Christ and sharing His word and experience with others.

Transcendence and Immanence

The balance between divine impression and human expression in congregational hymn-singing is closely related to the topic of transcendence and immanence. Transcendence has been described as “otherness... the aspect of divine being that are of a totally different order than human existence.”¹²⁰ Whereas imminence, when ascribed to deity, has been referred to the “proximity, immediacy and accessibility... including qualities such as personal association, feeling of identity and other aspects of deity that relate directly to human experience.”¹²¹ The

111 Colossians 3:16.

112 Ephesians 5:19.

113 Matthew 26:30; Mark 14:26; Acts 16:25; Heb. 2:12.

114 Reynolds, 101, 02.

115 Lamport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Kindle Edition 67.

116 Matthew 26:30; Mark 14:26; Acts 16:25; Heb. 2:12; 1 Timothy 3:16, Philipians 2:6-11, Colossians 1:15-20 and Hebrews 1:3.

117 Lamport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Kindle Edition 67.

118 Revelation 5:9; 14:3; 15:3.

119 Reynolds, 101, 02.

120 Wolfgang Hans Stefani, “The Concept of God and Sacred Music Style: An Intercultural Exploration of Divine Transcendence/Immanence as a Stylistic Determinant for Worship Music with Paradigmatic Implications for the Contemporary Christian Context” (PhD Dissertation, Andrews University, 1993), 152, accessed November 17, 2019, <https://digitalcommons.andrews.edu/dissertations/714>.

121 Stefani, 152.

concepts of transcendence and immanence are relevant to both theology and music. While some theologians argued that Christians have lost a sense of the transcendent in the 21st century, other research showed that transcendence was a possible benefit of choral singing.¹²² Thus, it is necessary to explore the literature on these concepts.¹²³

Stefani's work discussed the concept of God and sacred music styles, exploring a core aspect of worldview concerning the metaphysical concept of divine transcendence and immanence.¹²⁴ His study explored trans-cultural determinants of sacred music style through a philosophical approach with a theoretical paradigm while specifically highlighting the distinctions between transcendent and immanent worship styles with implications to the context of the contemporary Christian. Stefani concluded that neither transcendent or immanent music styles immanent music styles, alone, expressed Christian worldview and belief the best. Stefani explained that he did not support an "eclectic or smorgasbord" approach to music styles in worship. Rather he described the transcendent and imminent aspects of worship music to relate in balance, with an "integrated style reflective of the integrative nature of the divine and human revelation in Christ."¹²⁵ While Stefani's work philosophically explored the topic of transcendence and immanence, it did not take measures for a qualitative study.

In an article, Canale emphasized the meaning and distinction between two worship theories and practices.¹²⁶ He conducted a philosophical study using a paradigm of five stages which included 1) the ground, 2) theory, 3) life, 4) worship and 5) liturgy for each culture and the Word of God respectively. The five-stage paradigm was applied to two different forms, one

122 Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids, MI: Baker Academic, 2010), 148.

123 Hilary Moss, Julie Lynch, and Jessica O'Donoghue, "Exploring the Perceived Health Benefits of Singing in a Choir: An International Cross-Sectional Mixed-Methods Study," *Perspectives in Public Health* 138, no. 3 (2018), <https://dx.doi.org/10.1177/1757913917739652>.

124 Stefani.

125 Stefani, 281.

126 Fernando Canale, "Principles of Worship and Liturgy," *Adventist Theological Society* 20, no. 1-2 (2009).

based on culture and the other on the Word of God. Although the same paradigm was implemented, the two different forms were shown to have conflicting views.¹²⁷ He expounded on his paradigm and made several relevant comments pertaining to this study. Canale suggested that “congregational worship exists because of the proclamation, explanation, and application of God’s words to the concrete life of believers” including biblical lyrics and spiritual songs.¹²⁸ He then added that “proclamation of the word in itself is not worship... worship is the invisible and free movement of the mind and life of individual believers who respond to God’s word in deep and complete commitment to Him.”¹²⁹ According to Canale, “worship may exist without liturgy, but liturgy is meaningless without worship.”¹³⁰ Thus, both the motivation, thoughts and feelings, as of the worshiper as well as the liturgical flow of a service may need to be taken in consideration when examining the theological domain of hymnology.

Byrd researched the influence of modern Christian worship lyric approaches within a song on spiritual edification.¹³¹ Seventy undergraduate students categorized in three different groups participated in the quasi-experimental pretest/posttest study. The participants in the respective groups were exposed to emotional, theological or integrated lyrics. Byrd found that spiritual edification within the lives of believers were contingent to the types of lyrics in a worship song.¹³² Her findings supported the biblical mandate that “the worship of God produces spiritual edification in the life of the believer.”¹³³ The results showed higher levels of spiritual edification for those who experienced worship lyrics.¹³⁴ Further, the group which experienced

127 Canale 95.

128 Canale 102.

129 Canale 102.

130 Canale 110.

131 Hanna Jane Byrd, “The Impact of Lyric Choices on Spiritual Edification” (Liberty University, 2019).

132 Byrd.

133 Byrd, 67.

134 Byrd, 75.

integrated lyrics reported higher levels of spiritual transcendence than the group experiencing emotionally-driven lyrics.¹³⁵ What Byrd’s study did not cover was the focus on hymns, congregational hymn-singing or a Seventh-day Adventist setting.

Theological Perspectives

This section focuses on theological perspectives regarding worship practices within and outside the Seventh-day Adventist church organization. First, the role of Ellen White, a Seventh-day Adventist pioneer, will be reviewed. Then, additional views on hymnody in the Christian community of the 21st century will be discussed.

Ellen White

Seventh-day Adventist worship practices, including hymnody, are based on the teachings of the Bible. One of the biblical teachings is concerning the prophetic gift of the Holy Spirit for the remnant church.¹³⁶¹³⁷ The term remnant is mentioned in the book of Revelation and characterizes the loyal believers who make up the company of those “who keep the commandments of God and have the testimony of Jesus Christ.”¹³⁸ The testimony of Jesus was explained to the prophet John by an angel who identified himself as “your fellow servant, and of your brethren who have the testimony of Jesus”¹³⁹ and “your fellow servant, and of your brethren the prophets.”¹⁴⁰ This also explains the angel’s statement that “the testimony of Jesus is the Spirit of prophecy.”¹⁴¹ Theologian and author James Moffat commented on this text stating that it

135 Byrd, 75.

136 Joel 2:28, 29; Acts 2:14-21; Hebrews 1:1-3; Revelation 12:17; 19:10.

137 Ministerial Association of Seventh-Day Adventists, *Seventh-Day Adventists Believe: A Biblical Exposition of Fundamental Doctrines* (Washington, DC: Ministerial Association, General Conference of Seventh-day Adventists, 2005), 247-61.

138 Revelation 12:17.

139 Revelation 19:10.

140 Revelation 22:9.

141 Revelation 19:10.

“specially defines the brethren who hold the testimony of Jesus as possessors of prophetic inspiration. The testimony of Jesus is practically equivalent to Jesus testifying; it is the self-revelation of Jesus which moves the Christian prophet.”¹⁴²

Seventh-day Adventists believe that Ellen G. White was gifted with the testimony of Jesus, also referred to as the Spirit of prophecy. Seventh-day Adventists determined such through a biblical examination of various characteristics.¹⁴³ Such characteristics include that a prophet makes predictions which unmistakably come to pass,¹⁴⁴ confesses Jesus Christ,¹⁴⁵ does not give his or her own private interpretations,¹⁴⁶ completely agrees with the law and the prophets,¹⁴⁷ has a Christ-like character and life whose influence is consistent with biblical teachings,¹⁴⁸ and receives supernatural visions or dreams¹⁴⁹ - some while ceasing to breathe.¹⁵⁰¹⁵¹

According to the gospel accounts, Jesus Himself referred to 13 individuals as prophets, among those six were not included as authors of a particular book of the Bible, such as Abraham,¹⁵² Asaph,¹⁵³ Elisha,¹⁵⁴ Isaac,¹⁵⁵ Jacob,¹⁵⁶ and John the Baptist.¹⁵⁷ Moreover, the Bible as a whole made mention of prophets whose testimonies never became part of the Bible, such as

142 James Moffatt, *The Expositor's Greek Testament*, 5 vols., ed. W. Robertson Nicoll, vol. 5 (London: Hodder and Stoughton, 1897), 465, Adventists, 252.

143 1 Thessalonians 5:19-21.

144 Deuteronomy 18:22; Jeremiah 28:9.

145 1 John 4:1-3.

146 2 Peter 1:20, 21.

147 Isaiah 8:20; 1 Corinthians 14:32.

148 Matthew 7:16-20; 2 Peter 1:21; Galatians 5:19-23; Ephesians 4:12-16.

149 See Numbers 12:6.

150 Daniel 10:17-19.

151 General Conference of Seventh-day Adventists. North American Division. Michigan Conference. Training Center Church Committee. et al., *Discipleship Handbook: A Resource for Seventh-Day Adventist Church Members* (Michigan: The Training Center Church Committee of the Michigan Conference of Seventh-day Adventists, 2015), 17-26, Adventists, 247-61.

152 Luke 13:28.

153 Matthew 13:35.

154 Luke 4:27.

155 Luke 13:28.

156 Luke 13:28.

157 Matthew 11:9,13; Luke 7:26, 28.

Anna,¹⁵⁸ Ahijah¹⁵⁹ and Oded,¹⁶⁰ Deborah,¹⁶¹ Gad,¹⁶² Huldah,¹⁶³ Miriam,¹⁶⁴ Nathan,¹⁶⁵ Philip's four daughters¹⁶⁶ or Simeon.¹⁶⁷¹⁶⁸ Similar to prophets who lived during the biblical times yet were not included in the biblical canon, Seventh-day Adventists attribute the testimony of Jesus or the Spirit of prophecy to postbiblical prophets as well.

Ellen G. White, also known as sister White and the Lord's messenger, was such a postbiblical prophet.¹⁶⁹¹⁷⁰ From the age of 17 in 1844 until 1915, White worked as a counselor, entrepreneur, preacher and author in America, Europe and Australia.¹⁷¹ During her 70 years of ministry she received approximately 2,000 visions.¹⁷² According to the Ministerial Association of the General Conference of Seventh-day Adventists, Ellen White's writings are "a continuing and authoritative source of truth for the church comfort, guidance, instruction, and correction. They also make clear that the Bible is the standard by which all teaching and experience must be tested."¹⁷³ To Seventh-day Adventists, the Bible remains the authoritative foundation for the believer, as it was for Ellen White.

158 Luke 2:36.

159 1 Kings 11:29.

160 2 Chronicles 15:8.

161 Judges 4:4.

162 2 Samuel 24:11.

163 2 Kings 22:14.

164 Exodus 15:20.

165 1 Kings 1:8.

166 Acts 21:9.

167 Luke 2:25-28.

168 Adventists, 253.

169 Adventists, 247.

170 Herbert T. Douglass, *Messenger of the Lord: The Prophetic Ministry of Ellen G. White* (Nampa, ID; Oshawa, Ontario, Canada: Pacific Press Publishing Association, 1998).

171 Adventists, 255.

172 General Conference of Seventh-day Adventists. North American Division. Michigan Conference. Training Center Church Committee. et al., *Discipleship Handbook: A Resource for Seventh-Day Adventist Church Members* (Michigan: The Training Center Church Committee of the Michigan Conference of Seventh-day Adventists, 2015), 22.

173 Adventists, 247.

Ellen White’s writings have historically guided the Seventh-day Adventist church in identifying guidelines, including biblical principles on congregational singing.¹⁷⁴¹⁷⁵ For instance, she mentioned that “the singing should not be done by a few only; all present should be encouraged to join in the song service.”¹⁷⁶ Further, in White’s book *Education* she commented on the uses and benefits of singing, saying “The history of the songs of the Bible is full of suggestion as to the uses and benefits of music and song. Music is often perverted to serve purposes of evil, and it thus becomes one of the most alluring agencies of temptation. But, rightly employed, it is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul.”¹⁷⁷ Thus, not only the selection but the performance of congregational songs are important to Seventh-day Adventists. White also commented on the value of singing in the domain of education, especially the home. She stated that when sweet and pure songs are sung in the home that emotional wellbeing would increase through “fewer words of censure and more of cheerfulness and hope and joy.”¹⁷⁸ She continued by stating that singing in schools would cause pupils to be “drawn closer to God, to their teachers, and to one another.” Ellen White’s input on congregational singing has been upheld within the Seventh-day Adventist denomination.

Besides Seventh-day Adventist theologians and authors, other notable scholars have commented on Ellen White’s prophetic ministry. For example, scholar and biblical archeologist of the 20th century, William Foxwell Albright,¹⁷⁹ who became publicly known for his role in the

174 White, *Education*, Ellen Gould Harmon White, *The Voice in Speech and Song: As Set Forth in the Writings of Ellen G. White*, Christian Home Library (Boise, Idaho: Pacific Press Pub. Association, 1988), Ellen Gould Harmon White, *Evangelism*, Christian Home Library (Hagerstown, MD: Review and Herald Pub. Association, 2002).

175 Adventists.

176 White, *Evangelism*, 507.

177 White, *Education*, 167.

178 White, *Education*, 168.

179 Leona Glidden Running, and David Noel Freedman, *William Foxwell Albright, a Twentieth-Century Genius* (New York: Two Continents Pub. Group, 1975), Peter Douglas Feinman, *William Foxwell Albright and the Origins of Biblical Archaeology* (Berrien Springs, MI: Andrews University Press, 2004).

authentication of the Dead Sea Scrolls in 1948.¹⁸⁰ After investigating Ellen White's life and experience, Albright concluded that she must have been a true prophet.¹⁸¹ Another scholar who researched White's impact was Florence B. Stratemeyer,¹⁸² an educator and author at Teacher's College, Columbia University in New York City in 1924–1965. She specifically declared that Ellen White's book *Education*,¹⁸³ "was more than fifty years ahead of her time of its times." Stratemeyer was "amazed by the breadth and depth of its philosophy... and the advanced educational concepts" found in that volume.¹⁸⁴

Christian Community

In Daniel Block's work on recovering a holistic, biblical understanding of worship, he argued that biblical worship encompasses various facets of life.¹⁸⁵ Block subcategorized biblical worship into three areas: life, cultic service and disposition. Concerning life, Block included aspects regarding the home, the community, work and play. Regarding disposition, he included fright, reverence and trust. Yet, the most complex area of worship was about the cultic service, which included additional subcategories such as hearing the word, verbal responses and active responses. Under the verbal response category, he included the area of song and the threefold demonstration through praise, lament and celebration. Block argued that "Scriptures should be so deeply ingrained in us that when we face the severest crises or most thrilling joys, we find strength and inspiration through fellowship with God's people everywhere who read, pray, and sing these

180 Dale Keiger, "The Great Authenticator," *John Hopkins Magazine*, April, 2000, accessed January 15, 2020, <https://pages.jh.edu/~jhumag/0400web/32.html>.

181 William Foxwell Albright, *From the Stone Age to Christianity: Montheism and the Historical Process* (Baltimore, MD: John Hopkins Press, 1957), 18,19.

182 Martin Haberman, "The Legacy of Florence Stratemeyer, Margaret Lindsey, and Dorothy Mcgeoch: Educating Teachers for a Free People," *Journal of Curriculum and Supervision* 6, no. 1 (1990).

183 White, *Education*.

184 Florence B. Stratemeyer, "What a Non-Adventist Authority on the Training of Youth Says About the Book Education," August 6, 1959, 13.

185 Block, Kindle Location 291-782.

same Scriptures.”¹⁸⁶ According to Block’s statements above, theology is connected to singing scriptural music, such as hymns, amidst emotional, mental, and communal sufferings and joys.

Similar to Block’s view, Scotty Gray, a minister of music and seminary professor, voiced the interconnectedness of spirituality with other areas of life. He articulated the multifaceted nature of hymn-singing by stating:

“A total experience with hymns is basically spiritual (responding to God’s revelation of himself) but also mental (engaging the mind), aural (hearing the sounds of words and music), oral and physical (singing words), historical (rooted in significant events in lives of Christians of many eras), social and cultural (relating to groups of people who share values, knowledge, beliefs, attitudes, and behavior), and psychological (involving personal and corporate mental and emotional aspects). Hymn singing at its finest is in keeping with our Lord’s command to love our God with all our heart, and with all our soul, and with all our mind, and with all our strength (Mark 12:30).”¹⁸⁷

To Gray, such an all-encompassing life experience is expressed best in congregational hymnody. According to his statement hymnody is related to history as well as spiritual, mental, physical, sociocultural and psychological health. Furthermore, Gray intimated that hymn-singing is an application of obeying God’s command to love the Lord with the whole heart.

Both Block and Gray agree that congregational singing is an integral part of praising God according to the biblical mandate. Furthermore, Block and Gray presented that such biblically based music is not an isolated process or event, rather it is intimately interconnected with a person’s wholistic wellbeing. Such wholistic, biblical interconnectedness was intended to be maintained throughout the ages.

Connection to Global Church

The mission of the Seventh-day Adventist church is to make disciples of Jesus Christ who live as His loving witnesses. This witness includes the proclamation of the everlasting

¹⁸⁶ Block, Kindle Location 3710.

¹⁸⁷ Gray, 356.

gospel¹⁸⁸ to all people, in preparation for His soon return through the guidance of the Bible and the Holy Spirit through Christ-like living, communicating, discipling, teaching, healing, and serving.¹⁸⁹ Ellen White stated the mission of the Seventh-day Adventist church as follows:

In a special sense Seventh-day Adventists have been in the world as watchmen and light bearers. To them been entrusted the last warning for a perishing world. They are shining wonderful light from the word of God. They have been given a work of the most solemn import—the proclamation of the first, second, and third angels' messages. There is no other work of so great importance. They are to allow nothing else to absorb their attention.¹⁹⁰

Thus, a faithful Seventh-day Adventist is one whose mission is to fulfill the Great Commission¹⁹¹ and proclaim the three angel's messages to the world.¹⁹² The Seventh-day Adventist movement accepts the Bible as the only source of beliefs and only standard of faith and practice for Christians. Seventh-day Adventists hold a total of 28 fundamental beliefs that can be organized into six categories—the doctrines of God, man, salvation, the church, the Christian life and last day events. In each teaching, God is the architect, who in wisdom, grace and infinite love, is restoring a relationship with humanity that will last for eternity.¹⁹³ Guidelines and practices of Christian behavior and lifestyle, including music practices, are included in the 21st fundamental belief.

Music functions as a medium of impression and expression of the mission of the Seventh-day Adventist church, which connects and centers believers around the globe in Christ and the Bible. Since hymnody is so closely connected to the Bible, it plays a critical role to the sociocultural unity in the local church as well as global church. Many of the hymns sung in

188 Revelation 14:6-12.

189 General Conference of Seventh-day Adventists, "Mission Statement of the Seventh-Day Adventist Church."

190 White, *Testimonies for the Church*, 19.

191 Matthew 28:18-20.

192 Revelation 14:6-12.

193 General Conference of Seventh-day Adventists, "Beliefs."

North America are similar to the music and poetry around the world. This is not merely significant for the Seventh-day Adventist denomination but the unity of the global Christian church and its ministry of music. On one hand, various denominational hymnbooks include common hymns such as “How Great Thou Art,” “The Old Rugged Cross” and “Great is Thy Faithfulness.”¹⁹⁴ On the other hand, noteworthy sacred compositions such as hymns or arrangements thereof from “the second half of the twentieth century... are still widely performed in churches that value and support a trained choir, in the historic and traditional sense of choral performance.”¹⁹⁵ Christian hymnody has most universally been the source of original worship music and foundation for choral arrangements.

Hymn-singing provides a connection to the global church. According to theologian Daniel Block, “evangelicals must rediscover that in singing and praying the Scriptures, they express themselves in forms pleasing to God and identify with God’s people from ages past and from around the world.”¹⁹⁶ Block commented that singing takes part in an appropriate, pleasing form of expression to God and provides a connection with other believers in the past and the present worldwide. The ongoing practice of congregational singing has been integral to the Christian religion worldwide.

Singing also glorifies God and aids Christians in expressing their unity in the gospel.¹⁹⁷ Kauflin argued that one of the reasons for such group unity is found in the New Testament where worship music was not referenced through solo performances but typically mentioned in reference to corporate singing.¹⁹⁸ So the gospel is the center of attention, and Christian song is a

194 Sharp.

195 Sharp.

196 Block.

197 Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, Ill.: Crossway Books, 2008), 99-100. Table of contents

<http://www.loc.gov/catdir/toc/fy0804/2007041082.html>.

198 Kauflin, 99.

natural expression of the gospel. As a result of both the impact of the gospel and worshipful song, Kauflin described the Christian church as closely united as a family.¹⁹⁹ The family, on a small scale, and the Church family, on a large scale, have commonly been used to illustrate the familiarity, trust and love of a global church community.

Pastor and author, Ross Parsley, also likened the worshiping community to that of a family. For Parsley, everyone should feel a sense of belonging to the church as in a well-functioning, nurturing family, “a multigenerational group of real people who love each other and care for one another's needs, no matter how messy.”²⁰⁰ He argued that biblically practiced worship benefits the unity of the church. He compared such a unit with a family modeled discipleship program where “children are raised, parents are matured, and grandparents are valued all at the same time.”²⁰¹ Also, Parsley highlighted the value of hymn-singing within a multigenerational context.²⁰²

Multiethnic, Multinational, Multigenerational Worship Worldwide

Jesus himself mentioned that His gospel was to include everyone without discrimination of gender, social status or ethnic belonging was expressed by Jesus when He stated, “go therefore and make disciples of all the nations.”²⁰³ Paul expounded on this concept saying that “there is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female; for you are all one in Christ Jesus.”²⁰⁴ Such an inclusive gospel preached and lived consequently would attract a diverse group, as was prophesied by the Apostle John, “having the everlasting

199 Kauflin, 99.

200 Ross Parsley, *Messy Church: A Multigenerational Mission for God's Family* (Colorado Springs, CO: David C. Cook, 2012).

201 Parsley, Kindle Location 221.

202 Parsley, Kindle Location 864.

203 Matthew 28:18-20.

204 Galatians 3:28.

gospel to preach to those who dwell on the earth – every nation, tribe, tongue, and people.”²⁰⁵

The last pericope in particular mentioned the explicit link of the everlasting gospel to worship.²⁰⁶

Thus, the gospel message includes that followers of Christ will proclaim the good news to others and worship God in spirit and in truth.²⁰⁷ God himself stated that “All flesh shall come to worship before Me.”²⁰⁸ So, the Christian religion has been attempting to reach a multiethnic, multinational people in order to worship God in unity.²⁰⁹

The Seventh-day Adventist denomination has been recognized for their inclusion of multiethnic, multinational, multigenerational people groups. According to Lipka, the growth in racial and ethnic diversity among the American population has increased, which also correlated with the growth of religious groups at the congregational level²¹⁰ and among broader Christian traditions.²¹¹ Researchers from the 2014 Religious Landscape study surveyed 30 groups including five racial and ethnic groups, namely Hispanics, as well as non-Hispanic whites, blacks, Asians and an umbrella category of other races and mixed-race Americans in order to find the levels of diversity within American religious groups.²¹² The Herfindahl-Hirschman index was utilized to measure the racial diversity of a group. If all five racial and ethnic groups were equally represented in a religious group, 20% each, it would total to a score of 10.0 on the Herfindahl-Hirschman index; on the contrary, if a religious group represented only one racial and

205 Revelation 14:6-7.

206 Revelation 14:6-7.

207 John 4:24.

208 Isaiah 66:23.

209 Duane Elmer, *Cross Cultural Connections: Stepping out and Fitting in around the World* (Downers Grove, IL: InterVarsity Press, 2002), James R. Krabill et al., *Worship and Mission for the Global Church: An Ethnodoxology Handbook* (Pasadena, CA: William Carey Library, 2013), James R. Krabill, "Culturally Appropriate Music," *Mission Frontiers*, September-October, 2014, Darrow L. Miller, and Stan Guthrie, *Discipling Nations: The Power of Truth to Transform Cultures* (Seattle, WA: YWAM Pub., 2001).

210 Michael Lipka, "Many U.S. Congregations Are Still Racially Segregated, but Things Are Changing," Pew Research Center, 2014, accessed December 10, 2019, <https://www.pewresearch.org/fact-tank/2014/12/08/many-u-s-congregations-are-still-racially-segregated-but-things-are-changing-2/>.

211 Michael Lipka, "America's Changing Religious Landscape," Pew Research Center, 2015, accessed December 10, 2019, <https://www.pewforum.org/2015/05/12/americas-changing-religious-landscape/>.

212 Lipka, "The Most and Least Racially Diverse U.S. Religious Groups."

ethnic group it would score 0.0. The purpose of the Herfindahl-Hirschman was not to mark an ideal standard of diversity so much as serves as a medium of comparison for the subject groups.

²¹³ The findings of the 2014 Religious Landscape Study revealed that the Seventh-day Adventist group was the most racially diverse group in the United States. The participants in the group included Seventh-day Adventist adults among which 37% identified as white, 32% as black, 15% as Hispanic, 8% as Asian, and 8% another race or mixed race, with a total score of 9.1 on the Herfindahl-Hirschman index.

Also, it was discovered that Seventh-day Adventists in North America have high life expectancies. In another study which first appeared in November of 2005 in a National Geographic publication, Buettner identified five people groups as the longest living on the planet.²¹⁴ The five groups were from Sardinia, Italy; Okinawa, Japan; Nicoya Peninsula, Costa Rica; Icaria, Greece and Loma Linda, California. Buettner coined the term “blue zones” for these specific regions where residents produced a high rate of centenarians, suffered a fraction of the diseases that commonly kill people in other parts of the developed world, and enjoyed more years of good health.²¹⁵ The particular group from Loma Linda, California were comprised of about 9,000 Seventh-day Adventists and “lead the nation in the longest life expectancy.”²¹⁶ One of the factors for their longevity was attributed to the weekly 24-hour Sabbath rest with focus on family, God, camaraderie, and nature.²¹⁷

Lipka’s study showed racial and ethnic diversity but it did not, however, explore the reasons for it. Buettner’s study found a factor to multigenerational worship in the Seventh-day

213 Lipka, "The Most and Least Racially Diverse U.S. Religious Groups."

214 Dan Buettner, "The Secrets of Long Life," 2005, accessed December 10, 2019, https://bluezones.com/wp-content/uploads/2015/01/Nat_Geo_LongevityF.pdf.

215 Buettner, "The Secrets of Long Life."

216 Buettner, *The Blue Zones: Lessons for Living Longer from the People Who've Lived the Longest*, 124.

217 Buettner, "The Secrets of Long Life."

Adventist church but his study did not explore the specific role of congregational singing in worship on Sabbath. Neither of the studies focused on the role of congregational worship music or the problem of a decline in congregational hymn-singing.

Music Leadership in the Bible and the Church

Theologian John Kleinig examined the books of Chronicles, researching the basis, function, and significance of vocal music found therein.²¹⁸ In his literary analysis he considered the ritual institution of the LORD's Song, the ritual components relating to the words, the place, the time, the instruments and the performers, the ritual function of sacred song, the sacrificial system in Chronicles and the theological significance of the LORD's song. According to Kleinig, "the Chronicler was not interested in sacred song by itself but rather as part of the total system of worship at the temple."²¹⁹ In other words, the books of Chronicles were authored in such a way that congregational singing was not isolated from other liturgical components of the worship setting. This is significant since Christian hymnody is not considered by itself but is interconnected to other elements of the worship liturgy.

The books of First and Second Chronicles, Ezra, and Nehemiah note specific requirements, qualifications, and conditions for the leaders in order to serve in the sanctuary service. According to Reynolds, 11 prerequisites had to be met in order to serve as sanctuary singer or temple musician.²²⁰ For instance, the musicians had to be adults,²²¹ from the tribe of Levi,²²² and be employed fulltime.²²³ The selected passages in Reynolds treatise provide evidence that God did not leave music up to chance nor did He ordain things haphazardly. On the

218 Kleinig, Kleinig.

219 Kleinig, 14.

220 Reynolds, 62.

221 Numbers 4:47; 1 Chronicles 23:3-5, 24, 27.

222 1 Chronicles 15:11-22; 16:4-7, 37, 41-42; 2 Chronicles 20:21; Nehemiah 7:1; 1 Chronicles 15:1-2, Nehemiah 12:24.

223 1 Chronicles 9:33; 16:37.

contrary, God rather purposefully described the ministry of music in order to facilitate uncompromising unity for the worship dedicated to Him.²²⁴

King David was one of the main organizers of temple music leadership. The Bible stated that David “appointed some of the Levites to minister before the ark of the LORD, to commemorate, to thank, and to praise the LORD God of Israel.”²²⁵ David appointed the Levites to be the singers accompanied by music instruments such as stringed instruments, harps, and cymbals, by raising the voice with resounding joy.²²⁶ According to Bacchiocchi, the Chroniclers intimated that the instrumental music utilized in Hebrew worship was subservient to vocal music.²²⁷ Overall, David’s influence on worship leadership and liturgy significantly impacted the trajectory of congregational and choral music in worship liturgy. This is noteworthy since according to Kleinig, the Pentateuch did not include references regarding choral music.²²⁸ Thus, David was largely responsible for the inspired liturgical innovation of choral music.²²⁹ The implementation of choral music in the Old Testament had implications for the New Testament church and after. Therefore, congregational singing is an appropriate, God-designed method of actively including both the worship leaders and the congregants in present day worship services.

Instruments such as cymbals, stringed instruments and harps were created by David and at first referred to as the instruments of David.²³⁰ Later, however, they were referred to as the musical instruments of God,²³¹ as commanded of the LORD by his prophets Gad and Nathan.²³² The Old Testament passages indicate that David did not act independently in his musical or

224 Bacchiocchi, 163.

225 1 Chronicles 16:4.

226 1 Chronicles 15:16.

227 Bacchiocchi, 163.

228 Bacchiocchi, 163.

229 Kleinig, Kleinig.

230 1 Chronicles 23:5; 2Chr. 29:25, 26.

231 1 Chronicles 16:42.

232 2 Chronicles 29:25.

liturgical inventions; rather, he sought counsel with the prophets, receiving Godly authorization prior to institutionalizing his rites.²³³ Further, the instruments for the sanctuary service and temple worship were distinct from other occasions as they did not include the tambourines, timbrels or drums. The accompaniment for congregational worship songs were exclusively performed on stringed instruments, harps, and cymbals.²³⁴ This is important since the Bible includes instruments for worship and differentiates between instruments used in or outside the sanctuary. Likewise, according to Bacchiocchi the use of appropriate instruments may be utilized for congregational hymn-singing in churches today.²³⁵

David's son Solomon continued the legacy his father had established. His worship design for the temple dedication is described in 2 Chronicles 5:11-14. According to the passage, 120 priests played the trumpets and Levites sang and played the cymbals, stringed instruments and harps. They worshiped in the holy and most holy place in unity, exclaiming a chorus of praise singing, "For He is good, for His mercy endures forever."²³⁶ As a result of this worship service, the priests could not continue ministering because the glory of the LORD filled the temple. According to Kleinig, this passage is critical since it denotes specific information on who, where, how and what was included in the dedicatory temple service and led to evoking God's glory.²³⁷ As seen in the passage above, God is specific in His requirements for worship because He values truth, order and unity in worship.²³⁸

King David's liturgical model was adopted by King Solomon, and Solomon's worship model was adopted by King Hezekiah. Regarding Hezekiah's use of choral music, the Old

233 Kleinig, 33.

234 1Chronicles 15:16,28; 16:5; 25:1, 6; 2 Chronicles 5:12; 29:25; Nehemiah 12:27.

235 Bacchiocchi, 193.

236 2 Chronicles 5:11-14.

237 Kleinig, 162.

238 John 4:23; 1 Corinthians 14:33; Isaiah 66:23.

Testament mentioned that it was performed during the exact time that the burnt offerings were sacrificed on the altar. In other words, the burnt offerings were accompanied by songs which would testify of the rite, so “when the burnt offering began, the song of the LORD also began, with the trumpets and with the instruments of David king of Israel.”²³⁹ In the Old Testament, singing was part of the sacrificial rituals and services.²⁴⁰ Kleinig argued that no offering was presented which was not accompanied by music.²⁴¹ In the New Testament however, the practice of offering animal sacrifices discontinued because of the ultimate sacrifice of Jesus Christ.²⁴² Nevertheless, the singing remained as a commemoration of the sacrificial service and the ultimate sacrifice of Jesus Christ at the cross until the present age.²⁴³

Old Testament precedents are of significance, as many of the practices have influenced worship throughout millennia. According to theologian Daniel Block “although most assume that unless the New Testament reiterates notions found in the First Testament the latter are obsolete, we should probably assume the opposite: unless the New Testament expressly declares First Testament notions obsolete, they continue.”²⁴⁴ Thus, since the New Testament did not refute the foundation of music leadership from the Old Testament, rather built upon it, the principles continue to apply to the 21st Century congregation.

With this notion Bacchiocchi explicated,

Music ministry is to be conducted by people who are trained, dedicated, and spiritually minded. This lesson is taught by the Temple’s music ministry, which was performed by experienced and mature Levites who were trained musically, prepared spiritually, supported financially, and served pastorally. This principle established by God for Temple musicians is applicable to ministers of music today.²⁴⁵

239 2 Chronicles 29:25-27; 2 Chronicles 29-32; 2 Kings 18-20 and Isaiah 36-39.

240 Kleinig, 100-31.

241 Kleinig, 100-31.

242 1 Corinthians 5:7

243 Bacchiocchi, 190.

244 Block, Kindle Edition 405.

245 Bacchiocchi, 231.

Because of the sacrifice of Christ, believers no longer operate under the Levitical priesthood, but rather the priesthood of all believers.²⁴⁶ Yet, according to Bacchiocchi, the principles outlined in the Old Testament are still applicable to music leadership practice in current churches. For instance, the co-ministry of priests and Levites may be likened to the pastors and worship leaders for the protestant faith.²⁴⁷ It can also be compared to the pairing of revivalists and gospel singing teams,²⁴⁸ such as William B. Bradbury, Robert Lowry, and William H. Doane who profoundly impacted Seventh-day Adventist hymnody through their teamwork and compositions.^{249,250}

Seventh-day Adventist History of Hymnody

The history of Seventh-day Adventist hymnody, particularly in North America, is central to the context of this study. The Seventh-day Adventist church has published two noteworthy publications on the most commonly utilized Seventh-day Adventist hymns, stories and commentaries by Nix and Hooper.^{251,252} While many notable songbook publications could be mentioned, this review primarily includes the officially recognized publications of hymnals used in regular religious meetings during Sabbath worship services. This review will conclude with the current official Seventh-day Adventist hymnal which is utilized by the Weimar Seventh-day Adventist church for congregational singing.

246 1 Peter 2:9.

247 Cheryl Wilson-Bridges, *Levite Praise: God's Biblical Design for Praise and Worship* (Lake Mary, FL: Creation House, 2009).

248 Elmer L. Towns, and Vernon M. Whaley, *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B & H Academic, 2012). Contributor biographical information <http://www.loc.gov/catdir/enhancements/fy1305/2012288991-b.html>

Publisher description <http://www.loc.gov/catdir/enhancements/fy1305/2012288991-d.html>, Elmer L. Towns, and Douglas Porter, *The Ten Greatest Revivals Ever: From Pentecost to the Present* (Ann Arbor, MI: Vine Books, 2000).

249 Hooper, and White, 23.

250 Towns, and Whaley, Kindle Locations 2529-30.

251 Nix.

252 Hooper, and White.

The beginning of Seventh-day Adventist hymnody is traced back to the town of Litchfield Plains, Maine in the winter of 1843. James White made use of songs about the second coming of Jesus Christ in his evangelistic meetings.²⁵³ According to Hooper, White would sometimes “begin the service dramatically by marching alone down the center aisle of the meeting house beating time on his Bible.²⁵⁴ This he would do while singing, “You will see your Lord a-coming in a few more days, While a band of music, Shall be chanting through the air,”²⁵⁵²⁵⁶ a song which would be sung for many decades to come.

By the time that the Seventh-day Adventist Church was organized in 1863, White had published four hymnals and five supplements.²⁵⁷ The first official Seventh-day Adventist hymnal was published under the same title White had given to one of his hymnals, *Hymns for Those Who Keep the Commandments of God and the Faith of Jesus*.²⁵⁸ It was published on the steam press of the Seventh-day Adventist Publishing Association in Battle Creek, Michigan in 1869.²⁵⁹ The hymnal contained 424 pages, 536 hymns, and 125 tunes, “but was still in the small, three-and-one-half-by-five-inch format and gave no credit to authors or composers.”²⁶⁰ The 1869 hymnal was revised and reprinted in 1876, now signed by the General Conference Committee, with an additional hymn and 19 more tunes.²⁶¹

The largest and most comprehensive hymnbook ever published by the Seventh-day Adventist church was published in 1886. It was entitled *The Seventh-day Adventist Hymn and Tune*

253 Hooper, and White, 11.

254 Hooper, and White, 11.

255 Nix, 65

256 James White, *Life Incidents* (Battle Creek, MI: Steam Press of the Seventh-day Adventist Publishing Association, 1868), 94, 95.
<http://centrowhite.org.br/files/ebooks/apl/all/JamesWhite/Life%20Incidents.pdf>.

257 Hooper, and White, 20.

258 Hooper, and White, 20, 21.

259 Hooper, and White, 20, 21.

260 Hooper, and White, 20, 21.

261 Hooper, and White, 22.

Book for Use in Divine Worship, also known as *Hymns and Tunes* and included a total of 1,413 songs.²⁶² The songs were categorized into 11 sections on worship, Christ, the sinner, the Christian, waiting for Christ, the second advent, death and resurrection, the reward of saints, the church, old melodies, Bible songs and concluded with several indexes. This hymnal was reprinted a number of times until 1930 and remained the official church hymnal until 1941.

Although not officially published by Seventh-day Adventists, one of the most popular songbooks used by Seventh-day Adventists was *Christ in Song*. This songbook was put together and originally published by F. E. Belden in 1900. The complete book contained 742 hymns and 692 tunes. Its revision was published in 1908 and included nearly 1,000 numbers.²⁶³ Songs were categorized into the following subjects, God, Christ, the Holy Spirit, hymns for worship, invitation and repentance, living His life, the home eternal, special occasions, special selections and children's hymns. According to Belden and Hooper, this hymnal made mention of the greatest gospel songwriters of the time, including Fanny Crosby, William H. Doane, Robert Lowry, William J. Kirkpatrick, John R. Sweney, Ira D. and I. Allen Sankey, George C. Stebbins, William B. Bradbury, and Lowell Mason.²⁶⁴

In 1941, 55 years after the publication of the last official church hymnal, the Seventh-day Adventist church decided on publishing *The Church Hymnal*.²⁶⁵ This hymnal included 703 hymns which were categorized into the following subjects: worship, God the Father, Jesus Christ, the Holy Spirit, the Holy Scriptures, the gospel, the Christian life, the Christian home, the church and doctrines, special occasions, hymns for social worship, sabbath school, early Advent hymns, choir

²⁶² Hooper, and White, 27.

²⁶³ Hooper, and White, 31.

²⁶⁴ Hooper, and White, 32, F. E. Belden, *Christ in Song: For All Religious Services: One Thousand Best Gospel Hymns, New and Old: With Responsive Scripture Readings: The Largest Sacred Song Collection in the World*, Revised and enlarged. ed. (London: F. E. Belden, 1908), i,ii.

²⁶⁵ Hooper, and White, 35.

and special selections, as well as sentences and responses. A responsive readings section was included along with an index list.

In 1985, the Review and Herald published *The Seventh-day Adventist Hymnal*. This hymnal is still in use today and utilized at the Weimar Seventh-day Adventist church. The publication includes 695 hymns and 224 scripture readings.²⁶⁶ On the first pages the hymnal committee introduced the publication and offers an explanation of how the hymns were chosen and how the hymnal is to be used. The expressed purpose of the hymnal was designed to “help Seventh-day Adventists continue this chorus of praise that cheered God’s ancient people, encouraged the early church, powered the Reformation, and brightens the fellowship of those who share the “blessed hope.””²⁶⁷ The content was organized in 12 subcategories for both the tunes and respective Scripture readings, namely: Worship, Trinity, God the Father, Jesus Christ, Holy Spirit, Holy Scriptures, Gospel, Christian Church, Doctrines, Early Advent, Christian Life and Christian Home.²⁶⁸ The hymnal is filled with a variety of musical styles influenced by or including American folk hymns, American White spirituals, Bach Chorales, Scandinavian folk songs, gospel songs, Negro spirituals, traditional and contemporary hymns as well as doctrinally distinct compositions by Seventh-day Adventists.²⁶⁹

In 1988, the General Conference published the *Companion to the Seventh-day Adventist Hymnal* which was authored by Wayne Hooper and Edward E. White. This volume shed more light on the history of each hymn as well as biographical sketches of the lyricists and composers:²⁷⁰

²⁶⁶ Review and Herald Publishing Association.

²⁶⁷ Review and Herald Publishing Association, 8.

²⁶⁸ Review and Herald Publishing Association, 9, 10.

²⁶⁹ Hooper, and White, 42.

²⁷⁰ Hooper, and White.

In the introduction of the book, the writers included reasons for its publication mentioning the promotion of deeper appreciation for hymns and the heightening of their spiritual effect:²⁷¹

“For many worshipers, hymn singing is a mere routine in the church service, accepted but not necessarily enjoyed. For others, the pleasure of making a joyful noise to God often obscures the words that are being sung, and thereby this essential part of worship loses its full significance.”²⁷²

The Church Hymnal Committee working on the *Seventh-day Adventist Hymnal* sought to accomplish this through ten objectives that the new hymnbook would contain:²⁷³ The material was to be familiar to a large percentage of those who will use the hymnal in the Seventh-day Adventist church. The content was to be singable by a congregation, not merely by musicians or pastors. The material was to be Scripturally and doctrinally sound according to the fundamental beliefs of the Seventh-day Adventist church. Moreover, hymns had to be attractive to young worshipers. Further, the hymnal was to demonstrate a recognition of the diversity of cultures of those who will use it. Also, the hymnal was to include a collection of the best of Christendom’s hymnic treasure, drawing from previously published poetry and tunes. The hymnal was to incorporate the best of the Seventh-day Adventist heritage of hymns and gospel songs. Additionally, this publication was to include the finest of the hymns and experience songs written since 1941. This hymnal was to provide material on the whole span of Seventh-day Adventist doctrinal beliefs, including new hymns written by Adventist authors and composers on the distinctive beliefs of the SDA church. Lastly, the publication was to provide useful worship aids such as congregational and choral readings and Scripture readings.

The Weimar Seventh-day Adventist church still utilizes *The Seventh-day Adventist Hymnal* published in 1985 and its hymnal companion published in 1988. Since the release of the

271 Hooper, and White, 7.

272 Hooper, and White, xvii.

273 Hooper, and White, 41.

The Seventh-day Adventist Hymnal in 1985 no other publication has officially been adopted for congregational singing in the Seventh-day Adventist church. This publication is referred to as the current hymnal for this study. Nevertheless, the history and significance of Seventh-day Adventist hymnody has not addressed the problem of lack of congregational hymn-singing within the church.

Musical Elements

The musical research contributions to the interdisciplinary field of hymnology are still in the infancy stages and draw from a neighboring field. This section reviews studies from the discipline of music therapy which most comprehensively considers a wholistic approach to the psychological, physical and social aspects of a person. This segment primarily discusses the forms and functions of vocal music providing the link to the next section on wholistic health.

A study published in 2018 by Mehr, Singh, York, Glowacki and Krasnow showed that “vocal music exhibits recurrent, distinct, and cross-culturally robust form-function relations detectable by listeners across the globe.”²⁷⁴ They made this discovery through two experiments. In the first experiment, 750 internet users in 60 countries were asked to listen to brief excerpts of songs which were categorized according to their functions. The songs included sound samples for dance, lullabies, healing and love all of which were drawn from a geographically stratified pseudorandom in 86 mostly small-scale societies, including hunter-gatherers, pastoralists, and subsistence farmers. The participants were exposed to 14-second random music sampling excerpt from an unfamiliar society and language. Although the musical examples were so diverse, the ratings of the participants “demonstrated accurate and cross-culturally reliable inferences about song functions on the basis of song forms alone.”²⁷⁵ According to the researchers, the results of

²⁷⁴ Mehr et al. 1.

²⁷⁵ Mehr et al. 1,2.

the study indicated a consistency of the universal associations between form and function of music.²⁷⁶

In the second experiment, 1,000 internet users in the United States and India were asked to rate three contextual features such as the gender of the singer and seven musical features such as the melodic complexity of each excerpt. According to the authors, the contextual features shared the same ratings as in the first experiment, whereas the musical features and the song's actual functions showed more variability in function ratings. The researchers concluded that the findings were consistent "with the existence of universal links between form and function in vocal music."²⁷⁷ While this confirmed the cross-cultural principle of form and function of vocal music, it did not however explore the aspect of spiritual or worship music in the sound excerpts.

In 2016, Denise Grocke reported that music listening, or receptive music therapy was most effective for relaxation when music was liked or chosen by the client or patient.²⁷⁸ Furthermore, she stated that suitable music for relaxation had identifiable features of consistency and predictability in melody, harmony, rhythm, structure, form and texture.²⁷⁹ Other features included a slow tempo, stable or gradual changes in volume, dynamic, rhythm, timbre, pitch and harmony.²⁸⁰ These characteristics are relevant to hymnody since hymns have very consistent textual forms and musical phrasing.²⁸¹

Besides relaxation, another approach of music therapy is that of stimulating imagery, which according to Grocke and Wigram featured different musical elements. According to Grocke and Wigram the features for relaxation and imagery stimulation were distinguished by

276 Mehr et al. 1.

277 Mehr et al. 691.

278 Denise Grocke, "Receptive Music Therapy," in *The Oxford Handbook of Music Therapy* ed. Jane Edwards (Oxford: Oxford University Press, 2016), 687, 91.

279 Tony Wigram, Inge Nygaard Pedersen, and Lars Ole Bonde, *A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research, and Training* (London; Philadelphia: Jessica Kingsley Publishers, 2002), Grocke, in *The Oxford Handbook of Music Therapy* 687.

280 Wigram, Pedersen, and Bonde, Grocke, in *The Oxford Handbook of Music Therapy* 687.

281 Gray, 251.

contrast.²⁸² Unlike the effects of music on relaxation, music utilized for imagery featured variations in tempo. Furthermore, it included leaps and wide intervals to stimulate imagery, variant harmonic structures at times including dissonance and overall more varying, less predictable musical characteristics such as melody, harmony, rhythm and texture. These findings may be indicative of the perceived benefits of congregational hymn-singing for this study, either for relaxation or imagination.

The musical descriptions for both relaxation and stimulating imagery may fit various hymns from the current Seventh-day Adventist hymnal. However, the work of these studies did not address the overall structure of music nor spiritual poetry composed for the purpose of worship. Thus, more research is needed in this area.

Wholistic Wellbeing

According to an article by McCaffrey, recovery in mental health is an area of practice that is slowly beginning to emerge in the music therapy literature.²⁸³ Given the limitations of conducted studies in the intra- and interdisciplinary field of music, most therapeutic effects of music have been studied concerning the mind, the emotions or perceived emotions, social behavior and physical health. In most conventional music therapy practices the realm of music in the religious setting has been practically neglected.²⁸⁴ According to Salloum and Warburton however, wholistic health encompasses mental, physical, emotional, as well as spiritual

282 Denise Erdozmez Grocke, and Tony Wigram, *Receptive Methods in Music Therapy: Techniques and Clinical Applications for Music Therapy Clinicians, Educators, and Students* (London; Philadelphia: Jessica Kingsley Publishers, 2007), 46.

283 T. Edwards McCaffrey, J., and Fannon, D., "Is There a Role for Music Therapy in the Recovery Approach in Mental Health?," *Arts in Psychotherapy* 38, no. 3 (2011), Triona McCaffrey, "Music Therapy in Mental Health Care for Adults," in *The Oxford Handbook of Music Therapy*, ed. Jane Edwards (Oxford: Oxford University Press, 2016), D. Grocke, Bloch, S., and Castle, D., "Is There a Role for Music Therapy in the Care of the Severely Mentally Ill?," *Australasian Psychiatry* 16 (2008), H Solli, P., "Med Pasienten I Førersetet: Recovery-Perspektivets Implikasjoner for Musik-Kterapi I Psykisk Helsearbeid," *Musikterapi i Psykiatrien Online* 7, no. 2 (2012), C. Vander Kooij, "Recovery Themes in Songs Written by Adults Living with Serious Mental Illnesses," *Canadian Journal of Music Therapy* 15, no. 1 (2009), McCaffrey, in *The Oxford Handbook of Music Therapy*.

284 Edwards.

wellbeing.²⁸⁵ This review will show evidence for significant contributions most closely related to a wholistic view of hymnology.

Singing and the Mind

Singing has been shown to have an impact on mental health. According to researcher Daniel Levitin, “music listening, performance, and composition engage nearly every area of the brain that we have so far identified, and involve nearly every neural subsystem.”²⁸⁶ Furthermore, listening to and performing music has been shown to affect attention, working memory, planning, motor control and other related functions relying on networks predominantly located in the frontal cortex.²⁸⁷ Several studies were reviewed on the impact of choral singing on emotional and mental wellbeing.

In a study conducted in 2007, 633 male and female choral singers from South East and North East of England participated in a psychological wellbeing survey.²⁸⁸ The survey included three open questions on the effects of singing on quality of life, wellbeing, and health, followed by 24 statements about possible effects of choral singing. The survey questions measured the perceived psychological as well as physical, social, and environmental wellbeing, including a 12-item “effects of choral singing scale.”²⁸⁹ Participants with relatively low psychological wellbeing and strong perceptions of positive benefits associated with choral singing found four categories of personal health challenges, namely: enduring mental health problems; significant family/relationship problems; significant physical health challenges and recent bereavement. The researchers concluded that participants perceived that singing had several effects on the

285 Michael Salloum, and Darren E.R. Warburton, "Importance of Spiritual Wellbeing in Community-Based Health Interventions in Indigenous Peoples in Bc," *Health & Fitness Journal of Canada* 12, no. 1 (March 30, 2019 2019), <https://dx.doi.org/https://doi.org/10.14288/hfjc.v12i1.264>.

286 Daniel J. Levitin, *This Is Your Brain on Music: The Science of a Human Obsession*, 1st printing, ed. (Plume/Penguin: Dutton, 2006).

287 Raymond A. R. MacDonald, Gunter Kreutz, and Laura Mitchell, *Music, Health, and Wellbeing* (Oxford: Oxford University Press, 2012).

288 S. Clift, Hancox, G., Morrison, I., Hess, B., Kreutz, G., et al., "Choral Singing and Psychological Wellbeing: Quantitative and Qualitative Findings from English Choirs in a Cross-National Survey," *Journal of Applied Arts and Health* 1, no. 1 (2010), <https://dx.doi.org/10.1386/jaah.1.1.19/1>.

289 Clift 201.

wellbeing and health of the participants: positive affect; focused attention; deep breathing; social support; cognitive stimulation; and regular commitment.²⁹⁰ While this qualitative study utilized a comprehensive approach to the wellbeing of a person, it neglected the spiritual component of wholistic health.

A 2016 study explored which activity contributed to an individual's well-being.²⁹¹ In order to determine the factors responsible for it, the researchers compared choral singing with solo singing and playing a team sport. Data from 375 participants was collected which indicated that choral singers and team sport players reported significantly higher psychological well-being than solo singers. Furthermore, the findings revealed that choral singers perceived their choirs to be a more meaningful social group than team sport players considered their teams. The researchers concluded "that membership of a group may be a more important influence on the psychological well-being experienced by choral singers than singing."²⁹² Additionally, the researchers argued that the findings intimated that choral singing may be an intervention for improving psychological, both emotional and mental, well-being.

A 2019 article published by Kuebel reported on the health and wellness of music educators.²⁹³ In her review, she concluded that researchers have reported a significant increase of undergraduate music students suffering from depression, anxiety, stress and burnout. She argued for increased awareness on the prevalence of stress and mental health concerns in music education. In light of that discussion, she presented a self-care form which included several interdisciplinary branches namely physical, emotional, mental, professional, social and spiritual

290 S. and Hancox Clift, G., "The Perceived Benefits of Singing: Findings from a Preliminary Survey of a University College Choral Society," *Journal of the Royal Society for the Promotion of Health* 121, no. 4 (2001).

291 Nick Alan Joseph Stewart, and Adam Jonathan Lonsdale, "It's Better Together: The Psychological Benefits of Singing in a Choir," *Psychology of Music* 44, no. 6 (2016), <https://dx.doi.org/10.1177/0305735615624976>.

292 Stewart, and Lonsdale 1.

293 Christa Kuebel, "Health and Wellness for in-Service and Future Music Teachers: Developing a Self-Care Plan," *Music Educators Journal* 105, no. 4 (2019).

health. Unlike most scientific music education literature, this publication explored the emotional, social and spiritual realm and suggested that each contributed to the wellbeing of the music professional. Kuebel's work increased awareness for music practitioners to consider a wholistic approach to health and wellness. However, a study on her proposed questions or adapted self-assessment form was not conducted.

Singing and Emotions

The view that music has been a powerful medium of expression and impression has a long-standing tradition.²⁹⁴ Music evokes emotions, which, according to Coutinho, Scherer and Dibben produce "pervasive, although generally short-lived, changes in the organism as a whole."²⁹⁵ Such changes in the organism impact both physiological and psychological processes and states, including the emotions of a person.²⁹⁶ This segment reviews some of the findings concerning singing and its effects on emotions.

A 2001 study revealed that singing benefited a participants' well-being and relaxation, breathing and posture, social benefits; spiritual benefits, emotional benefits, and benefits for heart and immune system.²⁹⁷ This was discovered through two exploratory studies which reported on perceived benefits associated with active participation in choral singing. The first study included 84 choral members of a university college choral society. The second study included 91 members. Whereas the first study questioned whether the participants had personally benefited from their involvement in the choir and whether there were ways in which participation could benefit their health, the second study included a systematized questionnaire consisting of 32 statements about singing, reflecting the ideas expressed in the first study. The results revealed

294 Reynolds.

295 Welch, Howard, and Nix, 298.

296 Welch, Howard, and Nix, 298.

297 Clift.

that the majority of members reported that they had benefited socially (87%), emotionally (75%), physically (58%), and spiritually (49%). Moreover, it was discovered that “women were significantly more likely to experience benefits for well-being and relaxation, younger people were more likely to report social benefits, and those professing religious beliefs were more likely to experience spiritual benefits.”²⁹⁸ Overall, members reported positive effects of singing in a group on emotional, physical, social and spiritual health.

While DeNora and others have written extensively about music in everyday life,²⁹⁹ Gabrielsson examined why people listen to music and the effect on mood. In 2011, Gabrielsson published 1,354 statements collected over a 20-year period from the members of the public about memorable experiences while listening to music.³⁰⁰ A thematic analysis was utilized for the participants responses and revealed seven emerging themes. The most relevant findings for this study were the discoveries with regard to feelings and emotions. The participants responses included findings such as intense or powerful feelings, including overwhelming waves of feeling(15%); positive feelings (72%), negative feelings (23%), different, mixed, conflicting, changed feelings (13%), using music to affect one’s mood/ that music becomes a resource (10%). Of the 72% reporting positive feelings, further delineation showed that 38.8% described feelings such as joy, happiness, bliss; 27.3% described feelings such as enjoyment, delight, sweetness and beauty; 11.1% described peace, calm, harmony and stillness. Negative feelings included melancholy, unhappiness and sadness in 8.6% of the responses. The results showed evidence for the power of music to evoke strong responses, even when a music therapist was not

298 Clift.

299 Tia DeNora, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000).

300 Alf Gabrielsson, *Strong Experiences with Music: Music Is Much More Than Just Music* (Oxford: Oxford University Press, 2011), <http://dx.doi.org/10.1093/acprof:oso/9780199695225.001.0001>.

present.³⁰¹ This may have implications on congregational hymn-singing also since the participants likely prefer the music style they are engaging in and no therapist is leading the music experience.

In 2012, a study examined the social and mental health benefits of choral singing for disadvantaged adults.³⁰² Such disadvantage was explored in personal experiences of choral members of which 89% of participants experienced chronic mental health problems, 28% of participants experienced physical disabilities and 11% of participants experienced intellectual disability in relation to their wellbeing using interpretative phenomenological analysis. The researchers stated that “because disabled adults of the general population living with a chronic mental illness or disability tend to participate less frequently in occupational and social interactions... exacerbate problems such as emotional flattening and social isolation may be experienced.”³⁰³ Three interviews were conducted with 21 choir members, at the inception of the choir, after six month and after one year. The responses revealed four emerging themes: Personal impact, social impact, functional outcomes and time. These findings were discussed in greater detail with regard to positive emotions, emotional regulation, spiritual experience, self-perception, finding a voice, connectedness within the choir, health benefits. The researchers concluded that the study findings were “consistent with the social identity theory notion that forming a new and valued group was associated with emotional health benefits for the participants.”³⁰⁴ While this study included the emotional, mental, social and spiritual components of wholistic health, it did not explore the musical selections of hymns.

301 Grocke, in *The Oxford Handbook of Music Therapy* 685.

302 Genevieve A. Dingle et al., “‘To Be Heard’: The Social and Mental Health Benefits of Choir Singing for Disadvantaged Adults,” *Psychology of Music* 41, no. 4 (July 2013), <https://dx.doi.org/doi:10.1177/0305735611430081>.

303 Dingle et al. 1.

304 Dingle et al. 1.

In 2017, Calitz published an article on the role of music and singing in healing liturgy.³⁰⁵ This was explored in a descriptive way, using ethnography and autoethnography to describe the process. The participant group was comprised of 900 adults and 200 children who were all members of an urban Dutch Reformed congregation located in Potchefstroom, South Africa. The participants were processing the grief of the loss of one of their pastors, 52 years of age, who had pastored that church for the last 25 years. The traumatic experience and coping through liturgical healing was reported by the co-pastor who had been at the church for the past 18 years. The researcher suggested that “by reducing congregational singing to mere praise and worship, the pastoral function and aim of liturgy, and especially music and singing in liturgy, are largely neglected.” It was discovered that singing, as well as active or passive listening, may be of great value in the process of healing from emotional trauma. As the author observed, while the research focused on pastoral therapy, the study was limited in that it only made suggestions for liturgy and in a lesser sense, hymnology.³⁰⁶

Singing and Social Identity

In this segment, group singing and social identity is reviewed. The scientific literature showed evidence for the powerful impact of group singing on generating and developing social identity.³⁰⁷ It is noteworthy that according to Levitin, six basic functions of songs may play a role in such identify formation or development, such as knowledge, friendship, religion, joy, comfort and love.³⁰⁸ According to Ruud, such identity was found with benefits such as vitality, agency,

305 Calitz.

306 Calitz 1.

307 Welch, Howard, and Nix, 847.

308 Daniel J. Levitin, *The World in Six Songs: How the Musical Brain Created Human Nature* (New York: Plume, 2009). Table of contents only <http://www.loc.gov/catdir/toc/ecip0814/2008012298.html>.

belonging and meaning.³⁰⁹ This segment primarily focuses on singing, group belonging and unity.

Regarding group unity, a study by Kreutz in 2014 examined the psychobiological effects of amateur choral singing in a naturalistic controlled within-subjects trial.³¹⁰ Twenty-one singers of various mastery levels were asked to take a questionnaire about psychological wellbeing and gave samples of saliva for measuring levels of salivary oxytocin, cortisol, and dehydroepiandrosteron (DHEA) at the beginning of 2 rehearsal sessions and 30 minutes later. The results showed significant time for interactions involving psychological wellbeing and oxytocin. While there were no significant interactions for cortisol, DHEA as well as for the cortisol-DHEA-ratio, the results suggested that singing, which was preferred over chatting, enhanced individual psychological wellbeing as well as induced a socio-biological bonding response. Kreutz's study showed that choral singing benefited the singers psychologically and socially. However, this study did not explore sacred choral singing and its social benefits.

In a 2017 study Cali explored the musical life of an ethnically diverse family living in New York.³¹¹ A 46-year-old father, 50-year-old mother and 8-year-old child were visited multiple times over an approximately 5-month period during which multiple sources of data were collected through semi-structured interviews. The study included the family's "daily musical encounters and sought to find the functions of music as a means for building community, affective bonding and a sense of shared identity."³¹² The researcher acknowledged that one of the limitations of the study was it included only one family and suggested that further research

309 E. Ruud, "The New Health Musicians," in *Music, Health, and Wellbeing*, ed. Raymond A. R. MacDonald, Gunter Kreutz, and Laura Mitchell (Oxford: Oxford University Press, 2012).

310 G. Kreutz, "Does Singing Facilitate Group Bonding?," *Music and Medicine* 6 (2014).

311 Claudia Cali, "Creating Ties of Intimacy through Music: The Case Study of a Family as a Community Music Experience," *International Journal of Community Music* 10 no. 3 (2017).

312 Cali 305.

would be conducted in order to explore the similarities between family and community music related activities and social wellness. Cali concluded that the “contexts might be different; nevertheless, music serves consistently as a dynamic force that generates a sense of agency and therefore plays an important role in the individual and collective well-being of people.” As Cali mentioned, the primary limitation of this study was the need to explain the research to a larger multi-ethnic community.

In a previous study conducted by Clift in 2001, it was suggested that singing had an effect on well-being.³¹³ A follow-up study in 2018 investigated the influence of singing versus non-singing on psychological and biological measurements, reflecting current positive and negative affect, perceived social connectedness, and physiological stress.³¹⁴ Two experiments were conducted, both included age ranges between 18-85 the first experiment including 54 participants and the second experiment including 49 participants. In the first experiment, approximately half of the participants in the group were asked not to sing for about 30 minutes. In the second experiment the period was extended to 60 minutes, while the other half of the group sang. Findings indicated that participants had an increased perception of social connectedness. Further, the singing activity as well as the length of singing, modulated psychological effects, with perceived social connectedness. Findings also supported beneficial psychological effects for individuals, who reported lower levels of general social support. While singing in general showed positive effects on well-being, sacred music in particular was not researched.

313 Clift.

314 Antje Bullack et al., "Psychobiological Effects of Choral Singing on Affective State, Social Connectedness, and Stress: Influences of Singing Activity and Time Course," Original Research, *Frontiers in Behavioral Neuroscience* 12, no. 223 (2018-September-27 2018), <https://dx.doi.org/10.3389/fnbeh.2018.00223>.

Summary

There is enough evidence in the research literature to suggest that vocal music is connected to theology, leadership, history, music and wholistic wellbeing. However, despite the existing literature, more information is needed to determine the perceived spiritual benefits of congregational hymn-singing. Most studies in this literature review either neglected the spiritual realm or merely explored its theoretical frameworks. The current research, however, aimed to address this existing literature gap by exploring congregational hymn-singing and the effects and benefits on the wholistic person at the Weimar Seventh-day Adventist church.

CHAPTER THREE: METHODOLOGY

The purpose of this chapter is to introduce the methodology for this qualitative instrumental case study. The research focused on determining the efficacy of congregational hymn-singing on promoting perceived theological insight, emotional wellness and group unity at the Weimar Seventh-day Adventist church. A survey approach allowed for a wholistic understanding of the various disciplines in the field of hymnology. The applicability of this case study approach is discussed by addressing the research design, research questions and hypotheses, setting, participants, procedures, data analysis and summary.

Research Design

According to Creswell a qualitative research design is an appropriate method when “exploring and understanding the meaning individuals or groups ascribe to a social or human problem.”³¹⁵ Also, the research of Creswell, Yin, McMillan’ and Sally Schumacher support that case studies are in-depth studies bounded by time and activity.³¹⁶³¹⁷³¹⁸ McMillan and Schumacher presented the approach of providing a specific theme of issue as an instrumental case study.³¹⁹ Because the purpose of this study was to examine the current perception of the characteristics and benefits of congregational hymn-singing at the Weimar Seventh-day Adventist Church, a qualitative design with an instrumental case approach was the most appropriate choice.

315 Creswell, and Creswell, 25.

316 Creswell, and Creswell, 40.

317 Robert K. Yin, *Case Study Research and Applications: Design and Methods*, Sixth edition. ed. (Los Angeles: SAGE, 2018), 24.

318 McMillan, and Schumacher, 344.

319 McMillan, and Schumacher, 345.

Research Questions & Hypotheses

This study sought to answer the following research questions:

RQ1: What congregational music characteristics do congregants at the Weimar Seventh-day Adventist most appreciate?

RQ2: What are the benefits of congregational hymn-singing in the Weimar Seventh-day Adventist church?

The hypotheses for this study were:

H1: The most appreciated characteristics of congregational singing at the Weimar Seventh-day Adventist church include the selection of hymns, biographical stories of hymns and a perceived connection to the global church.

H2: The benefits of congregational hymn-singing at the Weimar Seventh-day Adventist church will show perceived theological insight, emotional wellness and group unity.

Participants

Participants were recruited to an online survey by snowball sampling through flyers, emails, text messages, social media postings and word of mouth.³²⁰ A recruitment email, which included the survey link, was sent out by the church bulletin secretary to those subscribed to the Weimar Seventh-day Adventist online mailing list. Additionally, public recruitment announcements by church elders were made on Saturday mornings during worship services. The link to the online survey was printed in the church bulletin and posted on the website. Additionally, recruitment flyers were posted around the church campus. Also, the researcher posted a link of the study on social media platforms such as Instagram and Facebook.

³²⁰ McMillan, and Schumacher, 327.

Once the survey was accessed online, only qualified participants were permitted to take the study. This pre-qualifier was administered through skip logic and included two questions. In order to participate in the study, the participants had to be at least 18 years of age and had to have attended at least one song service at the Weimar Seventh-day Adventist Church during a regular Sabbath morning worship service. While 301 participants qualified for meeting the age requirement, 5 participants were disqualified for never having attended a service. After a preliminary data screening was conducted, results from 78 participants were removed due to incomplete data. The final sample consisted of 222 participants.

Participants ($N = 222$) in this study included 129 females (58.11%) and 93 males (41.89%). The ages of the participants ranged from 18 to over 75. The ethnicity of the participants was comprised of Whites/ Caucasians (62.21%), Asians/ Pacific Islanders (15.21%), Hispanics (14.75%), Blacks/ African Americans (5.07%), mixed (1.84 %) and American Indians/ Alaskan Natives (0.92%). The largest populations were comprised of Americans (45.45%), Germans (7.07%), English (7.07%), Mexican (5.39%), Multi-Nationalities (3.70%), Filipino (3.03%), Chinese (2.36%), Romanian (2.36%), Brazilian (1.35%), Japanese (1.35%), Scotch-Irish (1.35%), and other nationalities (19.52%). For a complete breakdown of nationalities represented, see table 1.

Table 1: Sample Demographics

Sample Demographics (n=222)	Number	Percent
Gender		
Female	129	58.11
Male	93	41.89
Age		
18-25	68	30.63
26-35	45	20.27
36-45	19	8.56
46-55	44	19.82
56-65	26	11.71

66-75	13	5.86
75 and older	7	3.15
Ethnicity		
White/Caucasian	135	60.81
Asian/Pacific Islander	33	14.86
Hispanic	32	14.41
Black/African American	11	4.95
Mixed	4	1.80
American Indians/Alaskan Natives	2	0.90
Nationality		
American	135	45.45
German	21	7.07
English	21	7.07
Mexican	16	5.39
Multi-Nationalities	11	3.70
Filipino	9	3.03
Chinese	7	2.36
Romanian	7	2.36
Brazilian	4	1.35
Japanese	4	1.35
Scotch-Irish	4	1.35
Australian	3	1.01
Canadian	3	1.01
French	3	1.01
Irish	3	1.01
Italian	3	1.01
Native American	3	1.01
Puerto Rican	3	1.01
Asian-Indian	2	0.67
Dutch	2	0.67
Korean	2	0.67
Malaysian	2	0.67
Norwegian	2	0.67
Other	2	0.67
Scottish	2	0.67
Serbian	2	0.67
Swiss	2	0.67
Armenian	1	0.34

Austrian	1	0.34
Caribbean	1	0.34
Columbian	1	0.34
Croatian	1	0.34
Dominican	1	0.34
Guatemalan	1	0.34
Haitian	1	0.34
Icelandic	1	0.34
Indonesian	1	0.34
Mauritian	1	0.34
Palauan	1	0.34
Portuguese	1	0.34
South African	1	0.34
Tongan	1	0.34
Ukrainian	1	0.34
Vietnamese	1	0.34
Welch	1	0.34
Zimbabwean	1	0.34

Two hundred eighteen of the participants self-identified as Seventh-day Adventist Christians (97.76%), three identified as Christians (1.35%), one of other faith, religious tradition or spiritual orientation (0.45%) and one who did not specify (0.45%); no participant selected Agnostic or Atheist. Seventy-eight of the participants selected that their memberships were at the Weimar Seventh-day Adventist church (34.98 %), while 145 (65.02 %) did not identify as members. Ninety-three (41.70%) of the participants had been to over 100 song services at Weimar Seventh-day Adventist church, 51 between 11-50 (22.87%), 36 between 51-100 (16.14%), 22 between 2-5 (9.87%), 19 between 6-10 (8.52%) and two to 1 (0.90%). See Table 2 for a summary of these demographics.

Table 2: Religion, Membership and Attendance

Sample Demographics (n=222)	Number	Percent
Religious Preference		
Seventh-Day Adventist	218	97.76
Christians	3	1.35
Other faith or religious tradition	1	0.45
Atheist/Agnostic	0	0.00
Church Membership		
Weimar SDA Church Member	144	64.86
Not a Weimar SDA Church Member	78	35.14
Song Service Attendance		
Over 100	92	41.44
Between 51-100	36	16.22
Between 11-50	51	22.97
Between 6-10	19	8.56
Between 2-5	22	9.91
Only 1	2	0.90

Procedures

The research procedure consisted of securing permission from the thesis chair at Liberty University to conduct this case study. Then, the Weimar Seventh-day Adventist Church permission was secured to conduct this case study (see Appendix A). Liberty University’s IRB approved the qualitative case study design, procedures and all required documentation (see Appendix B).

The instrument for this 20-question case study was chosen from the six types of in-depth interview questions approach by McMillan and Schumacher.³²¹ According to the six types, the interview questions predominantly explored the participants’ experiences or behaviors. For instance, on survey question 12 the participants were asked to describe whether they liked or

³²¹ McMillan, and Schumacher, 357.

disliked congregational hymn-singing at the Weimar Seventh-day Adventist church. In questions 10, 11, 19 and 20 opinions and values were examined. For example, in question 11 where the participants were asked to describe the characteristics they most appreciated. The feelings were considered in survey question 13 where the participants' self-identified effects of the congregational-singing experience on their thoughts and feelings were explored. Questions 14, 17 and 18 focused on knowledge, which was inspected by asking whether congregational singing at the Weimar Seventh-day Adventist church increased the participants' theological insights. The sensory aspects were considered in questions 15 and 16 where the participants were asked whether congregational singing at the Weimar Seventh-day Adventist contributed to their sense of belonging to the global church. Also, several questions on background and demographics were included in the survey in questions 1 through 9. A full display of all the questions can be found in Appendix C.

The survey software utilized for this case study was Survey Monkey. This platform was utilized due to a previously existing membership with the company, the user-friendly accessibility to the researcher, the participants' familiarity with Survey Monkey, the secure storing of the data, the organization of the data, the reproducibility of the instrument as well as the approval of the IRB. All surveys were completed digitally and required an electronic device capable of connecting to the internet. The survey was accessible from October 18, 2019 to November 10, 2019. Aside from the accessibility during those 23 days, the participants were not given a time limit for survey completion.

The researcher ensured that ethics remained a top priority throughout the study. Following the methods as outlined in this chapter were paramount in ensuring the validity and reliability of the study. Subjects participated voluntarily and were not required to take or

complete the survey for this study. Each participant accessed and acknowledged the informed consent form before advancing to the pre-qualifying questions of the study. The risk to human subjects involved in this study was minimal. The researcher included survey questions that provided an unbiased method of participation and interpretation. Also, all electronic records of this study will be deleted from Survey Monkey after three years.

Data Analysis

Data was collected from the Survey Monkey website. The electronic data was secured with a password and then transferred to an electronic file stored on a password-secured laptop with a secure password. The software programs Apple Numbers and Microsoft Excel were utilized to store the data.

A general process of an inductive data analysis was utilized in phases.³²² The overlapping phases included the following seven steps for this study: the field work, collecting the data, organizing the data, coding the data, describing the data, categorizing the data and identifying patterns of themes or concepts.³²³ The patterns were summarized in narrative structures and visual representations in Chapter Four.

Summary

The purpose of this chapter was to outline the research method used to answer the research questions. A discussion of the participants, procedures and data analysis outlined the specifics of who participated in the study and how the study was conducted. An instrumental case study was used in order to determine the efficacy of congregational hymn-singing on promoting perceived theological insight, emotional wellness and group unity at the Weimar Seventh-day Adventist church. Study participants contributed to the understanding of the

³²² McMillan, and Schumacher, 368.

³²³ McMillan, and Schumacher, 369.

characteristics and benefits of congregational hymn-singing at the Weimar Seventh-day Church.

The methodology results are discussed in Chapter Four.

CHAPTER FOUR: RESEARCH FINDINGS

Introduction

This chapter contains the results of the instrumental case study and includes a discussion on the analyses conducted to answer two hypotheses: a) the most appreciated characteristics of congregational singing at the Weimar Seventh-day Adventist church include the selection of hymns, biographical stories of hymns and a perceived connection to the global church, and b) the benefits of congregational hymn-singing at the Weimar Seventh-day Adventist church will show perceived theological insight, emotional wellness and group unity. The findings are presented, and the results are discussed.

Results

An inductive data analysis was undertaken by examining the comments for each of the survey questions and identifying distinct themes or issues. The predominant themes of appreciation that emerged from the data included characteristics of congregational hymn-singing, the historical background of the hymns, connections with the global church, and wholistic wellbeing benefits including emotional, mental, social and spiritual health. Participant comments were then counted and sorted according to themes within their comments. In the process of categorization, special attention was given to appropriately interpret the respondents' comments. The five themes were then further examined and described in more detail in this chapter.

Characteristics of Congregational Hymn-Singing

Participants were asked to describe the characteristics of congregational hymn-singing at the Weimar Seventh-day Adventist church, selecting word choices from a dropdown menu as displayed in table 3. While some words in the dropdown menu were positive in nature, others had negative connotations. Most participants responded with positive word selections (see table

3). When participants were asked more specifically which of the selected characteristics they appreciated the most, respondents indicated the following words choices: joyful (27.80%), inspiring (26.46%), sacred/ holy (19.28%), meaningful (16.14%), authentic/ genuine (14.35%), edifying (12.56%), engaging (10.76%) and intentional (5.83%). These findings supported the hypothesis that the participants appreciated the choice of hymn-singing as congregational music style.

Table 3: Perceived Characteristics of Congregational Singing

Characteristics of Congregational Singing (n=222)	Number	Percent
Joyful	191	85.65
Engaging	184	82.51
Sacred	184	82.51
Authentic	172	77.13
Meaningful	172	77.13
Edifying	171	76.68
Inspiring	170	76.23
Intentional	113	50.67
Relevant	94	42.15
Fresh	92	41.26
Inclusive	65	29.15
Predictable	62	27.80
Performance-Driven	21	9.42
Unusual	19	8.52
Exclusive	14	6.28
Boring	8	3.59
Unpredictable	5	2.24
Inauthentic	3	1.35
Irrelevant	2	0.90
Irreverent	2	0.90
Confusing	1	0.45
Hypocritical	1	0.45

The data showed that all 222 participants (100%) expressed their appreciation for hymn-singing. As a follow-up, the participants were asked to rank their preferred style of congregational singing music with the following options; Contemporary Worship Music, Gospel

Music, Gregorian Chant and Hymns. Of the 222 participants that responded to this question, 198 participants (88.79%) ranked hymns as most preferred style of congregational singing, 10 participants (4.48%) selected gospel music as such, 9 participants (4.04%) selected contemporary worship music as such and 6 participants (2.69%) selected Gregorian Chants. While the participants were questioned which music styles they preferred instead or in addition to hymns, none indicated that they preferred to replace hymns. Eighty-one participants (36.49%) commented that hymns were the best choice for congregational music without the addition of other music styles. This was expressed through comments such as “Hymns are my favorite and I don’t tire of them,”³²⁴ “I am happy with the way that it is,”³²⁵ “because hymns are the best”³²⁶ and “I deeply appreciate the hymns for the beauty of poetry and depth of truth they hold.”³²⁷ Among the participants who commented on the use of other music styles in addition to hymns, 26 participants (11.71%) included styles such as CCM, 23 participants (10.36%) included Scripture Songs, another 23 participants (10.36%) included praise music/ choruses, 14 participants (6.31%) included original compositions in hymn-style, and 12 participants (5.41%) included gospels/ spirituals and other styles as displayed on table 4.

The emerging theme of preference towards hymns over other styles, along with selected positive attributes of hymn-singing, supported a portion of the first hypothesis. This theme indicated that the congregational hymn-singing experiences were appreciated by all participants and described predominantly with positive characteristics. Moreover, despite the mentioning of various music preferences in addition to congregational hymn-singing, most participants ranked hymn-singing as the most suitable music style for congregational singing.

324 Participant 103.

325 Participant 6.

326 Participant 38.

327 Participant 186.

Table 4: Perceived Characteristics of Singing Style Preferences

Congregational Singing Style Preferences (n=222)	Number	Percent
Hymns only, as commonly practiced at the Weimar SDA Church or other Hymn-like music not included in current SDA Hymnal	81	36.49
CCM	26	11.71
Scripture Songs	23	10.36
Praise Music/ Choruses	23	10.36
Original Compositions in Hymn-style	14	6.31
Gospel/ Spirituals	12	5.41
Classical	3	1.35
A cappella music	2	0.90
Folk	2	0.90
Medleys	1	0.45
Spirit of Prophecy Songs	1	0.45
Colporteur Songs	1	0.45
Old country	1	0.45

Hymn-Singing and Historical Background Stories

Regarding the sharing of historical background stories behind the hymns sung, only 6 participants (2.70%) responded that they did not perceive such as a meaningful contribution to the worship experience. Most participants, however, indicated that the historical background of the hymns did contribute positively to their worship experience (see table 5). Ninety-nine of the participants (44.59%) commented that sharing the background story of hymns made a personal impact on them. Participant 100 stated, “I think it (the historical background) makes it more personal to my own experience.” Participant 89 noted that the historical background, “makes it real brings it to life. Makes it personal, intimate and can give a theological understanding (sic).” Participant 135 agreed, “I am better able to understand the theological and personal insights of the writer and this helps me apply the hymn in a more meaningful way to my spiritual life.” Another participant commented that the history can, “Provide (sic) the significance of the words and music according with the story behind it. It also helps me because sometimes you can relate

to what the person went through, which might be a similar experience that one can go through as well.”³²⁸

Fifty-three participants (23.87%) appreciated the historical background stories for its informative value, primarily for the sake of obtaining historical facts. This was expressed through comments such as, “It’s so good to have context and perspective.”³²⁹ Participant 81 added, “I like knowing what inspired the musician.” Participant 126 stated, “You get an insight into the thoughts, experiences, and feelings that the author went through in writing the song.”³³⁰

Fifty-one of the participants (22.97%) perceived that the background story gave the hymn a purpose and deeper meaning. One participant commented, “I love to know (sic) background of the hymns and authors makes (sic) me more sensitive/aware of the hymn's message.”³³¹ Another participant noted, “I love to hear the origin of hymns. It brings a better understanding of the mindset that the author of the hymn had when he or she sat down to write it. (Sic) Sometimes sad and sometimes happy but overall meaningful to worship,”³³² Participant 69 stated, “Some of the hymns are so deep and profound and it is especially meaningful when there’s a powerful, faith-filled testimony behind what motivated and inspired the writer to write such touching words.”

Twelve participants (5.41%) made comments regarding the role that the worship leader plays in sharing the background of the hymn story. One participant noted the importance of the consecration and sincerity of the person telling the hymn story.³³³ Another participant stated, “Sometimes, it depends how it (the hymn story) is told, and who tells it - if they are passionate and a good storyteller.”³³⁴ Participant 39 commented on the importance of the leader’s

328 Participant 156.

329 Participant 141.

330 Participant 126.

331 Participant 49.

332 Participant 93.

333 Participant 180.

334 Participant 115.

conciseness of the hymn storytelling, “in brief, not pontificating on and on about it.” Another participant shared, “It inspires me when the person who wrote it has gone through something that has led to the expression of praise. But if the story is really long, I tend to lose focus and just want to sing.”³³⁵ Participant 221 noted that hymn stories can be beneficial “if it’s interesting and told well. Not everyone is a storyteller though. Some people should just read the hymnal number and sing.”

Seven of the participants responded with differing answers from the majority. Some of the responses indicated that the telling of the hymn story was mostly appreciated when hearing the story once or for the first time. For instance, one participant commented, “If it’s a new story, but it’s only a minor part.”³³⁶ Another participant added that the hymn story “contributes meaningfully for nearly everyone the first time the story is told, and only to those who have experienced similar things thereafter,”³³⁷ Participant 52 stated, “as long as it (the hymn story) is not mentioned every time we sing a specific song. But occasionally mentioning the history behind the song helps to understand the lyrics better.”

This emerging theme of the historical story telling of hymns supports a portion of the first hypothesis. The majority of the participants positively perceived the sharing of the historical background stories of the hymns. An unexpected finding was the theme of the manner in which the background stories were told by the worship leader.

Table 5: Perceived Characteristics of Historical Background Stories of the Hymns

Background Story of the Hymns (n=222)	Number	Percent
Made a personal impact	99	44.59
Informative	53	23.87
Gave the hymn purpose	51	22.97
Undecided/ It depends	19	8.56

³³⁵ Participant 67.

³³⁶ Participant 164.

³³⁷ Participant 140.

Yes (without explanation)	15	6.76
Role of worship leadership	12	5.41
Other	7	3.15
No (without explanation)	6	2.70

Hymn-Singing and the Global Church

Regarding the perceived relationship of congregational hymn-singing and the global church, 107 participants (48.20%) commented that they felt connected to a worldwide community of believers. Participant 10 indicated the hymn-singing was beneficial, “because we are all unified in song in the world church.” Participant 56 noted, “The themes of the hymns are common to man,” suggesting a connection to mankind in general. Another participant commented, “These hymns are used by other SDA churches and increases sense of belonging.”³³⁸ Participant 102 added, “(hymn-singing) unites my voice with millions around the world.” Participant 132 stated, “when I realized that many people around the world are singing the same songs it helps me to feel a part of a global movement.” Participant 171 mentioned, “when we sing, I realize that others are spiritually like-minded.” Another participant remarked, “Singing spiritually rousing hymns like “Onward Christian Soldiers” etc, reminds me of the Three Angels,” which is significant to the Seventh-day Adventist church.³³⁹

Forty-five of the participants (20.27%) highlighted the fact that they sensed a connection to the global church because of the multinational representation of participants at the church. A participant stated, “People from around the world are involved in the service!”³⁴⁰ Another participant mentioned, “The church itself is multicultural which helps (me) picture the global church.” Participant 116 observed the hymn-singing aids in connection to varying generations,

³³⁸ Participant 145.

³³⁹ Participant 49.

³⁴⁰ Participant 76.

“especially as I see young and old, and multiple nationalities singing together, expressing the same faith and beliefs.”

Other participants commented on their sense of a belonging to a global church because of the use of similar hymns in different countries. One participant stated, “I lived in another country for 6 months last year. When I attended the SDA church there I felt very connected especially when we sang the same hymns that I was used to. It didn’t matter that I was singing in another language since I was familiar with the hymn tune. It made me feel very connected to my church as a global movement.”³⁴¹ Another participant mentioned that the hymn-singing was meaningful, “because the hymns which we have are translated to other languages around the world.”³⁴² Participant 39 stated that hymn-singing was important, “because many hymns are sung all over the world in different languages. For instance, "Turn Your Eyes Upon Jesus" is more beautiful in Spanish.”³⁴³

Also, 5 participants mentioned the heritage and familiarity with the hymns through statements such as, “These are the songs from my childhood and singing them anywhere instantly connects me!”³⁴⁴ Another participant stated, “I believe the SDA pioneers would have sung this way.”³⁴⁵ Another participant affirmed, “because the beautiful “old” hymns of our pioneers connect us.”³⁴⁶ These findings showed that the majority of participants supported a sense of connection to the global church through congregational hymn-singing.

Participants who expressed that hymn-singing did not make them feel a connection to the global church (13.51%) attributed this largely to the fact that not everyone within the global

341 Participant 224.

342 Participant 139.

343 Participant 39.

344 Participant 37.

345 Participant 197.

346 Participant 9.

church may exclusively be singing hymns at their church or at least not in the way that is commonly done at the Weimar Seventh-day Adventist church. One participant stated, “The global church is moving away from hymn-singing.”³⁴⁷ Another participant commented, “Songs are typically sung in a manner that does not include a more global community.”³⁴⁸ Participant 51 argued, “Bc (sic) the world church doesn’t all just sing hymns. I think not (sic) can be more inclusive in their worship service (sic) maybe it’ll be more like the global church.” Participant 12 mentioned, “Given the high involvement of members at the Weimar SDA church it actually makes me feel we are different/separate from most other churches.”³⁴⁹

This emerging theme supports a portion of the first hypothesis. The majority of participants sensed a connection to other believers in the global church. However, a minority group of participants did not perceive a connection to the global church due to hymn-singing no longer reflecting the universal music style in corporate Christian song.

Table 6: Perceived Characteristics of Global Church Relationship

Perceived Relationship to the Global Church (n=222)	Number	Percent
Yes (various comments)	107	48.20
- multinational practice abroad and at Weimar	45	20.27
- Heritage/ Familiarity	5	2.25
No (various comments)	30	13.51
I don’t know/ Undecided/ It depends	15	6.76
No (without explanation)	12	5.41
Yes (without explanation)	8	3.60

Hymn-Singing and Spiritual Benefits

Participants were asked about the perceived spiritual benefits of hymn-singing, including theological insight (see table 7). Only 16 of the participants (7.21%) indicated that congregational hymn-singing did not increase their theological insights but did not elaborate on

347 Participant 68.

348 Participant 204.

349 Participant 12.

their response. One hundred eighty-two participants (81.98%) indicated that congregational hymn-singing gave them theological insight. Among the 182 participants, 143 participants (64.41%) commented that the hymns confirmed or reaffirmed teachings from the Bible. One participant said “It (hymn-singing) often increases my understanding of His character or highlights it in a new way.”³⁵⁰ Another participant stated to have experienced theological insight, “as I think about the words and my thoughts are drawn to deeper understandings of the gospel”³⁵¹ Participant 133 noted, “The words in the hymns tell a message that are sometimes hard to understand unless they are sung.” Participant 158 stated, “The hymns we sing bring up Bible verses and explain why we are waiting for the blessed hope of Christ’s coming,”³⁵² Another participant shared, “Sometimes I make the conscious effort to think about what I’m singing; this helps me gain that theological insight.”³⁵³ Participant 180 mentioned, “Sometimes a song reveals a depth of a certain topic I did not perceive before. It also encourages me to see Christian composers in the past have experienced the same struggle or spiritual highs I go through.”

Twenty-eight of the participants (12.61%) commented on the specific role of theological insights within the poetry of the hymns. Comments such as the following were made, “since hymns are sung, hymns do have a lot of theological and deep insights and because congregational singing is engaging for me, it helps me focus and ponder on the lyrics.”³⁵⁴ Another participant added, “I often think about the words because hymn (sic) have a way of

350 Participant 116.

351 Participant 80.

352 Participant 158.

353 Participant 138.

354 Participant 178.

possessing the most interesting grammar. It makes me think about the deeper meaning more.”³⁵⁵

Participant 49 noted, “The words in the hymns repeat many Bible truths in poetic sentences.”

Five of the participants noted the following on the role of the worship leader on their perceived theological insights: “Numerous times comments are made before singing a hymn that open more of the meaning of the words, making them richer to understand and/or appreciate theologically”³⁵⁶ Another participant stated, “The song service leader has a great amount of influence in what they say between songs.”³⁵⁷ Participant 54 commented on the importance of the verbal transitions between hymns, “When the song service leaders introduce songs with insights into the lyrics.”³⁵⁸

Another 5 participants stated that their theological insights came from the relationship between congregational hymn-singing and the sermon. Participant 50 noted “because some of the songs are Adventist heritage songs and others have such a beautiful meaning about God that they are like sermons set to music,” Another participant mentioned, “The hymns we sing have helped me understand either passages or messages presented.”³⁵⁹ Participant 73 remarked, “Hymns are more theological and so you walk away from a worship service being fed through not only preaching but also through the theological message of each hymn.”

This emerging theme of theological insight through hymn-singing supported a portion of the second hypothesis. The majority of participants perceived a spiritual benefit such as theological insight. A group of participants noted the role of the worship leader, and another group added the relationship of congregational hymn-singing and the sermon.

355 Participant 220.

356 Participant 108.

357 Participant 126.

358 Participant 54.

359 Participants 90.

Table 7: Perceived Theological Insights/ Spiritual Benefits

Perceived Theological Insights/ Spiritual Benefits (n=222)	Number	Percent
Yes, Affirmation of the Bible	143	64.41
Yes, Poetry of the Hymns	28	12.61
Undecided	22	9.91
No, does not increase theological insight	16	7.21
Yes (without explanation)	6	2.70
Yes, Role of Worship Leadership	5	2.25
Yes, Relationship to Sermon	5	2.25

Hymn-Singing, Emotional and Mental Benefits

When participants were asked whether congregational hymn-singing affected their thoughts and feelings, 45% of participants responded that hymn-singing affected both mental and emotional health (See table 8). For instance, a participant commented, “It (hymn-singing) brings conviction when I need it, it brings healing when I need it, it brings joy when I need it, etc.”³⁶⁰ Another participant added, “The words of the songs speak to my heart and mind and God uses it as a charge to move forward in His presence.”³⁶¹ Participant 170 stated, “Since it (hymn-singing) reminds me of God's attributes and how He cares for me, it does affect my thoughts and feelings. Sometimes I come in sad and leave joyful and energized.” Regarding hymn-singing another participant mentioned, “It helps to focus my mind on spiritual things. It makes me feel more joyful, peaceful, in awe, and just safe in God’s presence.”³⁶² Participant 108 observed, “It (hymn-singing) gives the singer an atmosphere in which to praise God fully, engaging the mind and heart and not just the mouth.” Participant 172 remarked that hymn-singing produces, “Heavenly oriented thinking and longing my heart for the second coming of Jesus Christ and sing and praise with HEAVENLY choirs.” Another participant commented, “It (hymn-singing) helps me focus on particular aspects of Christian experience and encourages me to make

³⁶⁰ Participant 87.

³⁶¹ Participant 97.

³⁶² Participant 17.

personal applications to my own life, thoughts, feelings, and relationships.”³⁶³ Participant 4 noted, “It makes me think of God and makes you feel more like a home church.”³⁶⁴ Participant 59 commented, “It inspired me to get baptized that same day!”

Sixty-four of the participants (28.83%) commented on the mental aspects of hymn-singing in particular and 44 participants (19.82%) on the emotional aspects. Other responses (2.25%) included comments unrelated to the question or expressed indecisiveness. The responses of the majority of the participants confirmed the hypothesis that congregational hymn-singing contributes to the emotional wellbeing of a person.

This emerging theme of emotional and mental well-being supported a portion of the second hypothesis. The results indicated that the benefits were not exclusive to the perceived emotions but also thoughts. No negative perceived effects on thoughts or feelings were mentioned.

Table 8: Perceived Mental/ Emotional Benefits

Perceived Mental/ Emotional Benefits (n=222)	Number	Percent
Thoughts and/or Feelings	100	45.05
Thoughts	64	28.83
Feelings	44	19.82
No (without explanation)	5	2.25
Yes (without explanation)	5	2.25
Other	5	2.25

Hymn-Singing and Social Benefits

When participants were asked whether congregational hymn-singing contributed to their sense of social connectivity, 169 participants (76.13%) commented that they had experienced a sense of belonging, togetherness and unity. This was expressed through comments such as,

³⁶³ Participant 150.

³⁶⁴ Participant 4.

“Because by singing together, all our hearts are uplifted toward God together, and thus drawn closer to one another.”³⁶⁵ Another participant noted, “It feels very unifying to be singing and harmonizing with a group.”³⁶⁶ Participant 26 commented, “It is beautiful to be able to sing with a group who all put their whole hearts into it. I believe that it does make me feel more like a part of the church family.” Another participant added, “It (hymn-singing) brings a new sense to fellowship and feeling united.”³⁶⁷ Regarding hymn-singing, Participant 120 stated, “what fires together wires together.” Participant 141 observed, “When the entire congregation is singing in one accord, there is fostered a sense of unity. We are all uniting in worship to our Lord by sharing in the same song and the same time. That is unity.”

Comments categorized as “other” included responses such as “I love hymns, singing with Weimar is inspirational.”³⁶⁸ Another participant commented that congregational hymn-singing contributed to their sense of group unity, “but not directly.”³⁶⁹ Participant 49 commented, “Whether singing, preaching or doing right, truths always unite people.”

For this particular question, responses regarding the role of worship leadership emerged. One participant noted the importance of the worship leader directing while singing hymns, explaining the importance of expecting an outcome through praise.³⁷⁰ Another participant commented, “The choristers would often engage us into singing.”³⁷¹ Participant 80 observed, “It's good to involve (a) rotation (of) people each week.”

This emerging theme of unity supported a portion of the second hypothesis. The findings showed that the majority of participants perceived a sense of group unity with other participants

365 Participant 214.

366 Participant 24.

367 Participant 88.

368 Participant 61.

369 Participant 142.

370 Participant 39.

371 Participant 80.

when singing congregational hymns. In addition, the role of the worship leader was mentioned once again.

Table 9: Perceived Social Benefits

Perceived Group Unity (n=222)	Number	Percent
Sense of belonging/ togetherness	169	76.13
Yes (without explanation)	18	8.11
No (without explanation)	12	5.41
Other	10	4.50
Undecided/ It depends	8	3.60
Role of worship leadership	3	1.35

Worship Leadership and Musical Instrumentation

Among non-hypothesized findings were the responses concerning worship leadership and musical instrumentations such as, "...I love congregational hymn singing when it is done with skillful musicianship, a reverent spirit, leaders and worshipers who genuinely love God and the hymns being sung, and a worshipful setting."³⁷² Regarding worship leadership, choristers or song service leaders, participants commented, "there is a lot of cohesiveness in singing from the way that the song leaders lead the congregation."³⁷³ Another participant commented, "we sing hymns with good accompaniment and enthusiastic leaders."³⁷⁴ Participant 151 noted, "The choristers would often engage us into singing." One participant remarked, "I appreciate it (hymn-singing) most when there is an experienced/enthusiastic leader(s), 2-3 max."³⁷⁵ Other comments revolved around the musical accompaniment. For instance, one participant stated that a "good pianist, good singers change the view of boring hymnal singing."³⁷⁶ Another participant added, "it

372 Participant 203.

373 Participant 100.

374 Participant 160.

375 Participant 39.

376 Participant 173.

(hymn-singing) sounds beautiful and we have great, enthusiastic musicians.”³⁷⁷ Participant 217 mentioned, “It is a beautiful time with talented musicians who take their ministry seriously, and truly lead the congregation well and with joy.” Participant 104 commented, “The music was beautiful and well executed which made singing even more enjoyable.” Across several questions in the survey this theme indicated that the worship leaders and musicians contributed to the perceived appreciation of the participants. While most participants commented on the hypothesized hymn-singing characteristics, this theme emerged not due to its dominance but consistency throughout multiple survey questions.

Summary

A qualitative research design with an instrumental case was conducted to explore the efficacy of congregational hymn-singing on the congregants attending the Weimar Seventh-day Adventist church. The findings supported the first hypothesis in that the participants appreciated congregational hymn-singing. This was shown by the participants’ word choices to describe the congregational hymn-singing experience, their positive perceptions on biographical background stories of hymns and the perceived connection to the global church. The findings also supported the second hypothesis and showed that congregational hymn-singing was perceived as beneficial for participants’ spiritual, emotional, mental and social health. Furthermore, findings showed that several participants considered the role of music leadership and the use of instrumental accompaniment as notable contributors to the characteristics and benefits of congregational hymn-singing at the Weimar Seventh-day Adventist church. Overall, no negative perceptions of congregational hymn-singing on emotional, mental, social or spiritual health were mentioned by the participants.

³⁷⁷ Participant 60.

CHAPTER FIVE: CONCLUSIONS

Introduction

The purpose of this case study was to understand the characteristics and benefits of congregational hymn-singing at the Weimar Seventh-day Adventist church. This chapter includes a treatise of major findings and procedures. It concludes with a discussion of the limitations of the study, implications for current practice and recommendations for future study.

Interpretation of Findings

The findings in this case study aligned with the biblical mandate that congregational hymn-singing takes part in Christian worship.³⁷⁸ Further, the findings reaffirmed the scriptural foundation that congregational hymn-singing glorifies God,³⁷⁹ satisfies the worshiper³⁸⁰ and edifies a members of the church.³⁸¹ Moreover, the study showed that most participants described the congregational hymn-singing experience at the Weimar Seventh-day Adventist church with the word joyful. This also corroborated with the scriptural directive.³⁸²

The results sustained Gray's findings regarding the significance of understanding the broader historical context of a composition, the composer's intent and subsequent history of a composition.³⁸³ The findings also showed that congregants were more able to enter the worship experience from the perspective of the lyricist or composer.³⁸⁴ Some participants alluded to Seventh-day Adventist hymnody and history in particular.³⁸⁵³⁸⁶

378 Matthew 26:30; Mark 14:26; Acts 16:25; Ephesians 5:19; Colossians 3:16; Hebrews 2:12.

379 1 Corinthians 10:31.

380 Psalm 103:5.

381 1 Corinthians 14:26.

382 Acts 20:24; 2 Corinthians 2:3; Galatians 5:22; Philippians 1:4; 4:1, 4; 1 Thessalonians 2:19.

383 Gray, 237.

384 Lampport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Lampport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*, Lampport, Forrest, and Whaley, *Hymns and Hymnody: Historical and Theological Introductions*.

385 Nix.

386 Hooper, and White.

Congregational hymn-singing was shown to correlate with a sense of belonging to a global church. The finding supported authors such as Block concerning the formation of individual expression to God in worship and social identity development.³⁸⁷ Further, it supported Kauflin’s position regarding the unifying role of congregational singing in the global gospel ministry.³⁸⁸ Also, the findings supported Parsley’s view that the worship community considered congregational hymn-singing to contribute to their sense of belonging to a family.³⁸⁹

The outcomes of this study indicated perceived emotional and mental benefits regarding congregational hymn-singing. Such findings partially supported the results from Clift’s study conducted in 2007 which found that singing benefits included positive affect, focused attention, social support and cognitive stimulation.³⁹⁰ The aspects of deep breathing and regular commitment or attendance which Clift and others had found were not explored in this study.³⁹¹

The study supported the research by Stewart and Lonsdale regarding the importance of singing on group membership, as well a method of improving mental and emotional wellbeing. DeNora’s research on the effects of music listening on mood, even when a music therapist is not present, was supported in this study.³⁹² This study showed that most participants perceived strong positive thoughts and feelings toward listening to and participating in congregational hymn-singing. Further, the findings of Dingle and others regarding the consistency with the “social identity theory notion that forming a new and valued group was associated with emotional health benefits for the participants” were supported as well.³⁹³ Overall, the findings

387 Block.

388 Kauflin, 99.

389 Kauflin, 99.

390 Clift.

391 Clift.

392 DeNora.

393 Dingle et al.

indicated positive perceived effects of congregational hymn-singing on the emotional and mental wellbeing of the participants. No reports of negative emotional or mental effects were recorded.

The findings regarding social well-being partially supported the findings of Kreutz in that congregational hymn-singing was perceived to enhance individual mental and emotional wellbeing as well as induced a socio-biological bonding response.³⁹⁴ Furthermore, this study supported Cali's findings concerning the generated sense of agency and the important role of music for the individual and collective well-being of the people.³⁹⁵ Also, the findings sustained Clift's results in that participants had an increased perception of social connectedness, including participants who reported to have lower levels of singing competencies.³⁹⁶

The results of this study supported perceived benefits on spiritual health. Keubel's inclusion of the effect of spiritual health on overall wellbeing of musicians was supported through this qualitative study.³⁹⁷ Also, the findings supported Calitz research on the role of music and singing in healing liturgy.³⁹⁸ In congruence with Calitz' discovery, singing, active and passive listening were mentioned as integral to experiencing positive emotions and feelings referred to with healing attributes.

Additionally, the findings supported that worship leaders and musicians impact the perceived benefits for the congregants. This supported the statements Ellen White made, encouraging that the singing should include all participants in a worship experience.³⁹⁹ Further, participants confirmed Ellen White's writing, that proper worship leadership will recognize singing as "a gift of God, designed to uplift the thoughts to high and noble themes, to inspire and

394 Kreutz.

395 Cali 305.

396 Clift.

397 Kuebel.

398 Calitz.

399 White, *Evangelism*, 507.

elevate the soul.”⁴⁰⁰ The case study also supported Kleinig’s understanding of intentional worship leadership and specific utilization of music instruments as described in the book of Chronicles.⁴⁰¹

Limitations of Study

With further replication studies, a fuller picture may be gained of the characteristics and perceived benefits of congregational hymn-singing. While the qualitative research design was the right choice to explore the perceived characteristics and benefits of congregational hymn-singing at the Weimar Seventh-day Adventist church, more credibility could be given to this study if coupled with quantitative research investigating the relationship between congregational hymn-singing and the predominant themes, especially wholistic health. For example, a survey designed for quantitative research, and subsequent statistical analysis, may offer more evidence to complement the data discovered using qualitative research tools.

Another limitation was the particular instrument of the developed survey. Some of the survey questions could have been more comprehensive in nature. For instance, no foundational questions were asked whether congregational hymn-singing should or should not be practiced at the Weimar Seventh-day Adventist church, what liturgical role congregational hymn-singing had in the religious services or how the worship leaders and musicians influenced the worship experiences. Also, the ranking of the styles of music in question 20 did not define the terms used, namely Hymns, Gospel Music, Contemporary Worship Music and Gregorian Chants. Neither did the question include a selection for a “no music” category nor were the participants able to score each style with the same numerical value.

⁴⁰⁰ White, *Education*, 167.

⁴⁰¹ Kleinig, Kleinig.

Another limitation was that the demographics were confined to one local Seventh-day Adventist church in Northern California. Moreover, only participants 18 years of age or older participated in this study. Considering that the Seventh-day Adventist church promotes multi-generational worship, including participants of all ages may have offered more comprehensive data on this study.

Due to the nature of the online survey, there was no possibility to ask clarifying questions. Also, due to the anonymity of the participants an honesty-based model was expected of the participants to respond truthfully. Further, the participants were expected not to engage in repeated taking of the survey.

The participants may potentially have known the researcher. This could have influenced them to answer either more positively or negatively in the survey. It could also have been the reason why participants did not complete the survey or chose not to comment on their responses in detail.

The survey was available for only 23 days and required internet access for completion. Considering the anomaly of significant power-outages Northern Californian residents had to navigate through in October of 2019, this may have added a potential limitation to the accessibility of the study.⁴⁰² Further, participants were not given electronic devices or a hardcopy version to fill out the survey.

Recommendations for Future Study

Since this case study is the first of its kind on congregational hymn-singing in the Seventh-day Adventist church, additional studies are needed to replicate the results within similar Christian congregations. Whereas one of the limitations of this study was the lack of

402 Thomas Fuller, "500,000 in California Are without Electricity in Planned Shutdown," The New York Times, 2019, accessed January 13, 2020, <https://www.nytimes.com/2019/10/09/us/pge-shut-off-power-outage.html>.

previous research, this research serves as a steppingstone for future study. For instance, the developed survey may serve as an instrument in assessing aspects of congregational singing including interdisciplinary branches in hymnology. Moreover, a quantitative research design may be useful in complementing the current findings and with subsequent statistical analyses may offer more evidence for the discovered data in this study.

It is recommended that future research regarding congregational singing incorporates wholistic wellbeing aspects including emotional, mental, physical, social and spiritual health. With such a wholistic health framework, other music styles in addition to hymns may be explored. Furthermore, the liturgical role of congregational hymn-singing as part of the worship service as well as worship leadership and musicianship may also be discussed.

This study may be replicated in other Seventh-day Adventist churches in order to examine the characteristics and benefits of congregational singing practices. Reproducing this study would be beneficial for corroborating the results found in this study. Additionally, replicating this study would allow other SDA churches to better understand how individual congregations fit in with the global SDA church.

Larger, more diverse demographic sample sizes, including participants younger than 18 years of age, and longer research periods may add to the findings in this study. The inclusion of more Seventh-day Adventist or other Christian churches in or outside of the state of California, across North America, or outside of the United States, may also strengthen the findings of this study. More research on the leadership and pedagogical element of the ministry of music may be necessary in order to reproduce the current practice at the Weimar Seventh-day Adventist church elsewhere.

Implications for Practice

The implications of this study are significant for members, worship pastors and song writers who are responsible for choosing congregational music for a multiethnic, multinational and multigenerational church. While the Bible mentions the practice of singing Psalms, hymns and spiritual songs,⁴⁰³ Christians are still faced with the challenges of writing, choosing and performing such music well. Since the findings indicated that hymn-singing may include wholistic benefits including emotional, mental, social and spiritual health, the implications of well-written, well-selected and well-sung hymns may provide a way for integrating multiethnic, multinational and multigenerational members in a Christian church.

According to this study, church members benefited from attending a worship service that included congregational hymn-singing in emotional, mental, social and spiritual ways. It is noteworthy that while some participants preferred other music styles in addition to hymns, no participant indicated that hymn-singing should be abandoned. On the contrary, all 222 participants expressed their appreciation for hymn-singing as suitable congregational music style. Thus, it is recommended that congregants, seeking similar wholistic health benefits, incorporate and participate in congregational hymn-singing.

Moreover, the findings are significant to the local church leadership also. According to this study, the role of the pastor or worship leader and musicians are crucial to a positively perceived liturgy. Hymn-singing may be utilized as a medium of impressing and expressing theological insights from the Bible. When properly led, the pastor or worship leader may draw attention to the history, purpose and function of hymns and thus contribute to a perceived meaningful worship experience. This also may include benefits such as bonding with other

403 Ephesians. 5:19; Colossians 3:16.

worshippers in the same room or connecting with other believers around the world. Since the responsibility for writing, choosing or performing congregational hymns lays largely with the clergy, church leaders are encouraged to use song selections that include a multigenerational, multinational and multiethnic congregation. This case study showed that worship leaders intentionally and exclusively utilized hymns for congregational singing with positive results on the perceived emotional, mental, social and spiritual health of the congregants. Thus, it is recommended for churches seeking similar outcomes to incorporate congregational hymn-singing planned and led by dedicated pastors and skillful musicians.

According to the findings, hymnody was appreciated by all the participants. Further, some participants mentioned that composing original hymns may be a potential avenue to enrich the current worship experience at the Weimar Seventh-day Adventist church. Thus, it is recommended that contemporary song writers consider composing strophic songs of praise to God, combining doctrine and experience, evoked by a biblical subject capable of being sung by a congregation. It is particularly encouraged that songwriters be cognizant of the potential, perhaps expected, positive benefits the congregants may receive through congregational hymn-singing. Hence song writers are encouraged to compose new hymns which benefit worshipers emotionally, mentally, socially and spiritually.

Moreover, increased music education in congregational hymn-singing is encouraged for congregants, worship leaders and songwriters. Further research including quantitative study designs may be beneficial in order to provide additional data in the improvement of emotional, mental, social and spiritual well-being. It is recommended that special attention is given to pastors, worship leaders and musicians in future studies.

Conclusion

According to the Apostle Paul, Psalms, hymns and spiritual songs adequately represented the biblical mandate for congregational worship music in the Christian church.⁴⁰⁴ These three musical forms had distinct practical functions which were utilized by most New Testament-based churches over the course of the millennia. Although congregational hymn-singing has been an integral part of Christian worship, many 21st century Christian denominations have departed from this practice. However, congregational hymn-singing may have positively perceived implications on emotional, mental, social and spiritual health.

This study examined the characteristics and benefits of the practice of hymn-singing in a New Testament-based congregation. In this instrumental case study, 222 participants, 129 females and 93 males with ages ranging from 18 to over 75 years, representing five ethnicities and over 45 nationalities responded to a survey on congregational singing. The results showed the participants' unmitigated appreciation for congregational hymn-singing. While the participants were questioned which music styles they preferred instead or in addition to hymns, none indicated that they preferred to replace or abandon hymns. Instead, participants commented on the suitable style of hymns for congregational singing. Further, participants commented on the song services to evoke cognitive attributes predominantly described as being joyful, inspiring, sacred, authentic, edifying, engaging and intentional. Moreover, the majority of participants expressed that congregational hymn-singing at the Weimar Seventh-day Adventist church positively affected their thoughts and feelings, theological insights, and contributed to their sense of belonging to believers around the world. Also, congregational hymn-singing gave

⁴⁰⁴ Colossians 3:16 and Ephesians 5:19.

the participants a sense of group unity and meaningfully contributed to their worship experience by telling the history behind hymns.

The findings of the wholistic benefits in congregational hymn-singing may particularly encourage the members, pastors, worship leaders and songwriters at the Weimar Seventh-day Adventist church to continue the practice of integrating congregational hymn-singing in their religious worship services. Moreover, it is recommended to increase the music education on the benefits of congregational hymn-singing, advocate for future research to provide measurable data in the improvement of wholistic health as well as intensify the utilization of hymn-singing when engaging a multiethnic, multinational and multigenerational Christian congregation. While additional research is recommended to replicate this case study for corroborations, the outcomes indicated that hymn-singing at the Weimar Seventh-day Adventist church benefited congregants emotionally, mentally, socially and spiritually.

Bibliography

- Adventists, General Conference of Seventh-day. *A Seventh-Day Adventist Philosophy of Music*. Annual Council of the General Conference Executive Committee, 2004.
- Adventists, Ministerial Association of Seventh-Day. *Seventh-Day Adventists Believe: A Biblical Exposition of Fundamental Doctrines*. Washington, DC: Ministerial Association, General Conference of Seventh-day Adventists, 2005.
- Aigen, K. *Music-Centered Music Therapy*. Gilsum, NH: Barcelona Publishers, 2005.
- Albright, William Foxwell. *From the Stone Age to Christianity: Montheism and the Historical Process*. Baltimore, MD: John Hopkins Press, 1957.
- Autumn Council of the General Conference Committee. *Guidelines toward an S.D.A. Philosophy of Music*. Mexico City, 1972.
- Bacchiocchi, Samuele. *The Christian and Rock Music: A Study on Biblical Principles of Music. Biblical Perspectives*, vol. 15. Berrien Springs, MI: Biblical Perspectives, 2000.
- Belden, F. E. *Christ in Song: For All Religious Services: One Thousand Best Gospel Hymns, New and Old: With Responsive Scripture Readings: The Largest Sacred Song Collection in the World*. Revised and enlarged. ed. London: F. E. Belden, 1908.
- Benedict, Bruce "Refurbished Hymns in an Age of Vintage Faith: Millennials and the Retuned Hymn Movement." *Liturgy* 32, no. 1 (2017): 54-61.
<https://dx.doi.org/10.1080/0458063X.2016.1229457>.
- Block, Daniel Isaac. *For the Glory of God: Recovering a Biblical Theology of Worship*. Grand Rapids, MI: Baker Academic, a division of Baker Publishing Group, 2014.
- Bonhoeffer, Dietrich. *Life Together*. San Francisco: Harper Collins Publisher, 1954.
- Brown, Robert K., Mark R. Norton, William J. Petersen, and Randy Petersen. *The One Year Great Songs of Faith: 365 Devotions Based on Popular Hymns. One Year Book*. Wheaton, Ill.: Tyndale House Publishers, 2005.
- Buettner, Dan. *The Blue Zones: Lessons for Living Longer from the People Who've Lived the Longest*. Washington, D.C.: National Geographic Society, 2009.
- Buettner, Dan. "The Secrets of Long Life." 2005. Accessed December 10, 2019.
https://bluezones.com/wp-content/uploads/2015/01/Nat_Geo_LongevityF.pdf.
- Bullack, Antje, Carolin Gass, Urs M. Nater, and Gunter Kreutz. "Psychobiological Effects of Choral Singing on Affective State, Social Connectedness, and Stress: Influences of Singing Activity and Time Course." Original Research, *Frontiers in Behavioral*

- Neuroscience* 12, no. 223 (2018-September-27 2018).
<https://dx.doi.org/10.3389/fnbeh.2018.00223>.
- Byrd, Hanna Jane. "The Impact of Lyric Choices on Spiritual Edification." Liberty University, 2019.
- Cali, Claudia. "Creating Ties of Intimacy through Music: The Case Study of a Family as a Community Music Experience." *International Journal of Community Music* 10 no. 3 (2017): 305-16.
- Calitz, Coenie J. . "Healing Liturgy: The Role of Music and Singing." *Verbum et Ecclesia* 38, no. 1 (2017). <https://dx.doi.org/https://doi.org/10.4102/ve.v38i1.1628>.
- Canale, Fernando. "Principles of Worship and Liturgy." *Adventist Theological Society* 20, no. 1-2 (2009): 89-111.
- Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Grand Rapids, MI: Baker Academic, 2010.
- Clift, S. and Hancox, G. "The Perceived Benefits of Singing: Findings from a Preliminary Survey of a University College Choral Society." *Journal of the Royal Society for the Promotion of Health* 121, no. 4 (2001): 248-56.
- Clift, S., Hancox, G., Morrison, I., Hess, B., Kreutz, G., et al. "Choral Singing and Psychological Wellbeing: Quantitative and Qualitative Findings from English Choirs in a Cross-National Survey." *Journal of Applied Arts and Health* 1, no. 1 (2010): 19-34.
<https://dx.doi.org/10.1386/jaah.1.1.19/1>.
- Committee., General Conference of Seventh-day Adventists. North American Division. Michigan Conference. Training Center Church, Jim Howard, Kameron DeVasher, Mark Howard, Staci Schefka, Jeff Akenberger, Gene Hall, Tom Hubbard, Justin Ringstaff, and Hélène Thomas. *Discipleship Handbook: A Resource for Seventh-Day Adventist Church Members*. Michigan: The Training Center Church Committee of the Michigan Conference of Seventh-day Adventists, 2015.
- Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Fifth edition. ed. Los Angeles: SAGE, 2018.
- DeNora, Tia. *Music in Everyday Life*. Cambridge: Cambridge University Press, 2000.
- Dingle, Genevieve A., Christopher Brander, Julie Ballantyne, and Felicity A. Baker. "'To Be Heard': The Social and Mental Health Benefits of Choir Singing for Disadvantaged Adults.", *Psychology of Music* 41, no. 4 (July 2013): 405–21.
<https://dx.doi.org/doi:10.1177/0305735611430081>.

- Douglass, Herbert T. *Messenger of the Lord: The Prophetic Ministry of Ellen G. White*. Nampa, ID; Oshawa, Ontario, Canada: Pacific Press Publishing Association, 1998.
- Edwards, Jane. *The Oxford Handbook of Music Therapy. Oxford Library of Psychology*. Oxford: Oxford University Press, 2016.
- Elmer, Duane. *Cross Cultural Connections: Stepping out and Fitting in around the World*. Downers Grove, IL: InterVarsity Press, 2002.
- Feinman, Peter Douglas. *William Foxwell Albright and the Origins of Biblical Archaeology*. Berrien Springs, MI: Andrews University Press, 2004.
- Fuller, Thomas "500,000 in California Are without Electricity in Planned Shutdown." *The New York Times*. 2019. Accessed January 13, 2020. <https://www.nytimes.com/2019/10/09/us/pge-shut-off-power-outage.html>.
- Gabrielsson, Alf. *Strong Experiences with Music: Music Is Much More Than Just Music*. Oxford: Oxford University Press, 2011. <http://dx.doi.org/10.1093/acprof:oso/9780199695225.001.0001>.
- General Conference of Seventh-day Adventists. "Beliefs." Last modified 2019. Accessed October 28, 2019. <https://www.adventist.org/en/beliefs/>.
- General Conference of Seventh-day Adventists. "Mission Statement of the Seventh-Day Adventist Church." 2018. Accessed October 28, 2019. <https://www.adventist.org/en/information/official-statements/statements/article/go/-/mission-statement-of-the-seventh-day-adventist-church/>.
- General Conference of Seventh-day Adventists. "Seventh-Day Adventist World Church Statistics 2016, 2017." 2018. Accessed October 28, 2019. <https://www.adventist.org/en/information/statistics/article/go/-/seventh-day-adventist-world-church-statistics-2016-2017/>.
- General Conference of Seventh-day Adventists. North American Division. Michigan Conference. Training Center Church Committee., Jim Howard, Kameron DeVasher, Mark Howard, Staci Schefka, Jeff Akenberger, Gene Hall, Tom Hubbard, Justin Ringstaff, and Hélène Thomas. *Discipleship Handbook: A Resource for Seventh-Day Adventist Church Members*. Michigan: The Training Center Church Committee of the Michigan Conference of Seventh-day Adventists, 2015.
- Gordon, T. David. *Why Johnny Can't Sing Hymns: How Pop Culture Rewrote the Hymnal*. Phillipsburg, New Jersey: P&R Publishing, 2010.
- Gray, Scotty Wayne. *Hermeneutics of Hymnody: A Comprehensive and Integrated Approach to Understanding Hymns*. Macon, GA: Smyth & Helwys Publishing, 2015.

- Grocke, D., Bloch, S., and Castle, D. "Is There a Role for Music Therapy in the Care of the Severely Mentally Ill?", *Australasian Psychiatry* 16 (2008): 442-45.
- Grocke, Denise. "Receptive Music Therapy." In *The Oxford Handbook of Music Therapy*. Edited by Jane Edwards.vol. Oxford library of psychology. Oxford: Oxford University Press, 2016.
- Grocke, Denise Erdonmez, and Tony Wigram. *Receptive Methods in Music Therapy: Techniques and Clinical Applications for Music Therapy Clinicians, Educators, and Students*. London; Philadelphia: Jessica Kingsley Publishers, 2007.
- GYC. "Gyc Music: Guidelines." Accessed February 27, 2020. <https://gycweb.org/conference/music-guidelines/>.
- Haberman, Martin "The Legacy of Florence Stratemeyer, Margaret Lindsey, and Dorothy Mcgeoch: Educating Teachers for a Free People." *Journal of Curriculum and Supervision* 6, no. 1 (1990): 1-17.
- Hallam, Susan, Ian Cross, and Michael Thaut. *The Oxford Handbook of Music Psychology*. Second edition. ed. *Oxford Library of Psychology*. Oxford, United Kingdom: Oxford University Press, 2016.
- Hooper, Wayne, and Edward E. White. *Companion to the Seventh-Day Adventist Hymnal*. Washington, D.C.: Review and Herald Pub., 1988.
- Institute, Weimar. "Mission Statement." Accessed February 26, 2020. <https://weimar.edu/about-us/mission-statement/>.
- Institute, Weimar. "Weimar Church." Accessed February 26, 2020. <https://weimar.edu/>.
- International Adventist Musicians Association. "Significant Mileposts in Seventh-Day Adventist Hymnody." *Seventh-day Adventist Hymnody*. 2000. Accessed October 28, 2019. <http://www.iamaonline.com/worshipmusic/sda%20hymnodychronology.htm>.
- Jones, Paul S. *Singing and Making Music: Issues in Church Music Today*. Phillipsburg, NJ: P & R Pub., 2006.
- Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Wheaton, Ill.: Crossway Books, 2008. Table of contents <http://www.loc.gov/catdir/toc/fy0804/2007041082.html>.
- Keiger, Dale. "The Great Authenticator." *John Hopkins Magazine*. April, 2000. Accessed January 15, 2020. <https://pages.jh.edu/~jhumag/0400web/32.html>.

- Kleinig, J.W. "The Divine Institution of the Lord's Song in Chronicles." *Journal for the Study of the Old Testament* 17, no. 55 (1992): 75-83.
<https://dx.doi.org/10.1177/030908929201705506>.
- Kleinig, John W. *The Lord's Song: The Basis, Function, and Significance of Choral Music in Chronicles*. *Journal for the Study of the Old Testament Supplement Series*, vol. 156. Sheffield, England: JSOT Press, 1993.
- Krabill, James R. "Culturally Appropriate Music." *Mission Frontiers*, September-October, 2014.
- Krabill, James R., Frank Fortunato, Robin P. Harris, and Brian Schrag. *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. Pasadena, CA: William Carey Library, 2013.
- Kreutz, G. "Does Singing Facilitate Group Bonding?", *Music and Medicine* 6 (2014): 51-60.
- Kuebel, Christa. "Health and Wellness for in-Service and Future Music Teachers: Developing a Self-Care Plan." *Music Educators Journal* 105, no. 4 (2019): 52-58.
- Lamport, Mark A., Benjamin K. Forrest, and Vernon M. Whaley. *Hymns and Hymnody: Historical and Theological Introductions*. Vol. 2: From Catholic Europe to Protestant Europe. 3 vols. Eugene, OR: Cascade Books, 2019.
- Lamport, Mark A., Benjamin K. Forrest, and Vernon M. Whaley. *Hymns and Hymnody: Historical and Theological Introductions*. Vol. 3: From the English West to the Global South. 3 vols. Eugene, OR: Cascade Books, 2019.
- Lamport, Mark A., Benjamin K. Forrest, and Vernon M. Whaley. *Hymns and Hymnody: Historical and Theological Introductions*. Vol. 1: From Asia Minor to Western Europe. 3 vols. Eugene, OR: Cascade Books, 2019.
- Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession*. 1st printing. ed. Plume/Penguin: Dutton, 2006.
- Levitin, Daniel J. *The World in Six Songs: How the Musical Brain Created Human Nature*. New York: Plume, 2009. Table of contents only
<http://www.loc.gov/catdir/toc/ecip0814/2008012298.html>.
- Lipka, Michael "America's Changing Religious Landscape." Pew Research Center. 2015. Accessed December 10, 2019. <https://www.pewforum.org/2015/05/12/americas-changing-religious-landscape/>.
- Lipka, Michael "Many U.S. Congregations Are Still Racially Segregated, but Things Are Changing." Pew Research Center. 2014. Accessed December 10, 2019. <https://www.pewresearch.org/fact-tank/2014/12/08/many-u-s-congregations-are-still-racially-segregated-but-things-are-changing-2/>.

- Lipka, Michael "The Most and Least Racially Diverse U.S. Religious Groups." Pew Research Center. 2015. Accessed August 11, 2019. <https://www.pewresearch.org/fact-tank/2015/07/27/the-most-and-least-racially-diverse-u-s-religious-groups/>.
- MacDonald, Raymond A. R., Gunter Kreutz, and Laura Mitchell. *Music, Health, and Wellbeing*. Oxford: Oxford University Press, 2012.
- McCaffrey, T. Edwards, J., and Fannon, D. "Is There a Role for Music Therapy in the Recovery Approach in Mental Health?", *Arts in Psychotherapy* 38, no. 3 (2011): 185-89.
- McCaffrey, Triona. "Music Therapy in Mental Health Care for Adults." In *The Oxford Handbook of Music Therapy*. Edited by Jane Edwards.vol. Oxford library of psychology. Oxford: Oxford University Press, 2016.
- McMillan, James H., and Sally Schumacher. *Research in Education: Evidence-Based Inquiry*. Seventh edition. Pearson new international ed. Upper Saddle River, NJ: Pearson Education, Inc., 2010.
- Mehr, S. A., M. Singh, H. York, L. Glowacki, and M. M. Krasnow. "Form and Function in Human Song." *Curr Biol* 28, no. 3 (Feb 5 2018): 356-68 e5. <https://dx.doi.org/10.1016/j.cub.2017.12.042>.
- Merriam-Webster Inc. *Merriam-Webster's Collegiate Dictionary*. 10th ed. Springfield, Mass., U.S.A.: Merriam-Webster, 1993.
- Miller, Darrow L., and Stan Guthrie. *Discipling Nations: The Power of Truth to Transform Cultures*. Seattle, WA: YWAM Pub., 2001.
- Moffatt, James. *The Expositor's Greek Testament*. 5 vols., edited by W. Robertson Nicoll, vol. 5. London: Hodder and Stoughton, 1897.
- Morgan, Robert J. *Then Sings My Soul*. Nashville, Tenn.: Thomas Nelson, 2011.
- Moss, Hilary, Julie Lynch, and Jessica O'Donoghue. "Exploring the Perceived Health Benefits of Singing in a Choir: An International Cross-Sectional Mixed-Methods Study." *Perspectives in Public Health* 138, no. 3 (2018): 160-68. <https://dx.doi.org/10.1177/1757913917739652>.
- Nedley, Neil. *The Lost Art of Thinking: How to Improve Emotional Intelligence and Achieve Peak Mental Performance*. Ardmore, OK: Nedley Publishing, 2011.
- Newport, John P. *Life's Ultimate Questions: A Contemporary Philosophy of Religion*. Dallas/London: Word Publishing, 1989.

- NEWSTART® Lifestyle Program. "What Is Newstart?" Last modified 2019. Accessed October 28, 2019. <https://www.newstart.com/>.
- Nix, James R. *Advent Singing: A Collection of Fifty Early Adventist Hymns with Stories That Illustrate*. Washington, D.C.: North American Division Office of Education, 1988.
- O'Connor, Michael. "The Singing of Jesus." In *Resonant Witness: Conversations between Music and Theology*. Edited by Jeremy S. Begbie and Stevn R. Guthrie. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2011.
- O'Donnell, Douglas Sean. *Psalms: A 12-Week Study. Knowing the Bible*. Wheaton, IL: Crossway, 2014.
- Osbeck, Kenneth W. *Amazing Grace: 366 Inspiring Hymn Stories for Daily Devotions*. Grand Rapids, MI: Kregel Publications, 1990.
- Parsley, Ross. *Messy Church: A Multigenerational Mission for God's Family*. Colorado Springs, CO: David C. Cook, 2012.
- Review and Herald Publishing Association. *The Seventh-Day Adventist Hymnal*. Washington, DC; Hagerstown, MD: Review and Herald Publishing Association, 1985.
- Reynolds, Isham E. *Music and the Scriptures*. Nashville, Tennessee: Broadman Press, 1942.
- Reynolds, William Jensen, and Milburn Price. *A Survey of Christian Hymnody*. 3rd ed. Carol Stream, Ill.: Hope Pub. Co., 1987.
- Routley, Erik. *Hymns and Human Life*. Grand Rapids, Mi: W. B. Eerdmans Pub. Co., 1967.
- Running, Leona Glidden, and David Noel Freedman. *William Foxwell Albright, a Twentieth-Century Genius*. New York: Two Continents Pub. Group, 1975.
- Ruud, E. "The New Health Musicians." In *Music, Health, and Wellbeing*. Edited by Raymond A. R. MacDonald, Gunter Kreutz, and Laura Mitchell. Oxford: Oxford University Press, 2012.
- Salloum, Michael, and Darren E.R. Warburton. "Importance of Spiritual Wellbeing in Community-Based Health Interventions in Indigenous Peoples in Bc." *Health & Fitness Journal of Canada* 12, no. 1 (March 30, 2019 2019): 117-23. <https://dx.doi.org/https://doi.org/10.14288/hfjc.v12i1.264>.
- Scheer, Greg. "Retune My Heart to Sing Thy Grace: How Old Hymn Texts Found a New Home among Evangelicals." *The Hymn* 65, no. 4 (2014): 19-27.
- Seventh day Adventist Church. "Seventh-Day Adventists - the Heritage Continues." 2006. Accessed October 28, 2019.

https://web.archive.org/web/20061206202842/http://www.adventist.org/world_church/facts_and_figures/history/index.html.en.

Sharp, Tim. "Hallelujah, Amen! A Focus on Music in Worship." *Choral Journal* 59, no. 10 (2019).

Smith, John Arthur. *Music in Ancient Judaism and Early Christianity*. Burlington, VT: Ashgate, 2010.

Solli, H, P. "Med Pasienten I Førersetet: Recovery-Perspektivets Implikasjoner for Musik-Kterapi I Psykisk Helsearbeid." *Musikterapi i Psykiatrien Online* 7, no. 2 (2012).

Stefani, Wolfgang Hans. "The Concept of God and Sacred Music Style: An Intercultural Exploration of Divine Transcendence/Immanence as a Stylistic Determinant for Worship Music with Paradigmatic Implications for the Contemporary Christian Context." PhD Dissertation, Andrews University, 1993. Accessed November 17, 2019. <https://digitalcommons.andrews.edu/dissertations/714>.

Stewart, Nick Alan Joseph, and Adam Jonathan Lonsdale. "It's Better Together: The Psychological Benefits of Singing in a Choir." *Psychology of Music* 44, no. 6 (2016): 1240-54. <https://dx.doi.org/10.1177/0305735615624976>.

Stratemeyer, Florence B. "What a Non-Adventist Authority on the Training of Youth Says About the Book Education." August 6, 1959.

Towns, Elmer L., and Douglas Porter. *The Ten Greatest Revivals Ever: From Pentecost to the Present*. Ann Arbor, MI: Vine Books, 2000.

Towns, Elmer L., and Vernon M. Whaley. *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship*. Nashville: B & H Academic, 2012. Contributor biographical information <http://www.loc.gov/catdir/enhancements/fy1305/2012288991-b.html>

Publisher description <http://www.loc.gov/catdir/enhancements/fy1305/2012288991-d.html>.

University, Andrews. *Andrews Study Bible: Light. Depth. Truth*. Berrien Springs, MI: Andrews University Press, 2010.

Vander Kooij, C. "Recovery Themes in Songs Written by Adults Living with Serious Mental Illnesses." *Canadian Journal of Music Therapy* 15, no. 1 (2009): 37-58.

Webber, Robert. *Worship Old and New: A Biblical, Historical, and Practical Introduction*. Rev. ed. Grand Rapids, Mich.: Zondervan, 1994.

Weimar Institute. "Our Story Campus Beginnings." Accessed October 28, 2019. <https://weimar.edu/about-us/campus-beginnings/>.

- Welch, Graham, David M. Howard, and John Nix. *The Oxford Handbook of Singing*. Oxford Library of Psychology. Oxford: Oxford University Press, 2019.
- White, Ellen Gould Harmon. *Education*. Oakland, CA: Pacific Press, 1903.
- White, Ellen Gould Harmon. *Evangelism*. Christian Home Library. Hagerstown, MD: Review and Herald Pub. Association, 2002.
- White, Ellen Gould Harmon. *Testimonies for the Church*. Vol. 9. Oakland, CA; Battle Creek, MI: Pacific Press; Review and Herald, 1901.
- White, Ellen Gould Harmon. *The Voice in Speech and Song: As Set Forth in the Writings of Ellen G. White*. Christian Home Library. Boise, Idaho: Pacific Press Pub. Association, 1988.
- White, James. *Life Incidents*. Battle Creek, MI: Steam Press of the Seventh-day Adventist Publishing Association, 1868.
<http://centrowhite.org.br/files/ebooks/apl/all/JamesWhite/Life%20Incidents.pdf>.
- Wigram, Tony, Inge Nygaard Pedersen, and Lars Ole Bonde. *A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research, and Training*. London; Philadelphia: Jessica Kingsley Publishers, 2002.
- Wilson-Bridges, Cheryl. *Levite Praise: God's Biblical Design for Praise and Worship*. Lake Mary, FL: Creation House, 2009.
- Work, John W. *American Negro Songs: 230 Folk Songs and Spirituals, Religious and Secular*. Mineola, New York: Dover Publications, 1998.
- Yin, Robert K. *Case Study Research and Applications: Design and Methods*. Sixth edition. ed. Los Angeles: SAGE, 2018.
- Yin, Robert K. *Case Study Research: Design and Methods*. Fifth ed. Los Angeles: SAGE, 2014.

Appendix A: Weimar Seventh-day Adventist Church Permission

September 15, 2019 at 11:54 AM:

Dear Pastor Mackintosh,

I am attempting to submit my IRB application to conduct a case study on congregational hymn singing at Weimar SDA church. In order to receive IRB approval your permission is required before proceeding. Please find a formal letter attached, which I will also submit to the IRB. If you grant permission, please reply to this email (egnanasi@liberty.edu) letting me know of your consent.

Thank you! Erwin G. Nanasi

<Permission Letter to Weimar.docx>

September 15, 2019 at 7:25 PM:

Approved.

DGM

Appendix B: IRB Approval

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

October 14, 2019

Erwin G. Nanasi
IRB Exemption 3957.101419: Congregational Hymn-Singing at Weimar SDA Church: A Case Study

Dear Erwin G. Nanasi,

The Liberty University Institutional Review Board has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

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

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

(i) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects;

Please note that this exemption only applies to your current research application, and any changes to your protocol must be reported to the Liberty IRB for verification of continued exemption status. You may report these changes by submitting a change in protocol form or a new application to the IRB and referencing the above IRB Exemption number.

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

Sincerely,

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

LIBERTY
UNIVERSITY.

Liberty University | Training Champions for Christ since 1971

Appendix C: Survey Questions

1. What is your sex? (Choose one)

Male

Female

2. What is your age range? (Choose one)

Under 18

Between 18-25

Between 26-35

Between 36-45

Between 46-55

Between 56-65

Between 66-75

Over 75

3. Which ethnicity describes you best? (Optional/ Choose one)

American Indian or Alaskan Native

Asian / Pacific Islander

Black or African American

Hispanic

White / Caucasian

Other (please specify) _____

4. What is your nationality? (Optional/ Choose all that apply)

American

Asian-Indian

Brazilian

Chinese

Dutch

English

Filipino

French

German

Irish

Italian

Japanese

Mexican

Native American

Norwegian

Polish

Puerto Rican
Romanian
Russian
Scotch-Irish
Scottish
Swedish
Multi-Nationalities
Other (please specify) _____

5. I consider myself: (Choose one)

Agnostic
Atheist
Christian
A Seventh-day Adventist Christian
Other faith, religious tradition or spiritual orientation.
Not specified:

6. Are you a member at the Weimar SDA church? (Choose one)

Yes
No

7. Approximately how many song services have you attended at Weimar SDA church? (Choose one)

1
2-5
5-10
10-50
50-100
Over 100

8. I found the congregational singing at the Weimar SDA church to be: (Choose all that apply)

Engaging
Edifying
Sacred
Relevant
Authentic
Fresh
Meaningful
Inspiring
Inclusive

Exclusive
Intentional
Confusing
Unusual
Performance-Driven
Irrelevant
Irreverent
Inauthentic
Predictable
Unpredictable
Boring

9. Of the characteristics you selected in the previous question, describe which characteristics you most appreciate: (comment box)

10. Choose one

I like congregational hymn singing because... (comment box)

I dislike congregational hymn singing because... (comment box)

Other... (comment box)

11. Does congregational singing at the Weimar SDA church affect your thoughts and feelings?

Yes

No

Please explain: (comment box)

12. Does congregational singing at the Weimar SDA church increase your theological insights?

Yes

No

Please explain: (comment box)

13. Does congregational singing at the Weimar SDA church contribute to your sense of belonging to a global church?

Yes

No

Please explain: (comment box)

14. Does congregational singing at the Weimar SDA church contribute to your sense of group unity?

Yes

No

Please explain: (comment box)

15. Does telling the history behind a hymn contribute meaningfully to the worship experience?

Yes

No

Please explain: (comment box)

16. Do you appreciate congregational hymn singing?

Yes

No

Please explain: (comment box)

17. Are there any styles of congregational singing that you would prefer instead of or in addition to hymns?

Yes

No

Please explain: (comment box)

18. Please rank your preferred style of congregational singing music from 1 (MOST preferred) to 4 (LEAST preferred).

- _____ Contemporary Worship Music
- _____ Gospel Music
- _____ Gregorian Chants
- _____ Hymns
- _____ Other, please specify: _____

Additional comments, concerns, desires?