

Liberty University John W. Rawlings School of Divinity

**An Analysis of the Roles and Responsibilities of the Music Ministry in the African
American Church**

A Thesis Project Submitted to
the Faculty of Liberty University School of Divinity
in Candidacy for the Degree of
Doctor of Ministry

by

Jeffrey L. Wilson

Lynchburg, Virginia

March 2021

Copyright © 2021 by Jeffrey Wilson
All rights reserved

Liberty University John W. Rawlings School of Divinity

Thesis Project Approval Sheet

Dr. Daryl Rodriguez

Dr. Christopher Dillon Burroughs

THE DOCTOR OF MINISTRY THESIS PROJECT ABSTRACT

Jeffrey L. Wilson

Liberty University John W. Rawlings School of Divinity, 2020

Mentor: Dr. Daryl Rodriguez

The perfect church does not exist. All churches have issues, and Church of Faith and Deliverance in Kinston, North Carolina, is no exception. The church has a problem within the music ministry. The purpose of this DMIN action research thesis is to teach and provide adequate training on the roles and responsibilities of the music ministry at Church of Faith and Deliverance. If the roles and responsibilities of individuals in the music ministry are taught at Church of Faith and Deliverance, then unity of worship may result. The church is a living and breathing organism. When parishioners gather in the worship atmosphere, the atmosphere should be conducive to receiving what God intends for the flow of worship. Teaching the roles and responsibilities of members in the music ministry connects the worship with the Word of God, embracing unity among the leadership of the church.

Keywords: worship, church, music, role, responsibility.

Contents

Figures.....	vii
Abbreviations.....	viii
Chapter 1: Introduction	1
Ministry Context.....	2
Problem Presented	7
Purpose Statement.....	8
Basic Assumptions.....	9
Definitions.....	10
Limitations	10
Delimitations.....	10
Thesis Statement	11
Chapter 2: Conceptual Framework	12
Literature Review.....	12
<i>The Roles, Qualities, and Influence of Music in Worship.....</i>	<i>13</i>
<i>Communication</i>	<i>16</i>
<i>The Use of Music in Communication.....</i>	<i>18</i>
<i>Foundations of Worship.....</i>	<i>20</i>
<i>Leadership.....</i>	<i>21</i>
<i>Significance of Music Ministry</i>	<i>23</i>
<i>The Structure of Music Ministry Leadership.</i>	<i>24</i>
<i>The Worship Leader.....</i>	<i>26</i>
<i>Music Leadership.....</i>	<i>27</i>
<i>Leadership as an Art in Music</i>	<i>29</i>
<i>Duties of the Worship Leader</i>	<i>30</i>
Theological Foundations.....	31
Theoretical Foundations.....	36
Chapter 3: Methodology.....	44
Intervention Design.....	47
<i>Qualitative Studies</i>	<i>53</i>
<i>Participants.....</i>	<i>55</i>
<i>Setting</i>	<i>55</i>
<i>Sample Size</i>	<i>55</i>
<i>Surveys and Interviews</i>	<i>56</i>
<i>Workshops.....</i>	<i>57</i>
Implementation of the Intervention Design	60
<i>Inclusion and Exclusion.....</i>	<i>64</i>
<i>Researcher's Role</i>	<i>65</i>
<i>Analysis Plan</i>	<i>65</i>
<i>Reading the Data</i>	<i>66</i>
<i>Comparing the Data</i>	<i>66</i>
<i>Interpreting the Data</i>	<i>67</i>

<i>Ethical Considerations</i>	67
Chapter 4: Results	69
Demographic Data	69
Findings.....	70
<i>Pre-survey</i>	70
<i>Interviews</i>	73
<i>Workshops</i>	80
<i>Closing Survey</i>	85
Chapter 5: Conclusion	87
Appendix A: Baseline Survey	94
Appendix B: Interview Questions.....	95
Appendix C: Workshop 1	96
Appendix D: Workshop 2	100
Appendix E: Workshop 3.....	102
Appendix F: Closing Survey.....	103
Bibliography	104
IRB Approval.....	108

Figures

4.1	Role of Participants	71
4.2	Pre-Survey Concerns	73
4.3	Interview Dates	74
4.4	Year of Church Membership	75
4.5	Spirit of Music Ministry.....	76
4.6	Knowledge of Roles.....	77
4.7	How to Handle Issues	78
4.8	Suggestions to Invoke the Holy Spirit	79
4.9	Workshop Anticipation	80
4.10	Fourth Workshop Questions	84
4.11	Closing Survey Responsibilities	85

Abbreviations

DMIN *Doctor of Ministry*

LUSOD *Liberty University School of Divinity*

Chapter 1

Introduction

Music has been a vital part of the African American church since the dawn of its creation¹. The African American church is proud and appreciative of its music, as well as the history behind the music. Congregants anticipate soul-stirring music in addition to the preached Word of God at any given Sunday service. The choir and music department both contribute character, inspiration, and influence on the congregation of the African American church.

The African American church is embodied with music that expresses both the profoundly religious sentiments of an enthusiastic people and the overwhelming pain and suffering of a people devastated by centuries of enslavement. It is crucial to recognize that music in the African American church is not a one-sided, monolithic, standardized entity. It is composed of countless individual traditions, styles, and backgrounds. Considering this, there is a need to identify the various roles and responsibilities of the different musical positions in the African American church. These roles and responsibilities are worthy of research and analysis. The specific focus

¹ The African American church, serves a dualistic purpose. It is a spiritual center, when it functions as a place of worship, and it serves as a social epicenter as well. This designation does include people who are not African American, because a person is not required to be African American to be a part of the of the African American church. The African American church embraces those who share the desire for freedom and equality of the oppressed, in every aspect, including worship and musical arts. Worship has the ability to be a freeing experience, but it becomes problematic when worshippers do not know their roles and responsibilities in the worship setting. This thesis is applicable to the African American church because African Americans have the freedom to worship God freely in today's society, as opposed to worship under oppressed conditions, which was difficult for those who were enslaved. Eliminating unneeded commotion in the worship department takes the boundaries and limits off of the Holy Spirit, yielding spiritual freedom and glorified worship, while eradicating spiritual enslavement.

of this thesis is the music department at Church of Faith and Deliverance in the city of Kinston, North Carolina.

Ministry Context

Kinston, North Carolina, is the city that includes the majority of the population of Lenoir County. The city is home to many churches, with many of them being traditional and denominational. About fifty percent of African American churches in the area are a part of the United American Free Will Baptist denomination. This denomination began in 1868, and the headquarters for the denomination are located in Kinston. The researcher is licensed and ordained by the United American Free Will Baptist denomination, with roots stemming from the Baptist tradition.

Church of Faith and Deliverance began in February 2013, seven years ago, in Kinston. The pastor of the church had previously been a pastor in another very popular African American denomination known as Missionary Baptist. The pastor had served well as the pastor of Greater Mount Zion Missionary Baptist Church in the city of Kinston. Things began to go downhill between the pastor and some of the leadership of the church. Ultimately, on the second Sunday in January after a Tuesday night trustee board meeting, the pastor announced to Greater Mount Zion that he was following the move of the Holy Spirit, and he offered his resignation as pastor. This resignation would be effective on the last Sunday of the month, January 2013. He stated that he would be starting his own ministry in the city of Kinston, and that members of Greater Mount Zion had absolutely no obligation to leave and follow him. He stated that his leaving was based on the trustees' written report and their behavior during the last several board meetings.

The pastor finished the last few Sundays like he stated that he would, and on his last Sunday as pastor of Greater Mount Zion, he gave the members the address of his new ministry

location. Due to unforeseen circumstances, the pastor was not able to start his church on the original date; the rental agreement did not work out with the landlord. Without giving up, a few weeks later, the pastor and his wife found a different location and made a plea with that location's landlord. He shared with the landlord the vision that God had given to him, and he informed the landlord that he had an immediate need for the property. The pastor used his personal monies to rent that space, and to purchase all of the equipment that he needed to get the ministry started. He then applied for and received the articles of incorporation, as well as all of the other documents that he needed to do things the right way.

On February 3, 2013, after a few bumps in the road, the pastor launched his own new ministry entitled Church of Faith and Deliverance. When this took place, over half of the membership from Greater Mount Zion left to join him, because they respected him as a leader, and they loved his preaching and teaching. On that Sunday, 295 people joined Church of Faith and Deliverance. Because the number was so large, the people were received as members based on their Christian experience, and they were all given membership forms to fill out. After that Sunday, the pastor announced an advisory board. He informed the church that no positions would be appointed to any members until there was an official leadership conference, which would present to potential leaders what their obligations would be as officials of the church.

The church held the leadership conference a few weeks later, with both day and night sessions. This schedule ensured that all of the potential leaders could attend at least one session. The participation was great, and members were excited. The pastor then chose the advisory board to assist in the decision making of the church. The first order of business was to appoint trustees to handle the business at hand. The board instructed the trustees to go to the bank and start a checking account with the offerings of the church. The pastor assured the members that

their tithe and offering contributions would be for the operation of the church, and for the building up of the kingdom of God. The advisory board and trustees then met to discuss the pastor's salary. After researching salaries for churches with similar congregation sizes, the board of advisors and the trustees voted on a fair salary for the pastor.

After about a month of services at the new church, the pastor noticed that the church was over capacity. The pastor and advisory board saw that there was not enough room to house the congregation. They announced to the congregation that the church was going to tear down walls and expand in size to house the present members as well as future members. There were numerous meetings with the advisory board and trustees, concerning the building project. The church set a goal to have the construction and renovations done by Easter Sunday of 2013, and with God's help, the task was completed on time.

Church of Faith and Deliverance is one of the most thriving churches in the city of Kinston. It is in a very prominent location, sitting off Vernon Avenue, the main highway that runs through the city. The church now owns its building, which includes a childcare facility and food bank. Church of Faith and Deliverance owns a charter bus, a minibus, and two fifteen passenger vans. The ministry has around 2,000 members on the church roll, with a weekly attendance of about 300 on Sundays. The church has two service times, one at eight o'clock and the other at eleven o'clock.

Church of Faith and Deliverance is a predominantly African American church, but there are five or six Caucasian and Hispanic members that attend regularly. Even though this number seems low, this attendance is considered a milestone for an African American church in the area of Lenoir County. The demographics of the church are about fifty percent adult female, thirty-five percent adult male, and fifteen percent children. Approximately seventy-five to eighty

attendees come to the eight o'clock service, and attendance normally triples at the eleven o'clock service. In eastern North Carolina, the traditional eleven o'clock hour is still highly respected as the most appropriate worship time.

Before and above all things, the church subjects itself to the Lordship of Jesus Christ. The church is a community of followers and disciples who worship the true and living God. The church values family, discipleship, and sensible doctrine, which requires church members to share and defend the Gospel of Christ. Church of Faith and Deliverance practices the example set forth in the book of Acts by unselfishly meeting each other's needs. The church clearly emphasizes personal relationship as it relates to Jesus Christ, family, and community.

The membership comes from all walks of life. In the worship service, one will find the teacher, the carpenter, the homeless person, the legislator, the nurse, the trooper, the small business owner, the homemaker, and the retired person. Each of them has something in common. They share a personal connection with Jesus Christ. They worship Him in Spirit and in truth when they get together. The pastor preaches and teaches His Gospel. The congregants believe in His power to change people, and they want others to know Him.

Church of Faith and Deliverance has a children's ministry that is headed by the youth minister. On Sunday mornings, they have services designed for children, held in particular classrooms. Just inside the entrance are greeters to guide children to the correct classroom. Children's classes for both the Sunday School and the eleven o'clock worship service time are sufficiently staffed. If a parent prefers to keep their children with them, they can feel free to do so. The church serves snacks to all the children in the fellowship hall every Sunday morning. The church also has age-appropriate Bible study classes on Wednesday nights.

When it comes to attire for worship services, some members and guests wear their dressy attire, while others dress casually. The church wants visitors to be comfortable while visiting, so what one wears is a personal choice. Visitors can dress up or dress down, and either is totally acceptable.

Church of Faith and Deliverance strives to be all about growth. Personal growth is normal and expected, so the church is constantly working at helping people to grow. The church understands that people grow in different ways, so it works to meet them where they are and to help them to take the next step toward success. The church's mission is to be a church that ignites a passion to follow Jesus. The church prides itself on great music, vibrant worship, and persistent messages dealing with real-life, real-time issues. At Church of Faith and Deliverance, the motto is, "it's not a religion, it's a lifestyle." The members believe that God is a God of purpose. He conveys vision and guidance to His people. Anything God births will have a vision, which is a revealed purpose for its existence. Vision and purpose are important to true living, and this is what the pastor teaches. These teachings are also the beliefs of the new minister of music, who is also the author of this study.

At Church of Faith and Deliverance, the minister of music serving the church in August of 2019 was an African American male in his early thirties. He had served the church for at least five years, and the pastor had given him total charge of the music department. In August of 2019, the pastor learned about issues with the minister of music that went against biblical principles. After a time of prayer, the pastor asked the minister of music to step down from his position for a short period of thirty days. The minister of music had a problem with this request, and he resigned from his position.

After the minister of music resigned from his position, he left the church. When he left, he did not leave alone. About forty people left with him, including about twenty choir members and twenty congregants, who felt that he had not been treated fairly in the ordeal. This former minister of music now serves at another church, and those who left with him attend there, too, including the former drummer of Church of Faith and Deliverance, who had served for five years as well.

Quite naturally, this incident left Church of Faith and Deliverance in a somber state. The situation caused anxiety and some division among those involved in the music ministry at the church. The church hired another minister of music. He stayed with them from September 2019 until January 2020. After informing the pastor that he was not a good fit, he resigned from his position as well. The church is still recuperating from this loss, and some division exists among the choir members. The pastor established a music ministry committee. This committee consists of five people who have longevity with the church. Some of the choir members and committee members do not know their roles and responsibilities, which is problematic for the growth of the music department.

Problem Presented

The perfect church does not exist. All churches have issues, and Church of Faith and Deliverance has a problem that lies within the music ministry. In many local churches, little to no communication occurs between those who play instruments and the pastor of the church, according to several musicians in the area. Most churches have musicians and choir directors, but there is no legitimate worship leader or minister of music in the church who works directly with the pastor. Typically, no communication occurs when it comes to the liturgy of the church

service. The lack of communication is detrimental to the flow of the worship service, as well as the music ministry.

Most churches in Lenoir County have two musicians: the pianist or organist, and the drummer. A few churches have a modern band, but they are few and far between. Some churches feel that a band is not necessary, and some cannot afford to hire a band. Very few churches also have a “minister of music” who has the job of communicating with the pastor about the aims and goals of the music ministry. The minister of music also shares the goals of the pastor with the music department.

Most Lenoir County churches consider the pianist or organist as the highest person in the music department echelons. In this instance, that musician and the pastor should work together to ensure that the thematic elements of the worship service flow, in terms of music and the preached Word of God. For example, if the pastor’s sermon is aimed at faith, then the musical selections should point in that same direction. This helps align the word with worship.

Problems occur when the preached word does not align with the worship flow, as has happened at Church of Faith and Deliverance. When this occurs, there is no unity among church members. This issue is a symptom of the main problem that has arisen: the music ministry at Church of Faith and Deliverance appears to lack unity, and its members lack adequate training on the roles and responsibilities of individuals in the music ministry.

Purpose Statement

The purpose of this Doctor of Ministry action research thesis is to teach and provide adequate training on the roles and responsibilities of the worship ministry at Church of Faith and Deliverance in Kinston, North Carolina. A problem is evident among the music ministry. The goal is to address the problem, without the promise of trying to fix it.

Basic Assumptions

Assumptions are things that are believed to be true, despite having no evidence to support them. In terms of the research, the researcher assumed that people involved in the study would give honest answers. Those who are a part of the music ministry should give honest answers to contribute to the data and research. This assumption can be somewhat strengthened if there is anonymity. If the researcher is not able to specifically identify which participant responded which way, then the participants may be more honest with their answers.

Another assumption is that a smaller sample is a good representation of the whole. At Church of Faith and Deliverance, the music committee is a small sample of five people, which is a fraction of the thirty-five who make up the entire music department. The assumption is that the music committee and the additional four study participants represent the entire department in beliefs and opinions.

The last assumption is that the researcher's desires line up with the desires of the participants in the study. The researcher wants to do the field research, collect data, and address the problem. The researcher did not promise that the problem would be solved, but the researcher has that desire also. The assumption is that those in the study would also like to see the problem solved, and not only addressed.

Definitions

A minister of music is a director of music in a church who is usually responsible for teaching the choir. Oftentimes the minister of music serves as the musician for the church as well.²

Limitations

Limitations are those barriers that are beyond the researcher's control. Limitations are imposed on this study that cannot be controlled. The sample size is somewhat of a limitation. Thirty-five people make up the music ministry at Church of Faith and Deliverance. The researcher is only able to reach those in the music ministry, which causes a limitation of thirty-five people for the study. When asked specific questions, participants may give a socially acceptable answer, instead of answering with honesty. This is a major limitation. The researcher feels that because he is new on staff at Church of Faith and Deliverance, some members of the music department would not be honest with their responses. When surveys or interviews are conducted, sometimes an issue occurs with the participant interpreting the question that is being asked. This is another limitation. Some questions can be confusing, and the questions can have different meanings to different people in the study.

Delimitations

Delimitations are present in this study, as in most research studies. Delimitations set the parameters for how far the research will go. The topic that has been chosen is centered around

² *Merriam-Webster Dictionary*, s.v. "minister of music," accessed April 4, 2020, <https://www.merriam-webster.com/dictionary/minister%20of%20music>.

the music ministry. Music is a major entity of the worship atmosphere. Music is also a major part of the church. The topic is also geared toward the leadership of the music department. The music committee's five members, plus four additional participants, are a small representation of the entire music ministry, which includes about thirty-five people. Narrowing the topic of interest to the music ministry means that the other members of Church of Faith and Deliverance are somewhat excluded, which is a delimitation.

Age can also be considered a delimitation, depending on the study or topic. This particular study focuses on adults and intentionally excludes children and youth. Musical ability is another delimitation, and it is intentional in nature. The study focuses on those with the natural ability to sing or play instruments, which is a select few compared to the entire congregation at Church of Faith and Deliverance.

Thesis Statement

If the roles and responsibilities of individuals in the music ministry are taught at Church of Faith and Deliverance, then unity of worship may result. The church is a living and breathing organism. When parishioners gather in the worship atmosphere, the atmosphere should be conducive to receiving what God intends for the flow of worship. Teaching the roles and responsibilities of members in the music ministry connects the worship with the Word of God, embracing unity among the membership of the church.

Chapter 2

Conceptual Framework

Chapter two delves into a literature review of sources used in the research. The literature review focuses on topical themes that are relevant to the study. The chapter then addresses a crucial principle, which is the theological foundation. The theological foundation is the cornerstone of the thesis project. Theologically, there are relevant Bible verses that lay the groundwork for the essential elements of the thesis statement. The primary focus is on the role that music plays in Scripture, as well as historical musical figures. Lastly, the chapter concludes with theoretical foundations, which build the framework of the thesis. Theoretically, roles and responsibilities are discussed, and then they are tied to the theological foundations. The anticipated plan of action for field research is then discussed to conclude the chapter.

Literature Review

Several important themes pertain to the topic of this research. Some of these themes are communication, foundations of worship, leadership, significance of music ministry, and the worship leader. These themes will be addressed, and what various authors say about them will be analyzed in detail.

The Roles, Qualities, and Influence of Music in Worship

God has woven music into the fabric of his creation. Revelations chapter four states that when God created everything, “the morning stars sang together, and all the angels shouted for joy.”³ Heaven is portrayed as a place of continuous praise in the book of Revelation. God created man in his image and likeness, according to Genesis 1:27. Thus, His creation must share His appreciation and love for music. Ellen G. White mentions that as a form of communication, music can touch and move the heart beyond words or any other means of communication.⁴ She discusses this in her compilation of musical study on the philosophy of music. Here, White delves into the role of music, music’s effect on Old Testament Israel, and desirable qualities in musical personalities. Lastly, White deals with religious verses sacred music. Sacred music, often referred to as religious music, implies music focusing on God and Christian and Biblical principles. In most cases, this category of music is composed and intended for worship in the church of God, used in evangelistic meetings or private devotion, and usually vocal or instrumental or both.⁵

The history of songs in the Bible suggests the roles, qualities, and influence of songs and music. Music is typically conceptualized as one of the propagators of evil among God’s servants and is considered among the most alluring temptation sources. However, when music is invested in a godly manner, it becomes a precious gift for uplifting the mind into the high and noble

³ Rev 4:9-11. Unless otherwise noted, all biblical passages referenced are in the King James Version (Lawrenceville: Dake Publishing, May 15, 2015)

⁴ Ellen G. White, “Music: Its Roles, Qualities, and Influence,” accessed October 15, 2020, <https://whiteestate.org/legacy/issues-music-html/#1>

⁵ “Musical Styles and Christianity,” accessed October 15, 2020, <http://www.angelfire.com/yt/christianrockdefense/quotes.html>.

themes, inspiring and elevating the soul.⁶ The Israelites persevered in the wilderness, cheering their way using sacred songs and music. Similarly, today's children of God ought to gladden their heavenly journey through music; only a few other methods exist for fixing God's words and instructions in the heart, other than song. The song is powerful. It subdues and overrules uncultivated and rude natures. Music can awaken the mind and stimulate sympathy, promote unity of action and behavior, and banish the foreboding and gloom that weakens effort and destroys courage. As a component of any religious service, singing is more of an act of worship. Most songs are prayers.

As the Israelites crossed the wilderness, as described in the Old Testament, they primarily learned about the goodness of the Lord through songs. According to Exodus chapter fifteen, when they were delivered from the wrath of Pharaoh's army, they joined in songs of triumph: "Sing to the Lord, for he is highly exalted. Both horse and driver he has hurled into the sea." Such songs were often repeated throughout the journey. They brought joy and enhanced the faith of God's people. For instance, God's commandments from Mount Sinai, promising God's favor and illustrating His wonderful deliverance, were through divine inspiration expressed in song. They were chanted, accompanied by instrumental music. The Israelites sang in harmony, their voice uniting in praise.

Songs are outstanding for being one of the most powerful resources for impressing God's truth upon the heart.⁷ God founded music to serve a holy purpose, lifting the thoughts and the heart to the things that are of God and pure. David employed music for therapeutic purposes,

⁶ Seventh Day Adventist Church, "A Seventh-Day Adventist Philosophy of Music," accessed October 15, 2020, <https://www.adventist.org/articles/a-seventh-day-adventist-philosophy-of-music/>.

⁷ Anwar Gabriel Myron Ottley, "Congregational Singing in the Seventh-Day Adventist Church: An Examination of Engagement" (DWS thesis, Liberty University School of Music, 2020).

curing depression and anxiety. The redeemed will join the angels in singing songs of praise, victory, and thankfulness in the new earth. Therefore, music forms part of God's worship above, and Christians must be cautious, through songs and praise, to approach God's throne as close as possible in harmony with God's choir above.

Several qualities are attributed to music for God's worship. First, the music that the Christian composes, listens to, or performs should be to glorify God and nothing else: "so whether you eat or drink or whatever you do, do it all for the Glory of God. Do not cause anyone to stumble, whether Jews, Greeks, or the church of God." This passage from 1 Corinthians 10:31 reflects the overriding biblical principle. Therefore, any form of music that does not meet the standard in 1 Corinthians 10:31 weakens God's people's experience with God. Second, as followers and learners from the Lord's vineyard, hoping to join the heavenly choirs upon Christ's return, our earthly lifestyles are stepping-stones and preparations for, and a foretaste of, the life to come. The Bible states, "Finally, brothers and sisters, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things." (Phil 4:8) Therefore, all music composed for, performed in, or listened to in the church should be the noblest and best.

Based on these fundamental principles, glorifying God through worship, music is characterized by several concepts. Worship music should be appropriate, high quality, balanced, and authentic. It should be intended to foster the psychological, intellectual, and social sensitivity and spiritual growth. Music must be holistic, appealing to both the emotions and the intellect, and positively influencing the body.

Also, it is good to acknowledge the contributions of different cultures in worshipping God. For instance, conventional hymn-based singing has sometimes been replaced with

contemporary music and songs.⁸ Today, several musical instruments apart from the piano and organ are employed as accompaniments.⁹ The order of music is becoming more spontaneous and less predictable. Consequentially, worshippers' response to music is no longer a passive "Amen," but can range from clapping to jumping. Despite some congregations integrating specific components of contemporary music, others have stuck to the traditional hymn-based format.¹⁰ Still other congregations have entirely replaced traditional worship with the modern structure or blended traditional and contemporary.¹¹ Worship services among young adults in North America and other western countries typically reflect a modern format that may involve audience participation and response. Some congregations adopt more liturgical formats that involve printed prayers, responsive readings, and spelled-out orders of worship. This diversity is here to stay in the church of God and is worth acknowledging.¹²

Communication

When researching the relationship between the pastor and musician, communication plays a huge role. Segler mentions that leaders should have a rapport with members of the congregations.¹³ The leader should always allow his or her emotions to be communicated as

⁸ Erwin Gabriel Nanasi, "Congregational Hymn-Singing at the Weimar Seventh-Day Adventist Church: A Case Study" (DWS thesis, Liberty University School of Music, 2020).

⁹ D. Fortin, "Ellen G. White's Theology of Worship and Liturgy," *Worship, Ministry, and the Authority of the Church* (2016): 81-101.

¹⁰ Erwin Gabriel Nanasi, "Congregational Hymn-Singing at the Weimar Seventh-Day Adventist Church: A Case Study" (DWS thesis, Liberty University School of Music, 2020).

¹¹ Jeryl Lee Cunningham-Fleming, "'We Sang Alleluia, Praise The Lord!': African-American Identity and the Use and Reception of Music Within a Seventh-Day Adventist Church in New York City, 1970–2010" (DMA diss., University of Kentucky College of Fine Arts, 2013).

¹² Ibid.

¹³ Franklin M. Segler and C. Randall Bradley, *Understanding, Preparing for, and Practicing Christian Worship* (Broadman & Holman, 1996), 241.

well. John Maxwell explains that team members should get feedback about their presentation.¹⁴

When a team member is not succeeding, most of the time they desire to know what adjustments need to be made. These comments show that both the pastor and musician want to be heard when they express themselves. Michael Walters talks about how worship is like a lightning rod, in the fact that it draws to it all sorts of issues that exist in other places in the life of the church.¹⁵

Pastors that do not realize this try to fix the visible issues, without making an impact by addressing the underlying problems in the church.

Communication is somewhat easier today, based on the advancement of technology. However, although communication methods have become easier, communication itself is still difficult to some degree. Vernon Whaley discusses how digital technology has made communication easier, but intimacy has become scarce.¹⁶ When communication is done digitally, personality and emotions are not expressed accurately. This takes away from the personality of the message that is being communicated. Every day, people get mixed messages due to not receiving or interpreting digital communication the “intended” way. Whaley also mentions that God intended relationships to be enjoyed by Christian believers.¹⁷ This is a reminder that our communication should not be corrupt in nature.

Corrupt communication is something that does go on in the world, and even the body of Christ. Dave Williams mentions that corrupt communication comes in the form of slander,

¹⁴ John C. Maxwell, *How Successful People Lead: Taking Your Influence to the next Level* (Ellie Claire Gift & Paper, 2013), 89.

¹⁵ J. Michael Walters. *Can't Wait for Sunday* (Wesleyan Pub. House, 2006), 24.

¹⁶ Vernon Whaley. *Called to Worship: The Biblical Foundations of Our Response to God's Call* (Thomas Nelson, 2013), 16.

¹⁷ Ibid., 17.

gossip, backbiting, griping, murmuring, and rumor spreading.¹⁸ These things are negative in nature, and they cause communication to be distorted and ultimately corrupt. According to Zac Hicks, both the worship leader and the pastor should recognize the fact that they place words into others' mouths that become the dialect they will use to relate to God the other six days of the week.¹⁹ When this fact is taken into consideration, it makes the pastor and worship leader proceed with caution in terms of what comes out of their mouths. Matt Boswell mentions how the rapport one shares with their pastor is vital to the survival of the role one serves in helping him.²⁰ Every leader's relationship with the pastor is essential to the role of support that they give, and the support should be communicated effectively.

The Use of Music in Communication

The fact that music is widespread and primarily used for communication cannot be argued. The concept is based on widespread literature concerning music. Citing Wigram and Elefant, Cross states that "Music is a universal form of communication with the capacity of overcoming linguistic, mental, physical, and cognitive barriers of understanding with one another."²¹ It is conceptualized that music enhances engagement and social interaction that stimulate long-term, preserved memories.²²

¹⁸ Dave Williams, *How to Help Your Pastor Succeed: Moving from the Multitude to the Inner Circle* (Harrison House Inc, 2011), 136.

¹⁹ Zac M. Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Zondervan, 2016), 13.

²⁰ Matt Boswell, *Doxology & Theology* (B & H Publishing, 2013), 92.

²¹ I. Cross, "Music and Communication in Music Psychology," *Psychology of Music* 42, no. 6 (2014): 809-819.

²² A. Dassa, "Opening Our Time Capsule—Creating an Individualized Music and Other Memory Cues Database to Promote Communication between Spouses and People with Dementia During Visits to a Nursing Home," *Frontiers in Medicine* 5 (2018): 215.

Several studies highlight the importance of music in communication.²³ Although musicians agree on the importance of expressing emotions and communication in musical performances, conflicting opinions exist. These opinions consist of strong, conflicting views on the extent of emotions in performance and on how to successfully portray those emotions. Thus, it is conceptualized that expressing emotions may be more common in some musical styles than others, and may also be more common among certain performers than others.²⁴

Germer discusses the role of music in communication. When talking about music and communication, it is essential to consider whether music performers can communicate emotions to all their listeners.²⁵ A study asked singers to perform phrases from several pieces of music to express joy, sorrow, anger, and fear to listeners.²⁶ The audience consisted of musically trained listeners whose role consisted of judging the expression of every performance. In the study, listeners succeeded in recognizing the intended expression. Subsequent studies confirmed that music performers could effectively communicate emotions to listeners.

Music is distinct from other forms of communication that can effectively evoke powerful emotions. According to the RCA Commission on Music, singing causes dignity and grace to sacred actions, with the true value in stimulating the heart to a true zeal and eagerness to pray.²⁷ Also, music can excite piety. Music uses its mood to move individuals to thanksgiving,

²³ Neta Spiro and Michael F. Schober, "Perspectives on Music and Communication: An Introduction," *Psychology of Music* 42, no. 6 (2014): 771-775.

²⁴ I. Cross, "Musics, Cultures and Meanings: Music as Communication," *Empirical Musicology Review* 7, no. 1-2 (2012).

²⁵ Mark Germer, "Handbook of Music and Emotion: Theory, Research, Applications (Series in Affective Science.) by Patrik Juslin; John A. Sloboda," *Notes* 67, no. 4 (2011): 760-765.

²⁶ *Ibid.*, 455.

²⁷ RCA Commission on Music, "The Theology and Place of Music in Worship," accessed October 15, 2020, <https://www.faithward.org/the-theology-and-place-of-music-in-worship/>.

penitence, love, adoration, and a host of other emotions. Musicians try to make a particular tune's emotional mood coincide with the sense of the text. Conceivably, the emotional power of music in worship is conceptualized as honest and evocative, and congregational singing allows for a full range of emotions in worship.

Foundations of Worship

Worship means different things to different people. To some, it is just a word. To others, worship is an expression. Segler mentions that Christian worship defies definition; it can only be practiced.²⁸ This shows that worship is an act for the Christian believer. According to James White, worship links back to the New Testament. He explains how the underpinnings of all the acts of Christian worship that followed were laid in the decades in which the New Testament books were penned and edited.²⁹ An inquisitive person may question why White did not link worship to the Old Testament.

Matt Boswell offers a varying response to the foundations of worship. He believes that when it comes to the worship leader, our beliefs and opinions about God are what serve as the groundwork for worship.³⁰ This statement complements what Vernon Whaley says about worship. He articulates that our innate response in knowing God directly is worship.³¹ When Christians naturally have a relationship with God, that is what worship really is. The worship leader should understand this principle. It is not about the music, though the music is important. Real worship is about the relationship the individual has with God. Kathryn Summers discusses

²⁸ Segler and Bradley, *Understanding, Preparing for, and Practicing Christian Worship*, 19.

²⁹ James White, *A Brief History of Christian Worship* (Abingdon Press, 1993), 13.

³⁰ Boswell, *Doxology & Theology*, 17.

³¹ Whaley, *Called to Worship*, 3.

this when she mentions how real worship does not need music.³² The Word of God instructs God's people to make melody in their hearts to God.³³ J. C. Banks offers an opposing view to that of Summers. Banks argues that the atmosphere of worship is often set by the song heard before, during, and after worshippers enter the sanctuary.³⁴ Banks is expressing the importance of music in the black church, while Summers thinks that music is not the focal point.

Dallas Willard somewhat supports Summers's view. He states that God is the center of the show. Willard views worship as theocentric, without the mention of musical emphasis or inspiration, while Summers offers that the Word of God allows music to be made in the heart of man, linking humanity to divinity. Willard mentions how God has permitted people to avoid Him here on earth in some measure if they want to, but if one goes to heaven, God's the greatest thing on the horizon.³⁵ This fact clearly makes God the focal point of worship, on earth as it is in heaven.

Leadership

Leadership is important in every team or business, and the church is no different. John Maxwell tells his audience that there are five levels of leadership: position, permission, production, people development, and lastly the pinnacle.³⁶ Knowing what kind of leader a person is becomes important when it comes to any position of leadership in the church. No two leaders

³² Kathryn Summers, *Dynamics of Prophetic Worship: Sounds That Change Atmospheres, Release Glory, and Usher in Miracles* (Destiny Image Hub, 2019), 37.

³³ Eph 4:17.

³⁴ J. C. Banks, "Black Church Music: An Essay on the 'Other' Worship Experience of Black Mainline Protestants," *Journal of Religious Thought* 59/60, no. 1 (2007): 161-164.

³⁵ Dallas Willard, *The Allure of Gentleness: Defending the Faith in the Manner of Jesus* (HarperOne, 2015), 67.

³⁶ Maxwell, *How Successful People Lead*, 6.

lead the same way. James White reminds his readers that no two leaves of grass are the same, and certainly no two people are identical.³⁷ This applies to Christians, who can have differences in leadership styles and characteristics. Franklin Segler discusses how the worship leader must worship prior to, and at the same time as, leading others.³⁸

People follow leadership that shows interest and participates in all acts of worship. The worship leader or minister of music is required to be a leader as a part of their assignment and responsibility. Bruce Powers makes the claim that the worship leader or minister of music must supervise the upkeep of the music library, tools, supplies, instruments, and other gear.³⁹ In addition to that, other responsibilities include assisting the pastor in preparing all services of worship. This does not mean that the worship leader is supposed to take over the job of the pastor, and neither should the pastor perform the worship leader's job. J. C. Banks believes that this happens in many churches. Banks states that it helps the church society if the direction of the church is "in sync" with the direction of the music minister and with his or her contributions, training, and vision for the music ministry of the denomination and the local church community.⁴⁰ Pastoral governance appears to dictate the musical standard in many churches.

Some people are hesitant when it comes to change. Kathryn Summers shares in her book that when leading worship in various churches or attempting to implement a new worship environment in one's own church, this type of change needs consent from the church or ministry leadership.⁴¹ This statement leads to the conclusion that particular laws exist when it comes to

³⁷ White, *A Brief History of Christian Worship*, 180.

³⁸ Segler and Bradley, *Understanding, Preparing for, and Practicing Christian Worship*, 242.

³⁹ Bruce P. Powers, *Church Administration Handbook* (B & H Publishing Group, 2014), 85.

⁴⁰ J. C. Banks, "Black Church Music: An Essay on the 'Other' Worship Experience of Black Mainline Protestants," *Journal of Religious Thought* 59/60, no. 1 (2007): 161-164.

⁴¹ Summers, *Dynamics of Prophetic Worship*, 82.

leadership. John Maxwell mentions in another work that leadership capability verifies a person's level of usefulness.⁴² On a spiritual note, Boswell chimes in that all interactions and even social leadership should emulate the peace of Jesus Christ.⁴³ Most of the sources that have been researched in this study touch on the theme of leadership, even if only briefly, including books that were worship oriented. If leadership is not taken seriously in the church, then it can lead to the demise of the church.

Significance of Music Ministry

The pastor and worship leader should work together to ensure that worship is in the atmosphere. Music plays a vital role in this regard. Music has influence. Music has a way of reaching all walks of life, and this is no different in the worship setting.

Christian music comes in many different forms and genres. James White articulates that the church music of minorities and that of the white majority appear on confronting pages, a mirror to the cultural variety of our times.⁴⁴ This statement can be proven. Music in the African American church is geared toward freedom, victory, liberation, and celebration. These themes may not be as visible in the church of the majority, as a result of cultural diversity. Robert M. Marovich claims that gospel music was a creative response to the Great Migration, one of the most substantial cultural events in 20th century American history.⁴⁵ Matt Boswell expresses that

⁴² John C. Maxwell, *The 5 Levels of Leadership* (BookBaby, 2014), 16.

⁴³ Boswell, *Doxology & Theology*, 29.

⁴⁴ White, *A Brief History of Christian Worship*, 174.

⁴⁵ Robert Marovich, *A City Called Heaven: Chicago and the Birth of Gospel Music* (Univ. of Illinois Press, 2015), 2.

one's stance before God is guaranteed in what Christ has done for them, not the ministry they do for Him.⁴⁶ This should resonate in the heart of the Christian worshipper.

According to Franklin Segler, the choir has a most important task in guiding worship. Their worship leadership can help or disturb the congregation.⁴⁷ Segler seems to stand alone in his belief about the choir's importance. No other author articulates the importance of the choir like Segler does. Some would argue that the choir is not as important as it once was. Many churches have replaced choirs with praise and worship teams. The choir director has been replaced in many places by the worship leader. Kathryn Summers feels that music is continually shifting; it is copied repeatedly.⁴⁸ Music ministries are finding and following the newest trends, and so are churches. Worship leaders tend to have their own interests now. Vernon Whaley mentions how the worship wars that are faced today are often motivated by self-interest.⁴⁹ This is the reason why many worship leaders compete with the desire to be the best in what they do. This leads to the discussion of the worship leader.

The Structure of Music Ministry Leadership

When discussing worship music leadership, one must consider several factors: the concepts and the priority of worship are outstanding when dealing with worship music.⁵⁰ Worship music must be based on building an excellent relationship and a positive attitude with God. The principles and directives and the congregation's confidence in the anointing of the

⁴⁶ Boswell, *Doxology & Theology*, 21.

⁴⁷ Segler and Bradley, *Understanding, Preparing for, and Practicing Christian Worship*, 92.

⁴⁸ Summers, *Dynamics of Prophetic Worship*, 10.

⁴⁹ Whaley, *Called to Worship*, 36.

⁵⁰ Rodney Whaley, "Developing a Strategy of Worship for Evangelical Believers Born from 1945 to 1955" (DMin Thesis Project, Liberty University Seminary, 2010).

worship and applying the concepts of sacred worship to the planning and execution of worship service must also be considered.⁵¹ Therefore, the worship leader must keep the whole service in mind. As already described, both the pastor and the worship leader are worship leaders. Both must follow each other's leadership.

Praising and worshipping God may be with or without songs; an instrumentalist can praise and worship God with the sounds of music, and people can praise and worship God from their hearts while the instrumentalist plays.⁵² When given a choice between a song-filled service and praise and worship, worshippers are likely to desire praise and worship. Therefore, it takes a functional worship leadership to turn a song-filled service into worship.

Those who lead worship should do so with integrity, which is why the best worship performances happen when worship leaders let go of their self-consciousness.⁵³ This concept of worship leadership is conceptualized by theorists such as Clayton Schmidt as transparency. Transparency originates from the idea that the congregation can see through the worship leader. Therefore, all worship leaders are encouraged to let go of their self-consciousness, whether reading Scripture, leading prayer, telling a story, or congregating worship.⁵⁴ The role of worship leaders is to lead the congregation to God. Through confidence, worship leaders stand at the social, spiritual, and physical edges of the worship. All worship leaders have the authority and

⁵¹ Jon Paul Lepinski, "Engaging Postmoderns in Worship: A Study of Effective Techniques and Methods Utilized by Two Growing Churches in Northern California" (DMin Thesis Project, Liberty University Seminary, 2010).

⁵² Byron Spradlin, "Discipling Worship Leadership: Biblical and Theological Rationale for Discipling Worship Leaders" (DMin Thesis Project, Liberty University Rawlings School of Divinity, 2012).

⁵³ Ibid.

⁵⁴ Ibid.

the capacity to perform and use their spiritual gifts to serve the congregation. Through worship, leaders must give up their power to the guidance of the Holy Spirit.

The Worship Leader

Twenty years ago, the term “worship leader” was unheard of in rural North Carolina, especially in the African American church. Today, many rural churches still do not use the term. If members at these churches had to guess who the worship leader was, they would guess the church musician or the person presiding over the Sunday morning service. The term “minister of music” is also still irrelevant at many churches.

Whaley explains that ministers of music and worship pastors were originally an essential part of many sizeable church staffs, but not of smaller churches. With the advancement of new music and worship resources, churches of all sizes began to feel a necessity for full-time worship leaders. That is when the titles became prevalent. Bruce Powers notes that the minister of music is accountable to the church, and overseen by the pastor, for the development and marketing of the music program of the church.⁵⁵ This accountability is the epitome of what the worship leader does, if someone desired a technical definition. The worship leader must be visible, participating in all aspects of the church, to gain the respect and trust of the congregation. Franklin Segler states that the worship leader must contribute enthusiastically in all aspects of the service.⁵⁶ This contribution shows commitment to God, the church, and the pastor. Although the worship leader has their title and assignment in their local church, they should be aware that they are working under the supervision of the “chief worship leader.” Kathryn Summers states that Jesus Christ is

⁵⁵ Powers, *Church Administration Handbook*, 85.

⁵⁶ Segler and Bradley, *Understanding, Preparing for, and Practicing Christian Worship*, 240.

the Chief Minister of Music and Psalmist.⁵⁷ Essentially, Christ is the global worship leader from a universal perspective.

Some people believe that the anointing of the Holy Spirit is the only requirement to minister effectively. According to this present research, no authors share that belief. In fact, some authors strongly oppose that belief. J. C. Banks argues that academic musical accomplishment and spiritual dedication to Christ are required to rightly perform the operations of the worship leader or minister of music.⁵⁸ Matt Boswell complements Banks's ideas with his views; Boswell suggests that worship leaders need to be theologians, letting their spirituality inform their song selections, the liturgy that is written, and the choice of Scripture to read. If one does not carefully consider who God is and who the church members are as His people, then the services will be dismissive and awkward.⁵⁹ According to these authors, a balance must exist to effectively minister as a worship leader.

The themes present in this research study include communication, foundations of worship, leadership, the significance of the music ministry, and the worship leader. These themes are relevant and recurring. These themes appear in an organized pattern throughout the duration of this project.

Music Leadership

Whenever a group such as an orchestra plays or sings together, there is always a portrayal of some leadership, such as the music session's synchronous start.⁶⁰ For example, the drum

⁵⁷ Summers, *Dynamics of Prophetic Worship*, 72.

⁵⁸ J. C. Banks, "Black Church Music: An Essay on the 'Other' Worship Experience of Black Mainline Protestants," *Journal of Religious Thought* 59/60, no.1 (2007): 161-164.

⁵⁹ Boswell, *Doxology & Theology*, 17.

⁶⁰ D. Jansson, "Musical Leadership: The Choral Conductor as Sensemaker and Liberator," (PhD diss., Norges musikkhøgskole, 2013).

major's role in a band is to determine when to start or stop the music and assume other leadership roles throughout the performance. It may be difficult to dissect musical leadership beyond these specific tasks of interacting with the band or choir members. The conductor leads the music, although they may not know or do much at all.⁶¹ In addition, conductors can do more or less the same thing, and the effect will be different in every scenario; when ten different conductors participated in a choir competition and led the same choir, each conductor's version sounded quite different.⁶² The conductors were leading the musical flow, and it would flow differently without them.

Therefore, music leadership influences the process, although some degree of compliance exists among those being influenced. Music leadership includes some work or task-related functions, and benefits the church or the music group or organization.⁶³ Thus, one might say that the choir, the church band, or the chorister, depending on the context, leads the worship by determining the composition and the flow of music. They show the congregation when to go down into prayer and when the worship is proceeding. They determine when the church is moving forward in unison in the will of God and when all believers fall in worshipping God. The music team formulates harmony and unity during worship.

⁶¹ Dag Jansson, "Choral Singers' Perceptions of Musical Leadership," *The Oxford Handbook of Singing* 1 (2015): 1-27.

⁶² Gunnar Johannsen and T. Marrin Nakra, "Conductors' Gestures and Their Mapping to Sound Synthesis," *Musical Gestures: Sound, Movement, and Meaning* (2010): 264-298.

⁶³ Marian Iszatt-White, "Methodological Crises and Contextual Solutions: An Ethnomethodologically Informed Approach to Understanding Leadership," *Leadership* 7, no. 2 (2011): 119-135.

Leadership as an Art in Music

Controversies exist regarding the relationship between leadership and music, particularly because music making is usually led.⁶⁴ Music has also been employed as an everyday language for denoting both desirable and undesirable behaviors outside of the music domain. However, there is a difference between practicing music as an art and leadership in the music ministry.⁶⁵ Leading music can be best described as leading the art of music. Leadership, as an art, views the art as somewhat organized and takes advantage of non-art-specific resources. The assumption makes leadership as an art to be an artful process that can be performed as an artistic expression.⁶⁶ Leading artfully and behaving musically assumes a connection that employs the aesthetics of music into a non-musical domain.

Take, for example, a church choir conductor's role. There are different approaches for this kind of leadership: how, what, and why. Music metaphors are common and derived from the daily language, where musicianship is ideal for human interaction and communication.⁶⁷ Messages conveyed by a piece of music must be in harmony with each other and consistent. There is no room for contradicting opinions in musicianship. When colleagues deviate from the expected, they are considered out of tune, whereas an upbeat mode is reached when every aspect is running smoothly.⁶⁸ Politicians, for example, can fail to understand people's sentiments. However, musical behavior must portray integrity, alignment, and coherence, a self-evident and

⁶⁴ S. Brown, "Five Principles to Empower the Worship Leader (PhD diss., Liberty University School of Music, 2016).

⁶⁵ D. Ladkin and S. S. Taylor, "Leadership as Art: Variations on a Theme," *Leadership* 6, no. 3 (2010): 235-241.

⁶⁶ Ibid.

⁶⁷ Gunnar Johannsen and T. Marrin Nakra, "Conductors' Gestures and Their Mapping to Sound Synthesis," *Musical Gestures: Sound, Movement, and Meaning* (2010): 264-298.

⁶⁸ Rolf Inge Godøy and Marc Leman, eds., *Musical Gestures: Sound, Movement, and Meaning* (Routledge, 2010).

desirable concept in the musical domain, but which is not apparent in other organizational contexts.⁶⁹ These are the elements that describe musical leadership well.

Duties of the Worship Leader

During Jesus' early adulthood, He rejected the rigid rules and the countless regulations guiding worship during his era on earth.⁷⁰ Jesus understood the part of His mission to teach the meaning of God's true worship. He sought to exemplify the simple form of worship based on God's Word and making God the center of the worship, marking His worship of the Father with a biblical simplicity.⁷¹ Jesus did not sanction the integration of the human requirements with the divine precepts and did not attack the practices and the principles of the learned teachers. When reproved for his simple habits, Jesus presented the Word of God in justification of His conduct.

Worship leaders should be cautious not to deviate from this concept. The first guiding principle should be to make God the center of the worship; God alone should be the object of worship. God summons humankind to worship only God, the Creator (Exodus 30:3-7). In a world where not only idols of stone and wood are worshipped, but pride, money, and human accomplishments, the worship should be about serving God and God only. Anything that becomes the subject of undue thought and admiration, absorbing the mind, is a god chosen before God. Worship must only be due to reverence to God. The worship must also be centered on God's creatorship. Worship of the Creator God must manifest itself in joy, reverence, and thanksgiving.

⁶⁹ Sven-Erik Holgersen, "Body Consciousness and Somaesthetics in Music Education," *Action, Criticism, and Theory for Music Education* 9, no. 1 (2010): 31-44.

⁷⁰ Denis Fortin, "Ellen G. White's Theology of Worship and Liturgy," *Worship, Ministry, and the Authority of the Church* (2016): 81-101.

⁷¹ E. G. White, *The Desire of Ages* (Lulu.com, 2017), 84.

Jesus never affirmed breaking the laws of God. The worship minister is to ensure that worship is aligned with the will of God. The worship leader is not a biblical office for the church.⁷² Often, worship leaders are musicians of some kind, whether instrumental or vocal, their primary role being leading the other musicians during worship and ensuring harmonious worship. Therefore, the worship leader is responsible for ensuring that it is not the instruments, the choir, the music or its presentation, or the voices that become the focus of worship. The worship leader must learn to become less as God increases. When the worship leader has their heart humbled before God, and the congregation is ready for worship, lives will be changed, and God will be glorified.

In this sense, the worship leader arranges the organist or the pianist and special music for the worship service every week. Planning is necessary every week before the beginning of worship. The arrangement should be consistent and as frequent as possible every week. The worship leader is also responsible for following up on all the musicians during the week. The book *The Role of the Worship Leader* defines several other roles of the worship leader, including theologian, worshipper, professional, disciple, musician, artist, servant-leader, staff-member, administrator, teacher, student, team member, family person, and counselor. The roles of the worship leader can be expanded to include evangelist, mentor, and producer.⁷³ These skills and many others allow the worship leader to serve God, the church, and his family adequately.

Theological Foundations

When Satan was in heaven, he was an angel named Lucifer, according to Ezekiel 28. The name Lucifer means brightness or light bearer. He had this name because he was the most

⁷² V. Whaley, "The Role of the Worship Leader Workbook: Class Notes, Articles, and Handouts," (2010).

⁷³ V. Whaley, "The Role of the Worship Leader Workbook: Class Notes, Articles, and Handouts," (2010).

beautiful of all the angels. Lucifer's job was to be heaven's minister of music. In heaven, he was the first sound that others heard in the morning. The Bible says that he was built with organs and instruments on the inside of him.

God created Lucifer to worship Him, but Lucifer developed the same problem that many people have today: Lucifer got big-headed. He thought that he was bigger and better than God Himself. He became cocky and arrogant, just like some individuals can get at times, and God had to show him that He was still God. The Bible says that God kicked Lucifer out of heaven. When Lucifer left heaven, he took over a third of the angels with him, and they became his imps in a place called hell. God changed Lucifer's name to Satan and told him that maggots would be his bed, and worms would be his blanket.

Many people have often discussed the issue of God and hell, but clarity needs to be brought. The world-renowned author Dallas Willard was one of evangelicalism's most prominent voices over the past few decades. Though he died quite a few years ago, publishers are still publishing a substantial amount of his work. One book published after his death is *The Allure of Gentleness: Defending the Faith in the Manner of Jesus*, which is a collection of speeches and writings on apologetics, bound together by the author's daughter, Becky Willard Heatley. Willard states in the book that the main reason there is a hell is because God makes provisions for what people truly want. He continues to write that hell is simply the best God can do for some people.⁷⁴ Willard does not think about the biblical truth of God's judgment or how it is sin that will forever divide a person from God's presence. God doesn't send people to hell, but rather people send themselves there. Hell is for Satan and his followers.

⁷⁴ Dallas Willard, *The Allure of Gentleness: Defending the Faith in the Manner of Jesus* (HarperOne, 2015), 70.

When God kicked Satan out of heaven, Satan's job description changed. His new job description is in the book of John. It says that the thief cometh not but to steal, to kill, and to destroy. Satan goes around now like a roaring lion, seeking whom he may devour. Satan (then Lucifer) was created to worship God, and God took his job away from him and gave it to Christian believers. Because of this, Satan does not like Christian believers. He does not like the fact that worshippers are currently doing his former job. Believers in Christ should know that they were born to worship. Christians live to worship God. Although worship is the aim of the believer, it is easier said than done in the worship atmosphere. Satan is always plotting to sow discord in the worship and/or music department; one can find an issue in the music department at almost any church. Satan does not like it when the music ministry is in accord. So, he tries all he can to sow discord in the department, including the choir and the band members. To be proactive in terms of spiritual warfare, the music department should know their roles and responsibilities. This allows worship to manifest itself in the life of the music department.

Worship is the activity most seen by those who attend Sunday services. Issues often attempt to manifest themselves in worship. They include the triumph of culture, loss of identity, selling out of evangelism, and pressure stemming from lack of church growth. The music ministry must allow the healing balm to bring peace to believers' lives, and ultimately, the call to worship.

The pastor and music ministry should work together to make sure that worship is in the atmosphere. This is where music plays a vital role. Music has influence. Music has a way of reaching all walks of life, and this is no different in the worship setting. Worship is also characterized by worship traditions of the past. Worship renewal generates a new focus on Sunday worship. Worship renewal also recognizes that worship is a celebration of the mighty

deeds of God's salvation. The worship needs to be renewed at any cost. If the spirit of worship is going to thrive in the church, then the music department must be able to invoke the spirit of renewal.

Genuine worship will bring transformation instead of success. Real worship will result in growth instead of gratification. The faith of the worshipper dates back thousands of years, but at the same time, it is futuristic in nature. Once the worshipper understands this, even after leaving the church service on Sunday, they will not be able to wait until the next service.

Every time there is a change in history, there is potential to gain and potential to lose. The potential to gain is greater than the potential to lose, because the Christian believer has to remind themselves that the church was Jesus's idea, not theirs. Because of that, the church will survive its missteps and whatever cultural trends are around it. Worshippers certainly do not always get things right, but Christ has an incredible history of pulling together Christians in every generation to share His love for a broken world. The minister of music recognizes that they do their job because of love for God, and this goes for the entire music ministry as well. God is the audience, as well as the center of the show. The music ministry that recognizes this is one who implements wisdom.

Integrity is also a vital part of the minister of music's relationship with the church. Integrity is doing the right thing, even when no one is watching. The minister of music is in the front of the congregation for just as long as the pastor is. The congregation is expecting the minister of music and/or the worship leader to live a life that is pleasing to Jesus Christ, since they are leaders in ministry.

The musicians are a major part of the music department. Robert Morgan mentions in chapter two of his book that faithfulness involves practicing a pattern, day by day, and watching

it turn into week by week and eventually year by year.⁷⁵ In relation to faithfulness, musicians also have to be patient because musicians do not become good overnight. Musicians have a continuous learning environment. The musician must also have knowledge related to music. Although they may play instruments, all musicians do not have the ability to comprehend music. Regardless of if the person plays an instrument by ear or has been classically trained, knowledge is required. Musicians glean tips and tools from other musicians that make them better. Having a love for God makes the musician more than the hired help. Having a love for God turns one's music into worship. A musician should have a level of godliness, because they are performing the task of a servant-leader.

God gives His approval of music as a suitable means of expression, both in everyday life and in worship of Him. However, like many other facets of human existence, music can be misappropriated. Music was highly regarded in the Old Testament. Besides poetry, it is the major art form that seems to have been enriched to any degree in ancient Israel. Possibly, the preeminence of poetry and music occurred because the second of the Ten Commandments forbids making any likeness or graven image as a sacred object. The other nations of the ancient world were immersed in the use of ornamental paintings, carvings, and monuments in the worship of their gods. God's people were instructed to dodge those art forms and therefore concentrated on the powerful, poignant impact of words, either penned, spoken, or sung.

The first mention of a musician in the Bible is in the book of Genesis. Jubal was a descendant of Cain and is documented as the father of all those who play the lyre and pipe.⁷⁶ Another early mention of music is in Exod 15, which documents Moses and the Israelites singing

⁷⁵ Robert J. Morgan, *Mastering Life before It's Too Late: 10 Biblical Strategies for a Lifetime of Purpose* (Howard Books, 2016), 21.

⁷⁶ Gen 4:21.

a song of triumph after the victory over the Egyptian army at the Red Sea. At that specific time, Moses's sister, named Miriam, led the Israelite women with tambourines and dancing as she sang. The book of Judges references music as well: when Jephthah returned home from battle, Jephthah's daughter greeted him with timbrels and dance.⁷⁷ David's victories were likewise commemorated in song in 1 Samuel.⁷⁸

In order for songs to be sung, they first must be written. Two of the Old Testament's highly influential figures composed songs: Moses and David. Moses has three songs documented in Scripture. The first was the song sung after the annihilation of Pharaoh's army, mentioned above.⁷⁹ Moses also composed a song detailing the devotion of God and the defiance of Israel, which he sang in front of all the people just prior to his death. Lastly, Moses penned a prayer recorded in Ps 90.

David had many titles in Scripture, one being the sweet psalmist of Israel. He is acknowledged for composing about half of the songs recorded in Psalms, as well as some in the historical books of the Bible. He was the executive musician in Saul's court while Saul was king. During David's personal reign as king, he arranged and organized the Levitical musicians, and greater than one out of ten Levites in the temple served as musicians. Essentially, David identified the roles and responsibilities of those designated persons serving in ministry.

Theoretical Foundations

Everything that the Christian believer does for God should be done to honor and glorify Him. A church's music ministry is not excluded from this principle. It is essential to set the

⁷⁷ Judg 11:34.

⁷⁸ 1 Sam 18:6-7.

⁷⁹ Exod 15: 1-18.

benchmark high and settle for nothing less than excellence. To be successful and have a productive music ministry requires proper planning and organization. The organizational piece is not limited to music; it refers to leadership roles and responsibilities as well. Without this, most efforts initiated to enhance the church music ministry will not come to fruition.

This study is unique. Prior research does not exist on the roles and responsibilities of the music ministry in the African American church. Scholarly research has been done on the roles and responsibilities of the minister of music, but not on the entire music ministry. Wendell Boertje, for example, discusses the nature of music in general, the professional roles of the church musician, and the personal responsibilities of the minister of music.⁸⁰ In his article, the emphasis is placed on a specific role, instead of the music department at large. This is a consistent theme in research articles.

Clayton Erb, however, does discuss the essential qualities in a church music ministry at large. He stresses how the entire music ministry must be sensitive to the Holy Spirit, as this is one of the major responsibilities of the music ministry. He also discusses breath, along with the music ministry having a consistent high quality, ensuring that God is glorified and hearts are blessed.⁸¹ Boertje strengthens that thought by concluding that music ministries have been designed to communicate the feelings of worshippers by arousing emotions and influencing attitudes, which is a powerful task in the church.⁸²

⁸⁰ Wendell L. Boertje, "The Minister of Music in Church Staff Relations: Roles and Responsibilities," *Review & Expositor* 78, no. 1 (February 1981): 67.

⁸¹ Clayton Erb, "The Role of Music in Worship," Grace Church, 30 June 2020, Sun Valley, California, www.gracechurch.org/sermons/5189.

⁸² Wendell L. Boertje, "The Minister of Music in Church Staff Relations: Roles and Responsibilities," *Review & Expositor* 78, no. 1 (February 1981): 67.

Developing a music ministry cannot happen effectively if no one is in charge. This set person should be godly, a natural leader, and very musical. This individual usually is a paid staff member but could be a volunteer. Others who help in the ministry may be either staff or volunteer. This person is the minister of music, and they help establish the roles and responsibilities of participants in the music department. Roles and responsibilities are two different things. Some people confuse the two and don't understand that they are separate, but related, entities. Roles are the specific positions that team participants accept or are assigned. This lays the foundation for the essential part that each person performs in the organization. Responsibilities are the precise tasks or obligations that members are required to complete, corresponding to their roles. They are the specific activities or obligations for which persons are held accountable when they accept or are assigned a role. Responsibility is accountability for actions and decisions a person agrees to undertake.

When a person takes a role, others inherently believe that the person has decided to assume the related responsibilities. People are then judged by their ability to execute those anticipated responsibilities. Sometimes a person's character is judged in combination with how they handle their role and responsibilities. The problem is that unless the expectations are unambiguously communicated, responsibilities and the belief in a person as being capable become a question of personal definition and belief by the person in the role and by others in the organization. That is why roles and responsibilities must be articulated and explained to those who are members of the team or organization.

Bruce J. Biddle discusses role theory, which lays the theoretical foundation for analyzing roles and responsibilities. Biddle explains how role theory concerns one of the truly crucial attributes of social behavior, which is the fact that humans act in ways that are distinct and

predictable, based on their individual social identities and the situation.⁸³ The fundamental idea is that people have various roles in life and that these roles come with instructions on how people should act. There is some debate as to whether people are fully conscious of the roles that they play, but that is supplementary to the fundamental assumption that roles manipulate behavior. A person's role determines how they carry themselves.

All social systems, including organizations, groups, and teams, are coordinated and managed through an individual's particular role. Roles work vigorously to structure the collaboration of members so that they maintain, protect, alter, transform, or improve the function of social systems. In doing this, roles become the principal link between the social system and the person, and are intended to communicate the expectations of the greater concern to the individual. According to Biddle, one can view roles as essential mechanisms that exemplify the values of the social system.⁸⁴

Biddle also mentions how one of the most primitive uses of role theory in the social science field involved the suggestion that organizations have separated parts that operate interdependently to permit the whole to function.⁸⁵ In any organization, each part carries out defined responsibilities that indicate the urgencies of that organization. However, the organization itself does not implement the role. To accomplish the organization's purposes, the organization assigns that responsibility to individuals, who are then accountable for following through on it.

The roles that people assume in organizations or groups are usually assigned based on proficiency and prior experience, that is, when someone is specifically skilled or has the

⁸³ Bruce J. Biddle, *Role Theory: Expectations, Identities, and Behaviors* (New York: Acad. Pr., 1979), 4.

⁸⁴ *Ibid.*, 5.

⁸⁵ *Ibid.*, 6.

experience to perform the related duties. If a person meets either of these requirements, then he or she is prepared to fill that role. Beyond acquiring the necessary skills, organizational and group roles are intended to place people into the specific structure of the organization where they fit. This is achieved primarily through two methods. The first method is to use a job description, which is a thorough documentation of all duties and responsibilities attached to a role. The job description successfully suggests expectations, and it sets rigorous boundaries. The second method involves sharing the reporting relationship. A reporting relationship explains the hierarchical order of the group or organization, establishing the chain of command as well as the proper channels for communication.

At Church of Faith and Deliverance, there are a few different roles in the music department. The minister of music is a dual role, because the minister of music also serves as a musician at the church. According to Clayton Erb's theory, the musical ability to play piano or organ is only an enhancement to the minister of music, but not essential in their job. Some churches in the area have ministers of music who do not play instruments, but most churches, especially in the African American church, have ministers of music who serve dual roles. This is because financially, no additional funding exists for a minister of music and a separate musician. The two other musician roles at Church of Faith and Deliverance include the organist and drummer. According to Erb, these positions fall under the category of lay musicians.⁸⁶ Another role is the choir director, who is considered to be staff personnel, like the minister of music. These four roles (minister of music, organist, drummer, and choir director) are the specific personal roles that are operated by one person. The other two roles are the praise team and the

⁸⁶ Clayton Erb, "The Role of Music in Worship," Grace Church, 30 June 2020, Sun Valley, California, www.gracechurch.org/sermons/5189.

choir, each of which is made up of many people combined for the common good of the music ministry.

Since the organization of focus in this study is a church, not everyone has a printed job description that they can follow. Job descriptions are mostly used when pay is involved, which makes sense because they describe a job. The choir and praise team members serve a role where the participants volunteer their services and do not receive any pay. Although they do not receive pay, they are just as important as those who do, because each part of the body has its own function and role to play. The strength of any body is dependent on all parts working together for the common good.

At Church of Faith and Deliverance, a chain of command exists in the music department and should be followed. The pastor appoints a hired minister of music to oversee the music department. Per the pastor's goals and desires, the minister of music is designated as the musical and spiritual leader of the music department. When problems arise in the music department among the praise team or the choir, the minister of music has the responsibility, permission, and authority to handle those issues, using wisdom and guidance from the Holy Spirit. Clayton Erb discusses how the minister of music should have an intimate relationship with Jesus Christ. They should also be spiritually sound in Christian doctrine, as mentioned in 2 Tim 2. Lastly, the minister of music should be a demonstrative example of the Fruit of the Spirit, as recorded in Gal 5.⁸⁷

Next in line after the minister of music at Church of Faith and Deliverance is the choir director. He is responsible for directing the choir during rehearsals and services. The choir

⁸⁷ Clayton Erb, "The Role of Music in Worship," Grace Church, 30 June 2020, Sun Valley, California, www.gracechurch.org/sermons/5189.

director answers to the minister of music, and they collaborate on song selections. The minister of music plays the keyboard at the church and works along with the organist and drummer. All three musicians work together, but the minister of music articulates desires and vision for the band. According to Clayton Erb, the musicians should be flexible, dedicated, punctual, and able to receive directions. These characteristics are in addition to musical ability and the willingness to spend time perfecting their craft.⁸⁸

When most people think of responsibility, they think of duties. When someone asks about an individual's responsibilities, the main concern is what the person ought to be doing or attending to. Oftentimes the term is used to explain duties that people have in life, including work, home, school, or church-related settings. In these settings, the term responsibility points out the duties, or the particular area of accountability, that someone has by virtue of their role.

This idea relates to the theory of prospective responsibility. In life, people will tend to hold others responsible when those others fail to perform their duties and obligations, as mentioned by Schicktanz and Schweda.⁸⁹ For example, a captain has a responsibility to maintain the direction and safety of a ship. If a shipwreck occurs, the captain will be held accountable. The justification is that if the captain had handled his responsibility with more seriousness, then his actions might have prevented the shipwreck. In certain cases, when a person is entrusted with responsibility for an action, they will be held responsible if damage occurs, irrespective of whether the damage could have been avoided or not.

At Church of Faith and Deliverance, some members of the music ministry inadvertently cause damage. When choir members think that they are as knowledgeable as the choir director, it

⁸⁸ Ibid.

⁸⁹ S. Schicktanz and M. Schweda, "The Diversity of Responsibility: The Value of Explication and Pluralization," *Medicine Studies* 3, no. 3 (2012): 131-145, <https://doi.org/10.1007/s12376-011-0070-8>.

can cause damage. For example, during choir rehearsal, if a choir member asks a question about part of the song, the question should be answered by either the minister of music or the choir director. When another choir member takes the liberty to answer the question, that member causes damage by not allowing the leadership of the music ministry to fulfill their role.

The first two chapters of this research project examined the reoccurring themes that lay the groundwork of the project, to enable a reader to understand the foundational aspects of worship. Exploring the theological and theoretical frameworks added depth to the study. The next chapters encompass the intended procedures and approaches. Chapter three, the methodology, covers a more hands-on aspect of the project.

Chapter 3

Methodology

Chapter three is devoted to answering how the research problem is addressed. This chapter outlines the methodology of the action research. The chapter details the step-by-step instructions used to approach the music department at Church of Faith and Deliverance. The intervention design directly relates to the problem outlined in chapter one, and the implementation is concise, clear, and measurable.

The researcher intends for the overall result of this study to be a compelling and insightful definition of church music leadership, giving explanations across several areas that will offer plausible insights to draw God's people closer to Him through a thoroughly led worship experience.

In this chapter, the researcher lays the study design's groundwork, outlining the methods used to choose the study participants, collect the data, and analyze the data for a deeper understanding of the role of leadership in the music ministry. This chapter discusses the modalities behind the literature presented herein and the process of establishing trustworthiness with the participants. This chapter also addresses ethical considerations.

The church's music ministry consists of a community of worshippers among whom music making directed at worshipping God takes place.⁹⁰ However, few systematic

⁹⁰ Debbie Rohwer, "Church Musicians' Participation Perceptions: Applications to Community Music," *Research and Issues in Music Education* 8, no. 1 (2010): n1.

investigations concerning worship music leadership exist. Researchers do not primarily investigate parameters such as the church music ministry's instructional, spiritual, and general leadership needs. Worship music studies cite the importance of the music ministry to the church and the importance of worship music leadership. Therefore, music studies address worship music leadership in terms of parameters such as the spiritual aspects of adult band instrumentalists, pianists, and singers. Studies showing higher spirituality scores among non-band church members than band members prove the significance of strong leadership in the music ministry. The leadership must be responsible and concerned for the spiritual aspects of band members.

The importance of the current study cannot be underestimated. For example, church music leaders should hone their liturgical, educational, and musical skills, skills that some congregations may not consider important. These aspects of worship ministry also add additional challenges to the department, and thus some churches might ignore them. Therefore, church music directors might need to take leadership and music training as a preparation modality for their demanding jobs. When church music leaders feel that they are not well equipped with educational, musical, and liturgical skills, they will depend entirely on their higher education to do their job, imposing challenges for the ministry.

Pastors, who most people consider the overall leaders of the worship ministry, are trained in the seminary, where pedagogies are worship-based; they are likely to encounter challenges with the worship ministry's musical components. Consequentially, music ministers in the churches near Kinston, North Carolina, are always trained as choral directors and often lack liturgical knowledge. In addition, the higher education of either person might determine the training focus, depending on the institution; denomination-aligned institutions usually focus on ministry training more than secular-based institutions do. A study by Yang found that only one-

third of music directors had music degrees. About forty-three percent of the music directors participating in the study indicated that additional training in worship planning, conducting, and vocal techniques would be necessary for them to perform their jobs properly.⁹¹ The study outlined the nature of worship music leadership and the need for skilled leadership in the ministry.

Previous church music studies document worship music as taking place in informal music-making settings. The members' perceptions of issues associated with participation, including the band's and singers' abilities and the trend of some members having a higher self-perception of their role in the ministry, are largely considered. Worship ministers should consider the procedures used in learning new music, and should perceive membership in the band as an act of worship instead of performance. Therefore, worship leaders should be taught that preparation for worship services should be enjoyed by the members of the music ministry, rather than problematic, and that leading the congregation in singing and worship is a responsibility of their leadership role and their primary function in the church.

Music ministers need direction regarding how members are acquired in the music ministry. Issues related to joining and participating in the music ministry manifest themselves in the church choir environment, and can be solved only by the music minister in support of the church. Members of the music ministry need to understand the limited time for training in the week between services and that sometimes worship may be more important than music. The music minister must consider the range of music ability levels and the variety of musical backgrounds and settings of the ministry members.

⁹¹ Ralph Bathurst and Donna Ladkin, "Performing Leadership: Observations from the World of Music," *Administrative Sciences* 2, no. 1 (2012): 99-119.

It is nearly impossible to entirely explore the music ministry's essential nature, strengthened by strong leadership in the church. In this study, the researcher is interested in the worship music ministry's leadership role in the church and the associated parameters. For this study, the researcher wanted to comprehend how the music ministry should best be run and its leadership nature. The researcher chose this topic because he finds it exceedingly significant for the church. This topic and all its aspects fall within the researcher's scope as a music minister and leader. The researcher aspires to be a better leader in the music ministry, and he wants to know more about church music leadership. As a leader, the researcher needs to understand his role in the team's musical and spiritual growth and in leading God's people in worship. The minister of music plays a double role as a musical and liturgical leader. This minister is also the educational director of both the choir and the congregation in church music worship. Understanding these measures of music leadership strengthens the music ministry and leads God's children directly to Him in worship. With this study, the researcher seeks to explore the universal nature of music ministry leadership and transform the typical experience in music ministry leadership into a more textural expression, while using data to better understand it.

Intervention Design

This qualitative study seeks to investigate the roles and responsibilities of the music ministry in the church. The study's challenge is not merely explaining the components of music ministry leadership, which has been achieved by its comprehensive review of the literature, but also addressing the empirical experience in the music ministry. Practical experiences, made possible by the qualitative nature of this research, can only be studied by gathering people's lived experiences, either in the music ministry or as a member of the congregation. The

methodological approach of this study allows for a more empirical perspective. This study does not seek everyday phenomena but revisits the topic with a fresh perspective and naivety, allowing a broad view and increasing its design flexibility.

With this approach, associated biases are significantly reduced. The natural attitudes that might bring about biases in the course of the study have been considered well, thus increasing the validity of this study. Therefore, from its literature review to its other components, this research draws from every enlightening source without discrimination. However, sources used for this study must meet both musical and biblical standards. The approach also prepares the researcher to listen to the participants' presentation of their experience in the music ministry, without any of his habits, feelings, or nature as a music minister clouding the fundamental characteristics of the material presented. The reflective aspect of the design of this research increases the researcher's attention in the research process. Reflection allows all energy, concentration, and work to enter the research pipeline, minimizing the influence of personal thoughts and judgments and significantly reducing all associated biases.

At Church of Faith and Deliverance, the music ministry has gone through a series of unfortunate events. The heightened tension has caused some music ministry members to act improperly, sowing discord and creating arguments that do not exemplify the Spirit of Christ or invoke a worship atmosphere. After the previous two ministers of music resigned for different reasons, some members of the music ministry attempted to take over the minister of music's position, believing they had the necessary expertise in the subject area. This attempt sent the music ministry on a downward spiral, due to the unclear roles and responsibilities of each member.

At Church of Faith and Deliverance, the minister of music has to teach voice parts to the praise team and choir. One member of the praise team and choir occasionally has an issue with this teaching. This choir member has longevity in the choir and church, and is on the music committee. The choir member feels a sense of entitlement, and believes that she is musically inclined enough to sometimes argue with or correct the minister of music and choir director. The choir members see this behavior and think that she is sometimes rude, disrespectful, and out of order. This behavior takes attention away from glorifying God, which is the sole purpose of the music ministry, and creates tension for the music ministry. Music ministry members must understand that all actions create risks, and when those particular risks materialize, damage will result and someone will suffer.

A choir member with more musical experience might view their level of responsibility inaccurately. On a personal level, the member may consider themselves a brilliant singer with a high level of knowledge and skill. In past experiences, they may not have needed to listen to and follow directions from others. However, at Church of Faith and Deliverance, the members of the music ministry expect them to play a role as a member of the praise team and choir, and to stay “in their lane” and follow the set instructions.

To address the music ministry’s roles and responsibilities, the research will take the following steps: The researcher will develop a survey to gather necessary data. The survey will cover general information and music ministry information, and will be given to each of the nine participants. General information will include church information and other demographic information, including the name and staff or lay position of the participant. Information regarding the music ministry will generally relate to details about the music ministry structure.

The survey will also include subjective questions concerning the perceived needs of the music ministry and music training and leadership needs.

This survey will ask each member to identify what their role and responsibility is, from their perspective. Once the surveys are collected, the minister of music will review them and share the results with the pastor. This will allow the pastor and minister of music to collaborate and prepare for the next phase of the project, which is the field research.

The researcher will recruit the nine participants for a face-to-face interview. The researcher will contact the participants to gain consent for their participation; contact information will be obtained through a member directory. The researcher selected Church of Faith and Deliverance because he is the minister of music there, and because the church solely uses English in the preaching and music portions of its services. This latter criterion is necessary because interpreters will not be used during the surveys and interviews, and participants must be proficient English speakers to eliminate language bias.

The researcher will interview each participant. Interviews will be held at Church of Faith and Deliverance in a protected and private room. No one will be able to hear the interview except for the researcher and participant. The interviews will gather a baseline of information about the participants; the researcher will design a questionnaire to direct the interview process.

The researcher's need to increase his understanding of music ministry leadership and the roles and responsibilities of the music ministry in the church, after he served in the music ministry for many years, inspired this research. However, the researcher discovered a question that led to a burning desire to initiate the research: the question asked, "What is the role of the Christian music experience in the church?" This question led the researcher to search for the music ministry's role in leading worship in the church. An additional question to consider is,

“What influence does the music ministry have on worship, and what is the relationship between music ministry leadership and congregational worship experience?” The research question for this study is, “What are the roles and responsibilities of the African American church’s music ministry?” Therefore, the researcher will design the questionnaire as a tool to capture aspects of the research questions, as answered by the interviewees. The interviews will also answer general questions such as how long the participant has been a part of the church and music department. It will ask questions about the spirit of unity in the music ministry and if problems have arisen in the past for the participant in the ministry. The interview should last no more than ten minutes. The researcher will record audio of the interviews.

After the pastor and the minister of music discuss the survey results and interviews, they will create an agenda for a series of workshops. The participants will experience a series of workshops on each member’s roles and responsibilities in the department, facilitated by the minister of music and the pastor. This series of four workshops will benefit everyone in the music ministry. Everyone must understand not only their own roles and responsibilities but also those of others in the music ministry. The workshops will include what-if scenarios; these scenarios are role-playing exercises where situations are presented, and right and wrong responses are displayed. The series of workshops will also include a lecture that explains the chain of command; the hierarchy will be explained both orally and in writing to the members of the music ministry. If the pastor decides not to attend all workshops, he will at least meet with the participants at one of the workshops, to verify that the information taught is correct from his pastoral standpoint. Lastly, a question and answer session will allow time for the members to ask pertinent questions about the music ministry.

After the series of workshops concludes, the minister of music and the pastor will monitor behavior patterns in the music ministry to see if positive changes develop over time. The researcher will use a closing survey to see if roles and responsibilities are now in line with what the workshops taught. The minister of music will seek the pastor's input on what he feels has been beneficial to promote change positively. This includes assessing the worship atmosphere for changes conducive to the movement of the Holy Spirit, with the music ministry members aligning their actions with the Word of God.

Charging people with different levels of responsibility may be needed or appropriate in various aspects of decision making. Sometimes people are strong in some areas but weak in other areas; they may not be ready for certain areas of responsibility. Considering the recording artist mentioned previously, the pastor may have placed her on the music committee because of her longevity or self-proclaimed music ability; those characteristics do not need to interfere with her knowing what role to play and when to play it. R. A. Duff argues that people have responsibilities not just as individuals but also as supporters of groups and organizations.⁹² This belief shows that people differ in their capacities to act and judge responsibility, depending on the circumstance.

Previous to this study, the approach implemented to address the problems had included the leaders of Church of Faith and Deliverance meeting with the music ministry to talk about the issues. Another component of the old approach consisted of the pastor asking the music ministry members to fast for the ministry's spiritual welfare. The last part of the approach was the pastor

⁹² R. Duff, "Responsibility," In *The Routledge Encyclopedia of Philosophy* (Taylor and Francis, 1998), accessed April 7, 2020, <https://www.rep.routledge.com/articles/thematic/responsibility/v-1>.

forming the music ministry committee, consisting of five people, to handle the music ministry's affairs in the absence of a minister of music.

Qualitative Studies

The intervention design used to address the problem is an action-based research method intended to instruct the members of the music ministry at Church of Faith and Deliverance about the roles and responsibilities of everyone in the department. This intervention design involves a qualitative case study; the study focuses on the concept of human behavior, and it involves qualitative research. Qualitative research involves participant observation, as well as interviews. Qualitative studies are appropriate when research is intended to rely on a person's experiences. The case study methodology was selected because the focus is on one particular small group. Case study methodology refers to research in which a case (a single person or group) is analyzed, often through numerous investigation methods.

The intervention design for this study involves a few phases. The first phase is to give the members of the music ministry a survey. This survey is in the form of a pre-assessment. It is constructed to see what each member thinks their role and responsibility are before conducting the field study. Interviews will follow.

The participants will be informed that their participation is voluntary and appreciated. Participants should be engaged to remain effective. They will be informed that their responses are anonymous, as long as they do not put their names on the surveys. The researcher will inform the music ministry members that participating in the field study with honesty and integrity will strengthen the ministry and unify the members as a body of believers in Christ.

In contrast with the previous attempt to resolve the issues, which included one meeting, this approach will include a series of four workshops to examine the issues from the perspective of members of the music ministry; these workshops will be discussed later in this chapter. The roles and responsibilities of ministry members will be taught. Knowledge is powerful and necessary for positive change. The fast used previously is a good idea, but attempting to fix spiritual issues without natural knowledge will not foster a legitimate solution, nor will it embrace positive change. Fasting for specific periods during the field study at the pastor's discretion is permissible, and a fast may assist with helping the members reach accord.

The music ministry committee will no longer be needed once the minister of music officially takes his hired position. The committee consists of five persons, and a power struggle exists between two of them. The power struggle is visible to members of the entire music ministry. The field study's goal is to have the music ministry members knowing their roles and responsibilities, and the subsequent inactivation of the music ministry committee will remove the false sense of power that individual committee members have.

The resources needed for the study are a computer and printer to type and print the surveys. The same resources will be required to facilitate the four workshops as well. The pastor is needed for his appearance at the last workshop and his input during the duration of the field study. Some of the music ministry members will be asked to assist the researcher with the what-if scenarios, which will demonstrate to the members how to respond when potential issues arise from time to time.

Participants

The participants for this study will be music ministry members at Church of Faith and Deliverance. The researcher will select the nine participants as people who represent the experiences of all the members and understand the relationship between the music ministry and worship. Therefore, the participants will be actively involved in the music ministry and regularly attend church services; regular attendance means at least three out of four services every month, as well as all rehearsals.

Setting

This setting for this research will be Church of Faith and Deliverance in Kinston, North Carolina. The researcher considers this church appropriate for this study because it is the biggest church in the researcher's area of study, with the most active music ministry. The band members have varying backgrounds, with a diversity of experience in music ministry. The members consist of both adults, and youths and children who are being nurtured into the ministry. There are various instruments and several worship programs in the course of the week and on Sundays. The field study setting will be the sanctuary of Church of Faith and Deliverance, where the music ministry meets regularly for choir rehearsals and meetings.

Sample Size

The sample size for the survey and interviews will be nine people, which is about one-third of the entire music ministry. The researcher, who is transitioning to serve as the minister of music at Church of Faith and Deliverance, has no blood relation to any of the participants.

After the approval of the IRB application (see the final two pages of this document for IRB approval) and the Collaborative Institutional Training Initiative, and the approval of the pastor of Church of Faith and Deliverance, the researcher will inform the nine participants about the field study after a choir rehearsal, which brings the entire group together weekly. The researcher will explain the field study and give the survey to the nine participants on the same evening, commencing the action-based project. The intended date for the survey to be given is September 3, 2020. The intended date may be impacted because of the coronavirus pandemic that is affecting the United States and the entire globe; Church of Faith and Deliverance has been closed due to the pandemic. As a result, a further delay in reopening the church sanctuary for worship services and ministry meetings may occur.

Surveys and Interviews

Before September 3, 2020, the researcher will construct the survey. The survey will be designed to see what each member thinks their role and responsibility are in the music ministry, before conducting the field research. The survey (see Appendix A) will consist of five typed questions. The researcher will use the results, as well as the interview results, to assess the primary needs of the workshops, which will follow. The first question will ask what roles the member plays; the options will be choir member, praise and worship team member, choir director, and musician. The participants will be asked to check which role or roles apply to them. The second question will ask the participant to list the responsibilities of their role(s), in their opinion. The third question will ask the participants if they think they are fulfilling their particular role(s). This will be a yes or no question. The fourth question will ask if the participants feel that the music ministry needs a workshop to explain the members' roles and

responsibilities. This will be a yes or no question, and a line will be provided to explain their answer if they desire. The fifth and final question will be an opportunity for the music ministry members to anonymously share any concerns that they currently have about the ministry.

The surveys will be handed out after the September 3 choir rehearsal, which is the best time to reach music ministry members without other members of the congregation being present. The survey will be given anonymously; the minister of music will instruct the participants not to put their names on the surveys. Ethically, this should encourage transparent and honest responses. The surveys will be collected after giving the participants fifteen to twenty minutes to complete them. The minister of music will then collect the surveys and analyze the data. The minister of music will share the data with the pastor to establish an agenda for the workshop series. The surveys will be kept in a locked file cabinet at Church of Faith and Deliverance in the music minister's office. Confidentiality will be maintained during the duration of the field study. The minister of music and pastor will be the only two people who can access the documents.

Following the surveys, the researcher will conduct private interviews with the participants. The interview questions are shown in Appendix B.

Workshops

After the survey and interviews, the researcher will administer a set of workshops to teach the participants about the roles and responsibilities in the music ministry. The field study will occur in the six weeks after the surveys are given, collected, and analyzed. The plan is to have the workshops on Thursdays, the same day of the week as the choir rehearsals, every other week. This time will make scheduling easier for the participants. If the survey is initially given on September 3, 2020, the researcher will offer it again on September 10 to those who were not

present the previous week. The workshops will then begin on September 17, 2020. The remaining workshops will be held every other Thursday, including October 1, October 15, and October 29. After choir rehearsal, each of the four workshops will be held for one hour, beginning at 7:00 p.m. The workshops will conclude at 8:00 p.m.

The researcher will facilitate the series of workshops after announcing each workshop's time and date. The first workshop will instruct the participants about each role and responsibility. This workshop will either confirm or correct the beliefs of the department, based on the surveys. The second workshop will focus on what-if scenarios. This will be a role-play exercise where situations will be presented, and right and wrong responses will be displayed. This will inform the participants on how to handle issues that arise in the music ministry. The third workshop will include a lecture that explains the chain of command in the church and music ministry; this hierarchy will be explained both orally and as written material. The final workshop will consist of a question-and-answer session that allows time for the participants to ask pertinent questions about the music ministry. The researcher will request that the pastor be present at this last workshop to confirm the validity of the researcher's responses. The researcher will ask the pastor to also confirm the chain of the command presented in the third workshop.

After the last workshop, the researcher will give participants an exit survey to assess if they have developed an understanding of their correct roles and responsibilities. The researcher's assumption is that the workshops will unquestionably address most of the problems. At that point, the researcher will have identified, and the pastor will have confirmed, the roles and responsibilities of each member of the music ministry. Subsequently, the researcher (in his role as the minister of music) and the pastor will monitor behavior patterns in the department to see if positive changes develop over time. The hope is that change will come once the music ministry

is in accord concerning their roles and responsibilities; change will come when all members do their job, refraining from taking on others' responsibilities.

The researcher intends this action research project to eradicate the discord among the participants. He also intends to bridge the gaps between theory and practice. He will study the members of Church of Faith and Deliverance's music ministry, with the intended end goal to empower the ministry to create positive change. If the roles and responsibilities of the music ministry's members are understood, then the ministry will be in accord. This togetherness should hopefully invoke the spirit of *koinonia*, along with unity in worship.

The true spirit of fellowship can occur when every member fulfills their role and the responsibility attached to it. This means each person does their part and not the part of someone else. Fulfilling one's personal responsibility means staying away from the obligations and duties of others. In the music ministry, that means allowing the minister of music to be the ministry's overseer. That also means allowing the choir director to do his job without the unsolicited assistance of choir members. Fulfilling personal responsibility also means not telling the musicians how to play the instruments they are anointed, hired, and given a salary to play. Lastly, understanding roles and responsibilities means allowing the music ministry's leadership to handle issues that are not the choir members' responsibility.

These outcomes will naturally allow the spirit of worship to permeate the music ministry like never before. This is because God appreciates unity and togetherness. Seeds of discord create an environment that is not conducive to receiving the presence of the Holy Spirit. The music ministry should be just as impactful as God's preached word, and this action research project will hopefully create a lasting impact on the music ministry, the church, and all the parishioners.

Implementation of the Intervention Design

The researcher received IRB approval on July 28, 2020. Upon receiving IRB approval, the researcher informed the pastor at Church of Faith and Deliverance that he could start the field research portion of the project. The researcher gave the consent forms to the participants after the choir rehearsal on August 6, 2020. All nine participants were present for the commencement of the project. The researcher explained the process and that the project was completely voluntary and without compensation. Each participant agreed without hesitation and filled out the form willingly. No participant had any issue with volunteering their time and energy for the project. The researcher explained to the participants that the pastor had been notified of the project and that his permission had already been granted. The researcher also explained that the project would require interviews and workshops to be audio recorded, and that only the researcher would listen to the audio recordings. No participant voiced any concern about audio recordings. On August 6, 2020, along with the consent forms, the researcher gave the pre-workshop survey to the participants. The researcher provided ink pens for the participants. The survey took an average of eight to ten minutes for the participants to complete.

After the surveys were collected, the researcher informed the participants about the series of workshops that would follow. The researcher told the group that the workshops would commence on August 31, 2020, after he had completed all the interviews. The researcher requested that a few participants have an interview after rehearsal each week until all nine interviews had taken place. The researcher expected the participants might have an issue with remaining at church after rehearsal for an interview, but all participants were willing and stayed without hesitation.

On August 11, 2020, the researcher interviewed four participants. The next week, on August 20, 2020, he interviewed two participants. Lastly, on August 27, 2020, he interviewed the final three participants.

All interviews were held in the choir room at Church of Faith and Deliverance. Doors were closed to ensure privacy. The researcher asked all participants to be completely honest in their responses. The researcher recorded the interviews. The interviews took about five minutes on average to complete, with the most extended interview lasting about eight minutes and the shortest lasting around three minutes. The interview responses surprised the researcher; he appreciated the level of transparency that participants shared, which he had not anticipated. The interview process allowed the participants to become vulnerable to the researcher and share their true feelings about the music ministry. The interview questions asked about the spirit of the music ministry and if the participant knew of any issues in the ministry. The researcher also asked if God was pleased with the current status of the ministry. These questions rendered responses that were extremely helpful with the analysis of data.

After the August 27, 2020, choir rehearsal, the researcher had received all consent forms and baseline surveys and conducted all interviews. The researcher was then ready to proceed with the workshop portion of the project. The researcher met with the pastor on Sunday, August 30, and he began to draft agendas for the workshops.

The series of workshops began on August 31, 2020, after a Monday night choir rehearsal. After choir rehearsal ended around 7:00 p.m., the researcher handed out agendas to the participants. The agendas were in the form of guided notes with additional lines where participants could take extra notes of importance (see Appendix C). The first workshop focused on “The Essentials.” Topics the participants discussed included Lucifer/Satan and his past and

present job descriptions; Satan and his dislike of the music ministry was an essential topic of discussion. The conversation transitioned to the idea of Christian worship and what it stands for. The researcher gave a few examples of Greek and Hebrew words for worship from Scripture. This led to a discussion about worship wars, which have become problematic in churches today. Worship wars have been the root cause of some churches dividing and splitting, along with pastors and worship leaders getting fired or walking away from their roles and responsibilities. From minute issues such as church lighting to more thought-provoking conversations such as song selections, worship wars happen in every denomination, from the smallest church to the megachurch. The first workshop concluded with the researcher asking the participants if they had experienced worship wars at Church of Faith and Deliverance, and if so, had these wars involved the music ministry. The researcher then allowed final comments, and the workshop ended around 8:10 p.m.

The second workshop took place on Thursday, September 10, after choir rehearsal. It started at 7:00 p.m. The researcher handed out agendas to the participants. The second workshop focused on “Roles and Responsibilities.” The researcher provided responsibilities for each of the following roles: minister of music, musician, choir director, praise and worship leader, and choir member. The duties were given, along with extra space to take additional notes as needed (see Appendix D). Some participants were not aware of all of their responsibilities. In addition, their facial expressions showed that some participants were not aware that their roles carried such great responsibilities. All participants agreed that some responsibilities are a part of every role, such as being prompt, cooperative, committed to prayer, accountable, and faithful.

Along with roles and responsibilities, the researcher also shared the pastor’s input on the music ministry’s chain of command with the group. The researcher shared how the pastor placed

the minister of music as the administrator for the music department. The researcher also noted that issues that arise should go to the minister of music before being reported directly to the pastor. After very few questions and concluding comments, the workshop concluded at 8:15 p.m.

The third workshop took place on Thursday, September 17, 2020. The workshop began around 7:15 p.m., after a delayed choir rehearsal. The researcher handed out agendas to the participants. The third workshop focused on “Choir Personalities.” This workshop featured the segment that many of the participants enjoyed most. The researcher asked the participants how they would handle certain situations that arose in the music department. Topics of discussion included lazy singers, complainers, “know it alls,” and hidden gems. The agenda listed these topics, along with extra lines for participants to write other notes as necessary (see Appendix E). Participants shared stories that included similar situations to those the researcher had witnessed. The participants discussed other topics, such as hygiene for the members of the music ministry. The researcher discussed how personalities are inevitable in the music ministry because the members meet on frequent occasions. After concluding comments, the workshop ended around 8:30 p.m.

The fourth and final workshop took place on Tuesday, September 22, 2020. The workshop began at 7:00 p.m. after choir rehearsal. After the third workshop, the researcher had informed the participants that the final workshop would include dinner as a token of gratitude for being willing participants. After choir rehearsal, the researcher asked the participants to transition to the church dining hall for dinner and the workshop. The researcher allowed participants to eat while facilitating the workshop. The final workshop had no agenda. It was a time of reflection and discussion of the previous sessions and a time for general questions about roles and responsibilities, along with musical questions as a whole.

The fourth workshop was a great way to include food and fellowship among the participants. Due to scheduling conflicts, the pastor at Church of Faith and Deliverance was not able to attend. The workshop lasted from 7:00 p.m. until around 8:30 p.m. This time frame included the researcher distributing closing surveys to the participants.

The closing survey asked all participants to again list their roles and responsibilities as they pertain to the music ministry, to compare their answers to the baseline survey. The researcher also asked participants if they felt that the series of workshops had benefited the group. He also asked if they thought the entire music ministry could benefit from receiving the same sequence of workshops. The concluding survey took an average time of six minutes to complete. After collecting the surveys, the researcher took a few minutes to thank the nine participants for their kind and much-appreciated efforts to complete the research project. The participants expressed that they were glad to be of assistance to the researcher.

Inclusion and Exclusion

The researcher selected the participants for this study from a church with at least one hundred church members that is an English-speaking church. Thus, the participants were all proficient in English. The survey questions were designed to closely resemble the questions of the interview, for estimating the reliability and validity of the responses. The sources reviewed for the literature review provided in this study were exclusive, musical, church-based or Biblical, leadership aligned, or concerning the music ministry. Literature that was non-musical, did not relate to leadership, was not church-based or biblical, and had nothing to do with the music ministry was not considered.

Researcher's Role

The researcher intends to widely outline and elaborate on the roles and responsibilities of the music ministry in the African American church. He has many questions to ask and answer in this study about the music ministry and its leadership role in worship. Through a comprehensive review of the literature, the researcher sought to answer questions about leadership in the music ministry and provide an overview of the music ministry, its design, and its members' spiritual and instructional needs. With the pastor's welcomed input at Church of Faith and Deliverance, the researcher conducted a survey and interviews for this study. In addition, listening to other ministers reflect on their experiences in the music ministry increased the researcher's understanding of worship music. The researcher is biased and has some reservation about if he will be accepted by the music ministry of Church of Faith and Deliverance. He understands that since he is the new Minister of Music, he has to gain the love and trust of the members of the music department, and this may need to happen prior to receiving honest responses from some of them concerning issues that arise in the department. This leads to an assumption that participants may desire to withhold information from the researcher that could be beneficial to solving the problem that has been presented.

Analysis Plan

After completing the series of workshops and the collection of the concluding surveys, the researcher is ready to analyze the collected data. From the research project's field research component, the collected data includes a baseline survey, interviews, four audio-recorded workshops, and concluding surveys. The data analysis consists of the researcher reading or listening to, comparing, and interpreting the data. Reading the data helps to clarify whether or

not the researcher understands the data. If the researcher does not understand the data, then he must reread it, or read it in a different way, until it is understood.

Reading the Data

Several ways exist to read the data. Three methods are content analysis, thematic analysis, and discourse analysis. Content analysis takes a literal approach, looking at exactly what participants said. Thematic analysis looks at various themes that are coded from the data. Lastly, discourse analysis looks at how people say things and what kind of language they use. These methods are important because qualitative data involves more than merely what is said; it includes what is not said.

The data reading process involves obtaining different data (survey data and interview data) for the same problem. The aspect of content analysis will be used to verify and corroborate evidence. Details in the participants' responses will allow the researcher to identify characteristics shared by the participants. The researcher will remove disputed personal data to enhance the overall credibility of the research.

Comparing the Data

After the researcher reads the data, the data must be compared. The church pastor and the researcher will review all the collected data for content validity. They will review and verify the survey and interview questionnaires for clarity. Comparing the data helps one determine what is different about the data. The researcher will verify transcriptions of the interviews and label them in categories during the comparison stage. Comparing data looks at the similarities and

differences of the data among people and/or categories. This makes interpreting the data much more straightforward. Analyzing the data helps the researcher understand what the data means.

Interpreting the Data

The process of interpreting the data involves examining the previous data analysis. Analyzing data helps uncover patterns in the data, while interpretation consists of discovering the meaning of the data. The interpretation phase also involves backtracking to examine codes that emerged while reading the data, to see which ones stand out above the rest. These are the codes that demand the researcher's attention for the sake of qualitative research.

Chapter four shows the results of the data collection, as outlined in the methodology given here.

Ethical Considerations

Because this study is a human study, several ethical principles and guidelines guide the research. The researcher obtained IRB approval before enacting any of the active components of this research. IRB approval is usually used in human studies to approve the methods and assure the confidentiality and safety of the study participants. This research will not subject any of its participants to physical, emotional, spiritual, and psychological harm. Priority will be given to the confidentiality of the respondents throughout the study. The participants were provided with the informed consent form at least four days prior to the study. The completed informed consent was collected a day prior to the study. The participants were not coerced or promised any career or financial benefits that they may have perceived to be associated with the study. Participants had the freedom to withdraw at any stage. All research documents will either be stored in a

lockable storage facility secured with a password for paper documents or secured with a password on a computer. The results of the study will be revealed to the participants upon the completion of reporting and publishing.

Chapter 4

Results

This chapter of the action-based research project outlines the results collected from the data. The original problem was that the music ministry at Church of Faith and Deliverance in Kinston, North Carolina, appeared to lack unity and adequate training on the roles and responsibilities of individuals in the ministry. The purpose of this DMIN action research thesis was to teach and provide adequate training on these roles and responsibilities. It was already evident that a problem existed among the music ministry. The goal was to address the problem, without the promise of trying to fix it. The researcher questioned if unity of worship might result if he taught the roles and responsibilities of individuals in the music ministry to those individuals at Church of Faith and Deliverance. This chapter covers the demographic data of the participants, as well as the findings of the data analysis.

Demographic Data

The action-based research project consisted of nine participants, which makes up one-third of the entire music ministry. The researcher was transitioning into the role of the minister of music at Church of Faith and Deliverance during the time of the study. The researcher had no blood relation to any of the participants. The setting of the field study was the campus of Church of Faith and Deliverance in Kinston, North Carolina, where the music ministry meets on a regular basis for choir rehearsals and meetings. The nine participants were members of this

music ministry, including a mixture of leaders and lay members. All participants were adults over the age of twenty-one, representing a sample of the demographics in the department. The music department consists of a female majority, with males being outnumbered at a ratio of eight to one. One participant was male and the other eight participants were female in the study.

Findings

The initial pieces of data that the researcher collected came from the baseline survey. The next pieces of data came from the interviews with participants. After the interviews, the researcher received data from the series of workshops. Lastly, the exit survey served as the last pieces of data for the researcher to analyze.

Pre-survey

On August 6, 2020, along with the consent forms, the participants took the pre-workshop survey. The survey took an average of eight to ten minutes for the participants to complete. The survey (see Appendix A) consisted of five typed questions. The first question asked what roles the members play in the department. The options were choir member, praise and worship team member, choir director, or musician. The second question asked participants to list the responsibilities of their role(s), in their opinion. The third question asked the participants if they thought that they were fulfilling the responsibilities of their particular role. This was a yes or no question. The fourth question asked if the participants felt that the department needed a workshop to explain the roles and responsibilities of the music department. This was a yes or no question, and included a line to explain their answer if they desired. The fifth and final question was an opportunity for the members of the music ministry to anonymously share any concerns

that they had about the department. Figure 4.1 shows the roles of the participants at Church of Faith and Deliverance; some participants had more than one role.

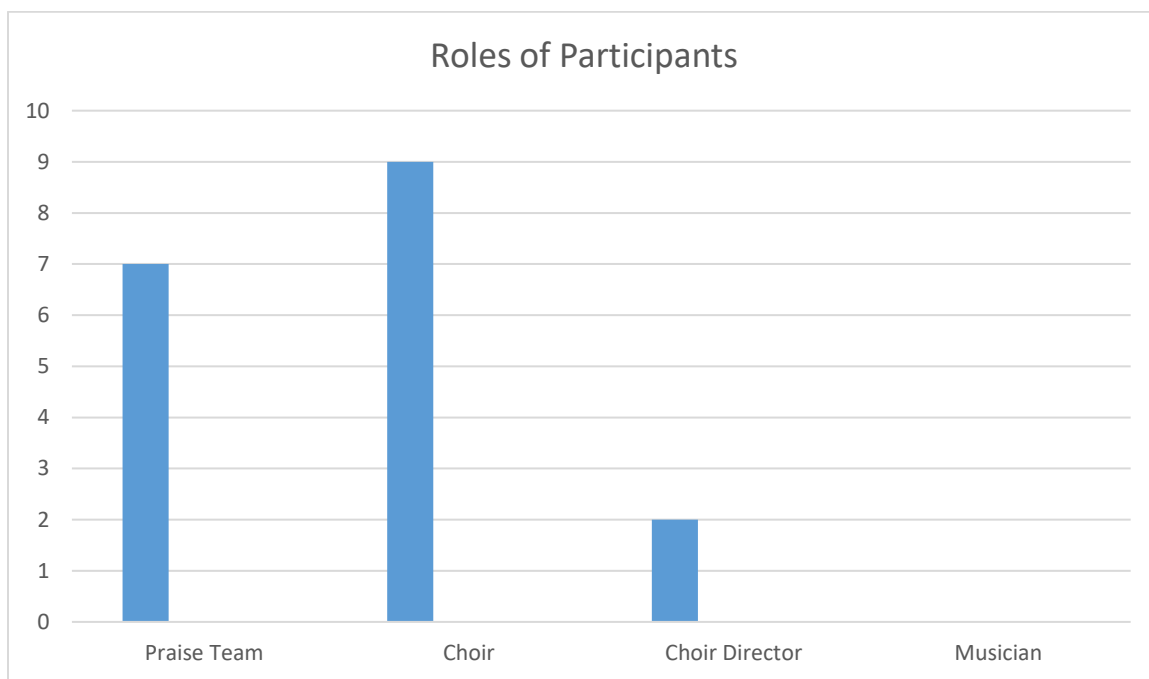


Figure 4.1. Roles of participants

As seen in the figure, concerning the roles of participants, nine out of nine were choir members. Seven out of nine were praise team members. Two out of nine were choir directors.

When asked to list the responsibilities of each of their roles, the participants had various answers. One participant listed Elder, director of outreach, leader of singles ministry, and leader of ministerial council as her responsibilities. No other participant listed responsibilities that were not relevant to the music ministry, other than this participant. Two out of nine participants listed punctuality as a responsibility, and two out of nine also listed that being faithful was crucial. Three out of nine said that ushering in the Holy Spirit was a major responsibility of their role.

The third question asked if the participant felt that he or she was fulfilling the responsibilities of their role. All nine participants checked “yes,” agreeing that they were fulfilling their responsibilities. Contrary to the third question, the fourth question asked each participant if they felt that the department could benefit from a series of workshops that would assist with teaching the roles and responsibilities. All nine participants agreed that workshops would be beneficial.

The most important data that the researcher took away from the baseline survey came from question number five, which asked each participant to share any concerns that they had with the music department at Church of Faith and Deliverance. Figure 4.2 shows the data. Responses varied from person to person. Two out of nine participants stated that they had no concerns. Two participants mentioned God in their answers. One of the two expressed that the department should remember to put God first. The other participant stated that they wanted the anointing of God to be active in the department. Two out of nine participants mentioned that training was a concern, in reference to voice training. One participant expressed a desire for boldness when serving in the department. Lastly, two out of nine participants mentioned unity as an area of concern. These responses were helpful aids to the researcher, who had the task of creating the series of workshops for the participants.

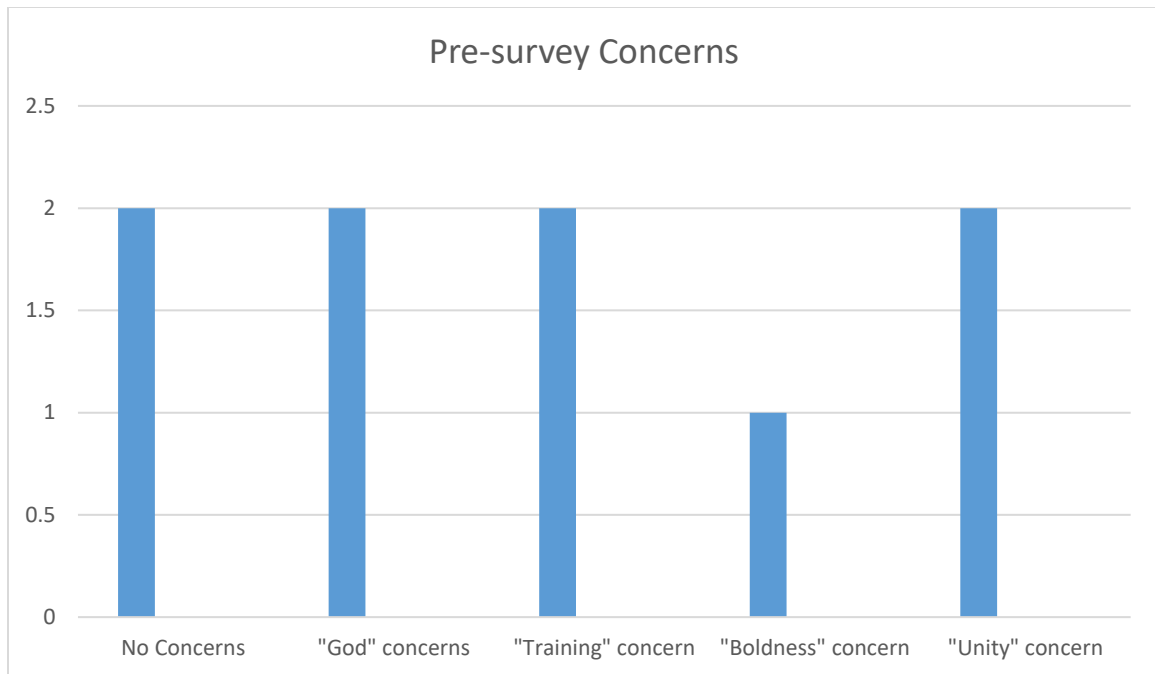


Figure 4.2. Pre-survey concerns

Interviews

The interview (see Appendix B) consisted of ten questions. The researcher requested that a few participants stay to have their interview after rehearsals each week until all nine interviews took place. The researcher thought the participants would have an issue with remaining at church after rehearsals for interviews, but all participants were willing and stayed without hesitation.

Figure 4.3 shows the interview dates.

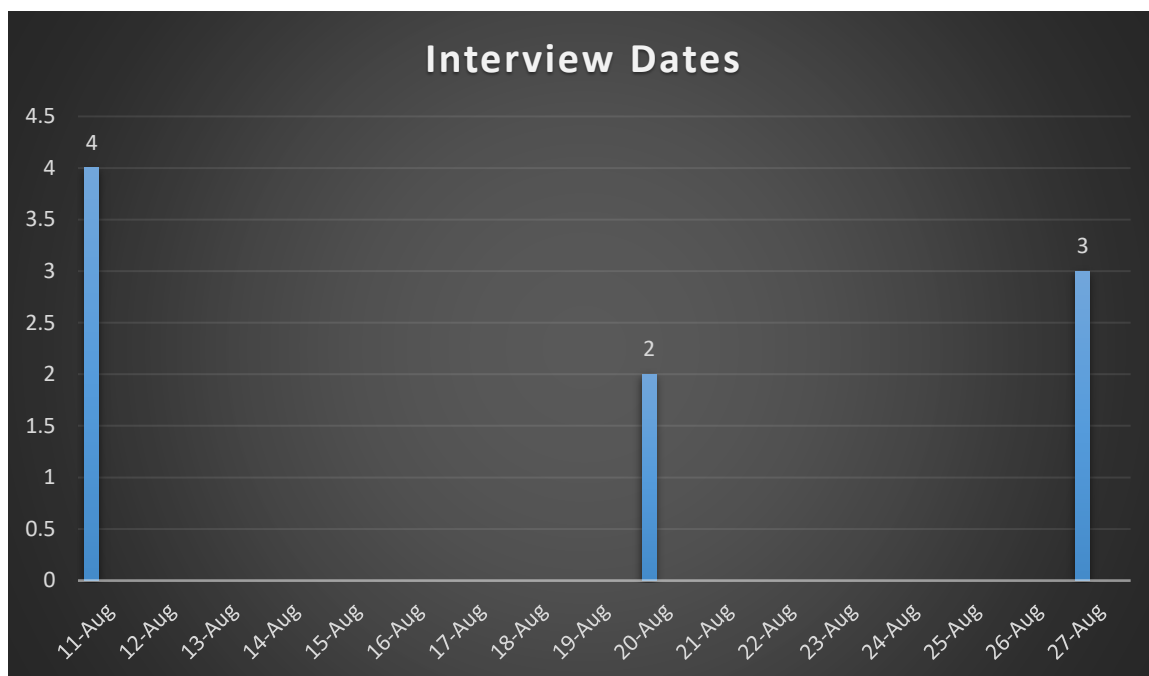


Figure 4.3. Interview dates

On August 11, the researcher interviewed four participants. The next week, on August 20, he interviewed two participants. Lastly, on August 27, he interviewed the final three participants. All interviews occurred in the choir room at Church of Faith and Deliverance. The researcher closed the doors to ensure privacy. The researcher asked all participants to be completely honest in their responses. The researcher recorded the interviews. The interviews took about five minutes on average to complete, with the most extended interview lasting about eight minutes and the shortest lasting around three minutes.

To receive some general participant information, the first two questions asked about how long the participants have been members of Church of Faith and Deliverance. As shown in Figure 4.4, six out of nine participants informed the researcher that they have been members of the church and music department since the church was started back in 2013. This information helps speak to the integrity and faithfulness of the participants. The other three participants

shared that they joined the ministry and music department within two or three years after its inception.

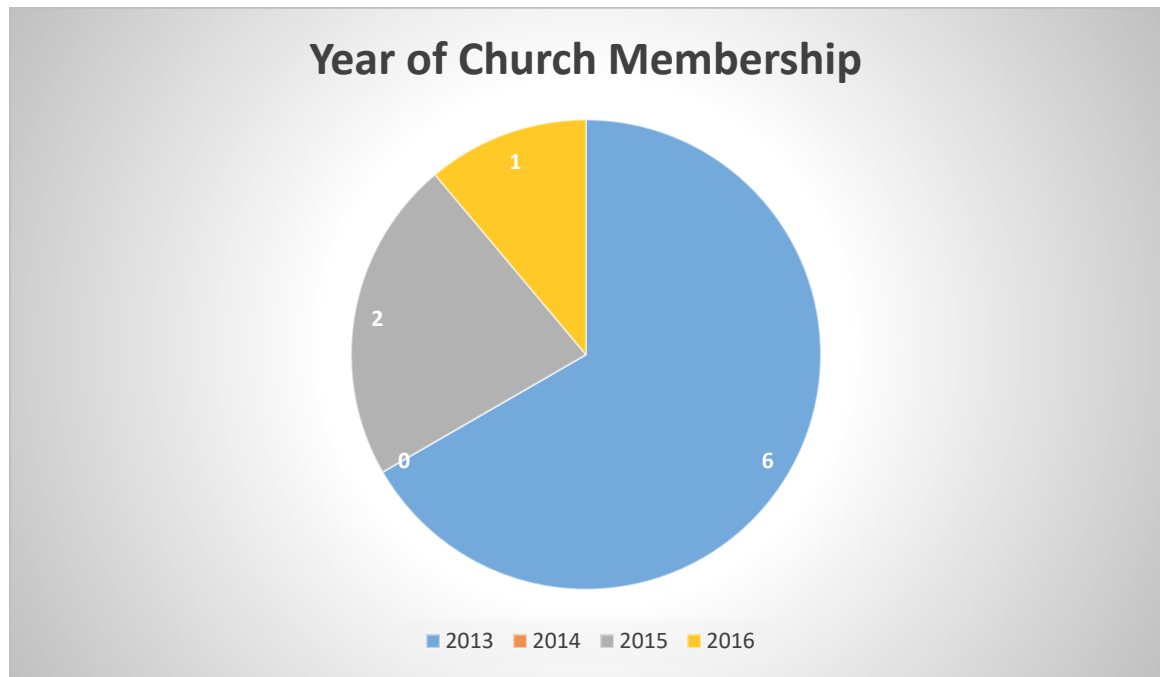


Figure 4.4. Year of church membership

The third interview question asked the participants about the overall spirit of the music department. Six out of nine participants stated that the music department is “anointed” and the Spirit of God is evident in the members of the department. Three out of nine stated that the spirit of the music ministry could always be better. One participant stated that there were some “rotten apples” that caused problems in the past, but that the pastor had assisted in the situation. Figure 4.5 shows data for question three.

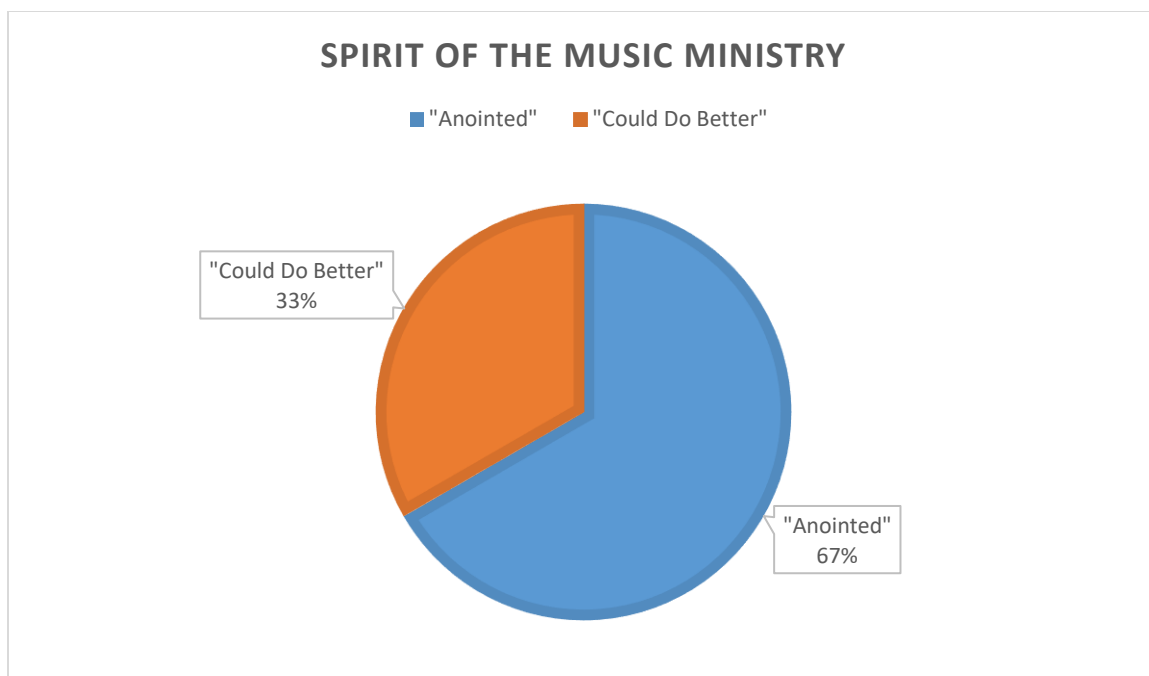


Figure 4.5. Spirit of the music ministry

The fifth question during the interview asked the participants if they had ever witnessed any issues in the music department. It was a yes or no question. Eight out of nine participants stated that they had noticed issues in the music department. One participant stated that she had witnessed “quite a few” issues. Five out of nine stated that the issues that they witnessed were reconciled by the former minister of music or the pastor. One participant took the liberty to discuss one major issue that she experienced. This participant was the same person who feels that she needs to be bolder in the music ministry. The participant stated that she is a shy singer, but that she felt overlooked in the music department. She felt as if the previous minister of music had favorites in the group, and that the ministry was not using her to her maximum potential.

Question number six asked the participants if they believed that everyone in the music department knows their roles and responsibilities. Three out of nine participants answered that everyone is not aware of their correct roles and responsibilities. Four out of nine participants

stated that everyone knows their roles and responsibilities. One participant stated that the department needs clarity on the roles and responsibilities, and the last participant stated that there is confusion. Figure 4.6 shows the data for question six.

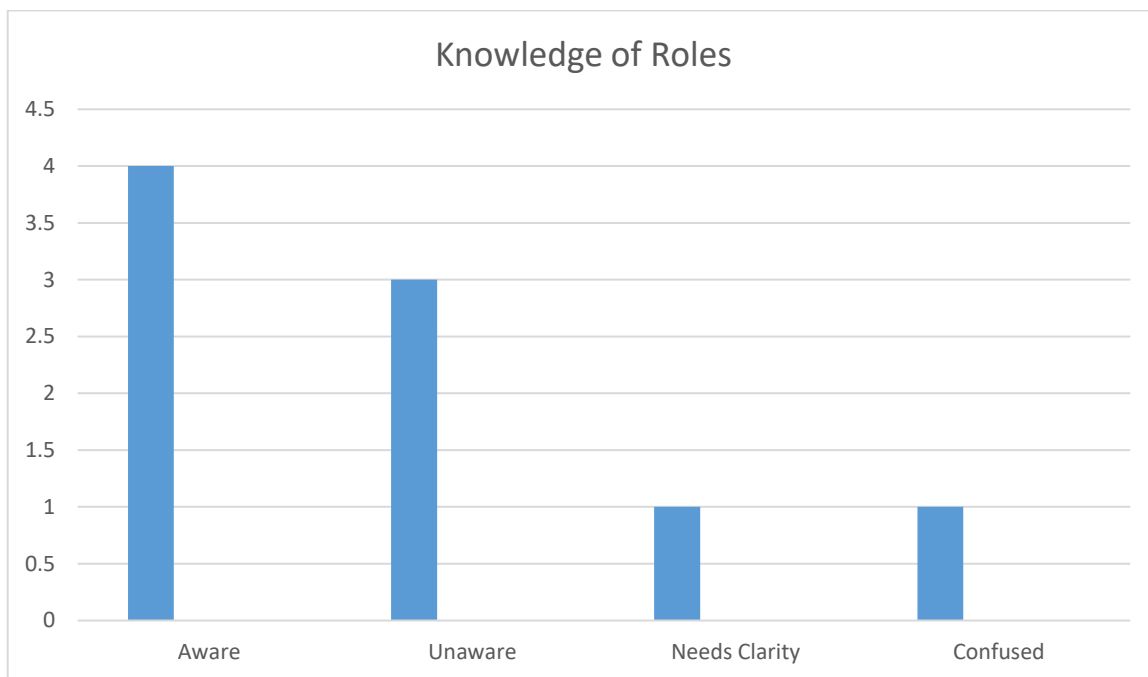


Figure 4.6. Knowledge of roles

The seventh interview question asked the participants how they handle any issues that arise in the music department at Church of Faith and Deliverance. Two out of nine participants stated that they take any issues to the minister of music. One of these two participants also mentioned that they believe in following the chain of command, and that the minister of music should handle the issues that arise in the music department.

One participant said that they take their issues to the pastor. Two out of nine participants stated that they remain quiet and take no action. One participant shared that the best thing to do is pray for the situation. Lastly, three out of nine participants stated that the best thing to do is to

go to the person causing the issue and talk it out with them. Figure 4.7 shows the data for question seven as percentages.

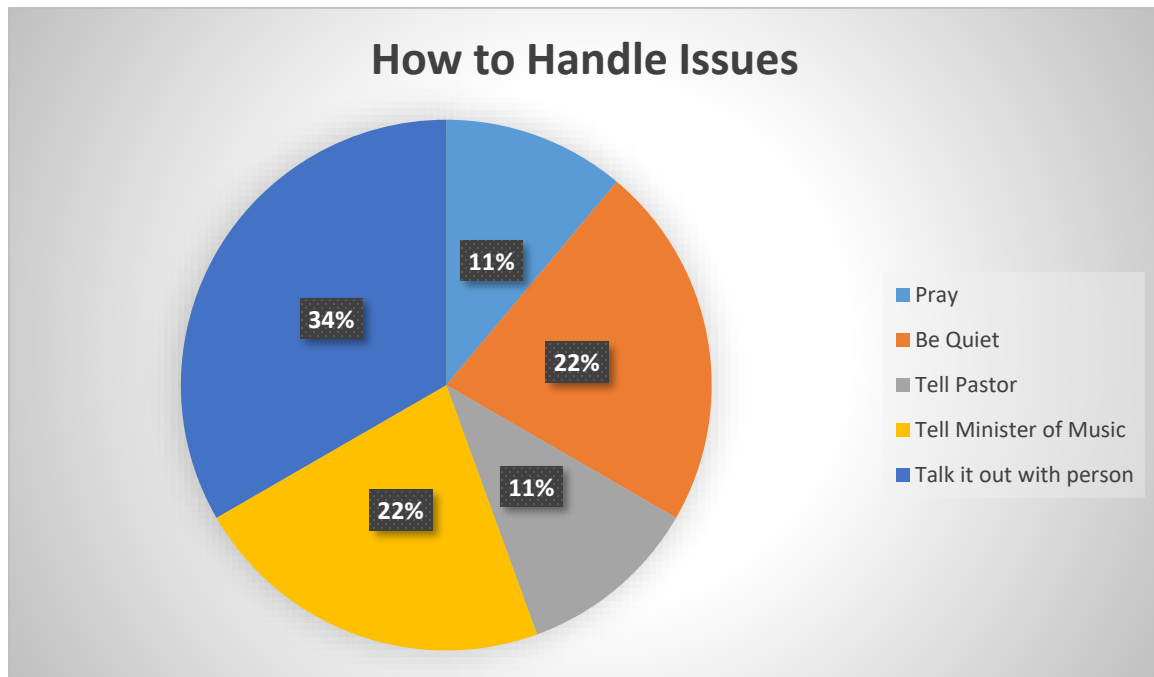


Figure 4.7. How to handle issues

Question number eight was a yes or no question that asked participants if God was pleased with the status of the music department at Church of Faith and Deliverance. Seven out of nine participants informed the researcher that God was pleased with the department, in their opinion. One out of nine felt that God was not pleased with the status. Lastly, one out of nine participants felt that God was not displeased, but that the department could give God more.

The researcher asked the participants in question nine if they had any suggestions that would help invoke the Spirit of Christ in the lives of the members of the music department. Answers varied for this question. One participant thought no suggestions were needed and that

things were “going the right way.” Another participant thought the series of workshops would be a great asset to invoking the Spirit of Christ.

One participant included communication in their response to the question. The participant thinks that knowing expectations helps invoke the Spirit of Christ. Two out of nine participants mentioned fasting and prayer as suggestions. One participant thinks being real with God helps to invoke the Spirit of Christ in the lives of members. Lastly, three out of nine participants think being of one accord with each other invokes the Spirit of Christ. Figure 4.8 shows the data from question nine.

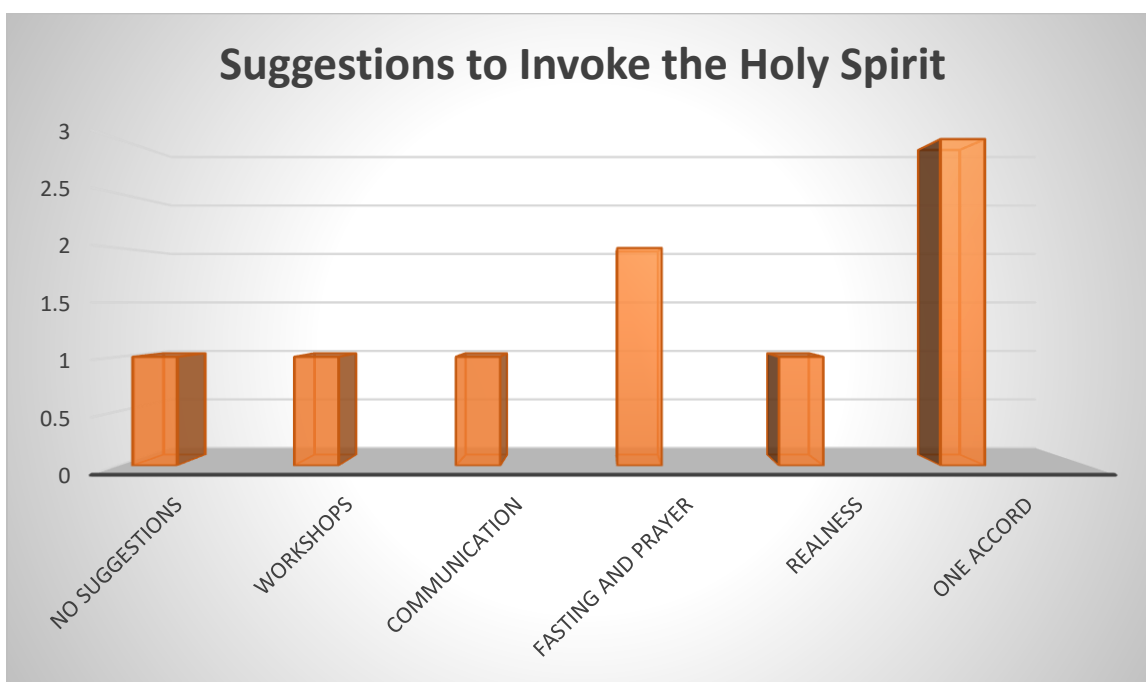


Figure 4.8. Suggestions to invoke the Holy Spirit

The final question in the interview process asked each participant about what they expected to gain from the series of upcoming workshops. The responses were divided into three categories for this question. Three out of nine participants stated that they wanted to sing better.

Five out of nine participants expressed that they wanted to learn more about worship and the music ministry. The last participant stated that they wanted to gain boldness from the series of workshops. The researcher appreciated that the majority wanted to learn more about worship and the music ministry, because that was the main objective of the series of workshops, along with teaching the roles and responsibilities. Figure 4.9 shows the data for this question.

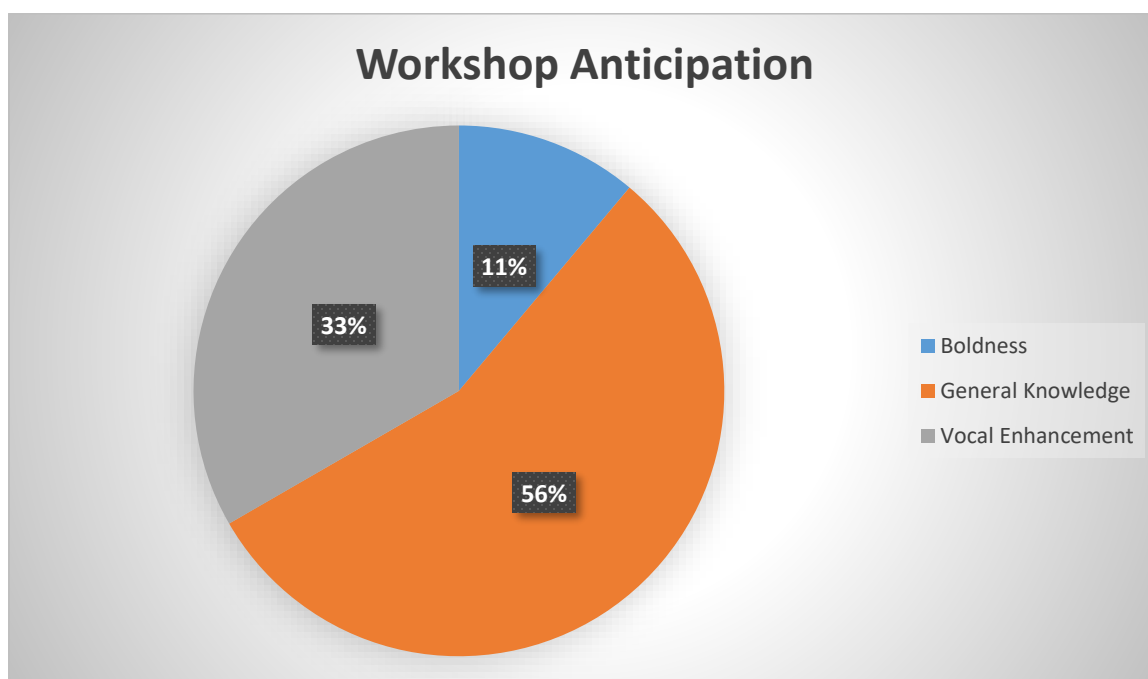


Figure 4.9. Workshop anticipation

This ends the data results for the interviews, which provided the second set of data. The next set of data that the researcher collected was from the series of workshops.

Workshops

The series of workshops began on August 31, after a Monday night choir rehearsal. The first workshop focused on "The Essentials." Topics that the participants discussed included

Lucifer/Satan and his past and present job descriptions. Satan and his dislike of the music department was an essential topic of discussion. The conversation transitioned to the idea of Christian worship and what it stands for. The researcher gave a few examples of Greek and Hebrew words for worship from Scripture. This led to a discussion about worship wars, which have become problematic in churches today. The researcher gathered several notes from the first workshop. The participants had not heard about worship wars until the researcher presented the concept to them in the workshop.

The researcher also found that the participants did not have a clear understanding of the difference between praise and worship. The researcher explained that praise required breath in the participant's body. The researcher went on to explain to the participants that a relationship with God was required to worship Him, according to the Gospel of St. John 10:10.

During the first workshop, two participants exchanged words concerning a past incident where one of the participants received a text message after service from another member of the music ministry. The text message asked the participant to stop repeating the word "Hallelujah" in her public prayers. The participant who received the message shared how it made her feel defeated. This started a conversation about worship leaders asking the congregation to "get up" and "get with the service." The issue centered around why some worship leaders demand that the congregation worship and praise God "on command" in the worship service.

The researcher informed the participants that the worship service has always been based on a call and response method of communication, especially visible in the African American church. This is due to the culture of African music and traditions. The preacher or presider in a service depends on the responses of the congregation to take the service in the direction of praise and worship.

The second workshop took place on Thursday, September 10, after choir rehearsal. The second workshop focused on “Roles and Responsibilities.” The researcher provided lists of responsibilities for each of the following roles: minister of music, musician, choir director, praise and worship leader, and choir member. The lists included duties along with extra space to take additional notes. Some participants stated that they were not aware of all of their responsibilities, while the facial expressions of others showed that they were not aware of the responsibilities attached to their roles. All participants agreed that some responsibilities are a part of every role, such as being prompt, cooperative, committed to prayer, accountable, and faithful. These themes became recurring themes during the workshop discussion about responsibilities.

Along with roles and responsibilities, the researcher also shared the pastor’s input on the chain of command with the group. The researcher shared how the pastor placed the minister of music as the administrator for the music department. The researcher also noted how issues that arise should go to the minister of music before reporting them directly to the pastor.

From the second workshop, the researcher gathered that the participants were aware that the pastor had placed the minister of music over the department. The participants seemed to understand that issues that arise in the department should go to the minister of music first, and to the pastor only if the minister of music cannot resolve the issue.

The researcher also noticed that song selection was a sticky subject for some of the participants. The researcher informed the group that in many churches, the minister of music and pastor pick the songs that the choir and church members will sing at worship services. This does not happen often in the area around Kinston, but it is common in other parts of the country.

Some of the participants stated that the minister of music should pick all of the music at Church of Faith and Deliverance. The minister of music shared that he viewed having himself

pick all of the song selections as “bossy” or demanding, and that he preferred to ask the members of the music department for their input prior to attending choir rehearsals. The minister of music shared that he does not like to look like a dictator, and asking for suggestions is thoughtful and considerate of the entire music department.

The third workshop took place on Thursday, September 17, 2020. The third workshop focused on “Choir Personalities.” This workshop featured the segment that many of the participants enjoyed most. The researcher asked the participants how they would handle certain situations that might arise in the music department. Topics of discussion included bossy singers, complaining singers, jealous singers, controlling “know it alls,” and hidden gems. The researcher discussed how personalities are inevitable in the music department because the department members meet on frequent occasions.

The researcher gleaned that some of the participants think that other participants have a sense of entitlement. One participant stated that he felt as if some people are rude because of a personal connection to church leadership. The participant said that some people are bossy and entitled because they are the “pastor’s daughter.” When he made that statement, everyone was aware that the pastor’s actual daughter was present in the workshop. The participant quickly justified his statement and said that he was not talking about the other participant. Another participant stated that some people feel entitled because of their experience in the department or another department at Church of Faith and Deliverance.

The participants discussed other topics, such as hygiene for the members of the music department. Hygiene is very important for members of a music department. In the worship service, the praise team and choir members have very close interactions with one another. This requires each member of the music department to make sure that their hygiene is up to par. One

participant asked if it was rude to find another seat in the choir if someone's personal hygiene was below standard. The researcher informed the participants that members should address hygiene issues directly to the person if at all possible. If this does not work, the members should then speak with the minister of music to see if the issue can be resolved.

The fourth and final workshop occurred on Tuesday, September 22. The researcher had no agenda for the final workshop. It was a time of reflection and discussion of the previous sessions and a time for general questions about roles and responsibilities, along with musical questions as a whole. Three out of nine participants had a worship-related question. Two out of nine participants had a question about chain of command. The remaining four participants did not have any questions at all. Figure 4.10 shows the data for the questions. The conclusion of the fourth workshop included participants completing the final closing survey.

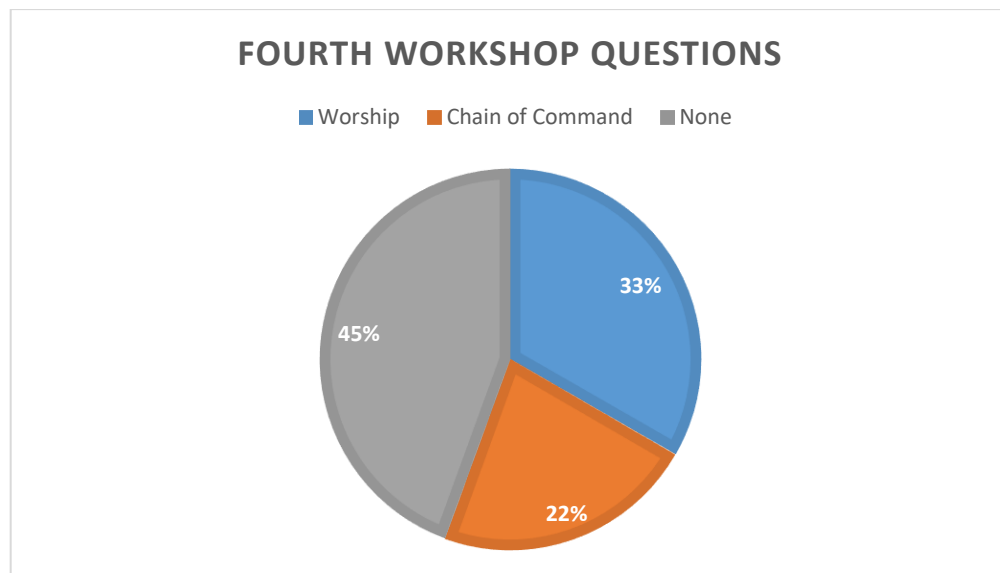


Figure 4.10. Fourth workshop questions

Closing Survey

The closing survey was a great way to wrap up the field research project. The survey again asked all participants to list their roles and responsibilities as they pertain to the music department, to compare their answers to the baseline survey. The researcher noticed that the responsibilities they listed for the roles that they played aligned better with the training from the workshops. All nine participants listed at least one of the following responses: punctual, cooperative, prayerful, accountable, and faithful. Three out of nine participants mentioned being prompt and punctual. Five out of nine expressed communication and cooperation. Seven out of nine listed accountable, and nine out of nine mentioned faithfulness in their responses. Figure 4.11 shows the data.

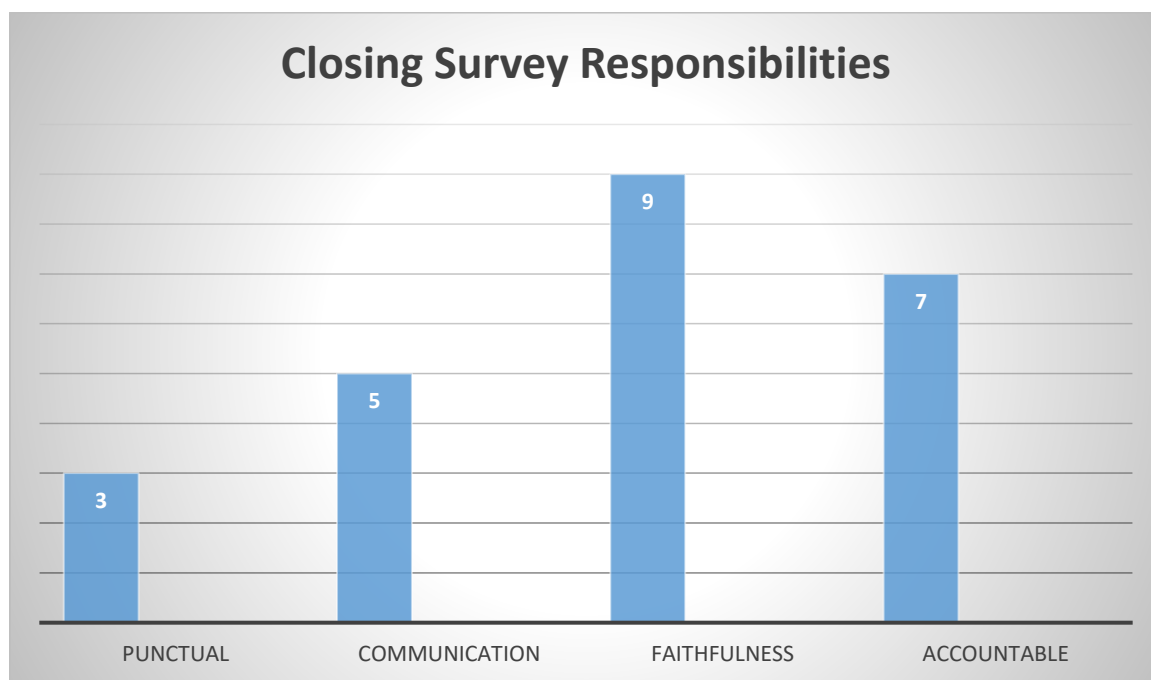


Figure 4.11. Closing survey responsibilities

The researcher also asked participants if they felt that the series of workshops benefited the group. All nine participants agreed that the workshops benefited the group. The researcher asked about the entire music department possibly receiving the same sequence of workshops. All nine participants also agreed that the entire music department at Church of Faith and Deliverance could benefit from the series of workshops. The concluding survey took an average time of six minutes for participants to complete. After collecting the surveys, the researcher took a few minutes to graciously thank the nine participants for their kind and much-appreciated efforts to complete the research project. The participants expressed that they were glad to be of assistance to the researcher at any time.

Chapter four of this action research thesis project shared the results of all the data the researcher collected at Church of Faith and Deliverance. The data came from the baseline survey, the interviews, the workshops, and the closing survey. This chapter covered both the demographic data of the participants, as well as the findings of the data analysis.

The next and last chapter on the conclusions of the research will cover the relevance and efficacy of the study.

Chapter 5

Conclusion

The African American church is personified with music that articulates both the deeply religious feelings of a passionate people and the tremendous pain and suffering of a people destroyed by centuries of bondage. Music in the American church comprises these parts individual rituals, styles, and experiences. A great deal of variety exists in the music, as well as diversity in how the music is instructed, sung, and played. Churches need to distinguish and clarify the numerous roles and responsibilities of the distinct musical positions in the African American church. This research project examined these roles and responsibilities, with the particular focus placed on the music ministry at Church of Faith and Deliverance in the city of Kinston, North Carolina.

When the preached word of God does not align with the flow of worship at Church of Faith and Deliverance, the worship service becomes awkward. Also, when this occurs, no harmony exists in the congregation. In this study, this issue was a symptom of a main dilemma that had arisen. The dilemma was that the music ministry at Church of Faith and Deliverance seemed to lack unity and sufficient training on the roles and responsibilities of people in the music ministry.

The objective of this DMIN action research thesis was to educate and provide sufficient training on the roles and responsibilities of the music ministry at Church of Faith and

Deliverance. It was obvious that a problem existed with the music ministry. The goal was to address the problem, without the pledge of correcting it.

The researcher questioned if unity of worship would result if he taught the roles and responsibilities of the music ministry at Church of Faith and Deliverance. The church is a living and breathing creature. When congregations gather in the worship environment, the atmosphere should be beneficial to receiving what God intends for the flow of worship. Teaching the roles and responsibilities of all members in the music ministry unites the worship with the word of God, supporting unity among the members of the church. Chapter one provided a foundation for addressing the problem, and chapter two took the process a step further.

Chapter two was the literature review of resources used in the research. The literature review focused on topical and recurring themes that were relevant to the study. The chapter then addressed a key principle, which is the theological foundations. The theological foundations are the basis of the thesis project. Theologically, appropriate Bible verses lay the foundation for the essential aspects of the thesis statement. The primary focus was on the role that music plays in Scripture, as well as historical musical figures. Lastly, the chapter concluded with theoretical foundations, which build the structure of the thesis. In theory, roles and responsibilities were discussed, and then they were tied to the theological underpinnings. The chapter then discussed the anticipated plan of action for the field research to conclude the chapter.

Pertaining to the subject matter, several themes were of significance. Some of these themes were communication, foundations of worship, leadership, significance of music ministry, and the worship leader. The study addressed these topics, and analyzed what various authors said about them in detail.

After analyzing the reoccurring themes that laid the foundation of the research project, a reader could understand initial aspects of worship. After understanding this groundwork, a reader could then look at the theological and theoretical frameworks, which added breadth and complexity to the study. Next the reader could look at the planned procedures and methods in chapter three, which covered the more hands-on aspect of the project.

Chapter three showed how the researcher would address the problem. The chapter outlined the methodology attached to the action research. The chapter detailed step-by-step instructions that the researcher used to approach the music department at Church of Faith and Deliverance. The intervention design directly related to the problem outlined in chapter one, and the implementation was both clear and measurable.

The intervention design used to address the problem was an action-based research method meant to instruct the members of the music ministry at Church of Faith and Deliverance about the roles and responsibilities of everybody in the department. This intervention design involved a qualitative case study; because the study focused on the concept of human behavior, it entailed qualitative research.

Qualitative research involves surveying participants, as well as interviews. Qualitative studies are suitable when research is intended to rely on a person's encounters. The researcher selected the case study methodology because the focus was on one specific small group. Case study methodology refers to investigation in which a single person or group is examined, often through several investigation methods.

The intervention design for this study involved a few phases, with the first being to give the members of the music department a survey. This survey was in the form of a pre-assessment. The researcher constructed it to see what each member thought their role and responsibility was

before conducting the field research. After the survey, the researcher interviewed each participant. Following the individual interviews, the researcher presented a series of workshops. Lastly, a concluding survey brought closure to the study.

The participants for this study consisted of music ministry members at Church of Faith and Deliverance. The researcher selected the participants to serve as people who would capture the encounters of all music ministry members, and who would recognize the relationship between the music ministry and worship. Therefore, the researcher required participants who were actively involved in the music ministry and regularly attended church services.

The setting for this research was at Church of Faith and Deliverance. The researcher considered the church appropriate for this study because it was the biggest church in the researcher's area of study with the most effective music ministry. The band members all had differing backgrounds with a range of experience in music ministry. The members consisted of both adults, youths, and children who were being nurtured into the ministry.

The sample size for the study was nine people, which was about one-third of the entire music ministry. The researcher was transitioning into the role of minister of music at Church of Faith and Deliverance during the study. The researcher had no blood relation to any of the participants. The field study setting was the sanctuary and choir room of Church of Faith and Deliverance, where the music department meets regularly for choir rehearsals and meetings.

After finishing the series of workshops and after the collection of concluding surveys, the researcher analyzed the collected data. Chapter four discussed the results of the analyzed data.

The collected data included the baseline survey, interview, four audio-recorded workshops, and concluding surveys. The analysis included the researcher reading, comparing, and deciphering the data. Several methods existed to read the data. The content analysis method

of interpreting data takes a literal approach, looking at what exactly participants said. The thematic analysis looked at a variety of topics that the researcher coded from the data.

The researcher concluded from the data analysis that all members of the music ministry did not know their roles and responsibilities. From the surveys, the researcher saw that the responsibilities that participants listed did not always line up with their roles. However, the participants' responses about their roles and responsibilities were different on the baseline survey that they took on August 6, 2020, as compared to the concluding survey on September 22, 2020. In addition to this piece of data, all nine participants stated on the concluding survey that the series of workshops benefited them. Nine out of nine participants also stated on the concluding survey that the entire music department could benefit from receiving the series of workshops.

The researcher concluded that a problem existed with the music ministry at Church of Faith and Deliverance. All members did not know their roles and responsibilities. In addition to that problem, all members of the music department did not know the proper chain of command for the department. Also, all members of the music department did not know the proper protocol for handling issues that arise in the department. The researcher reached this third conclusion when he facilitated the second workshop. He saw evidence of some participants having minor issues with other participants, as revealed in the confidential and intimate interview setting. He saw evidence that issues between individuals do not go away without being brought to the light in some form of conversation.

The researcher, now minister of music at Church of Faith and Deliverance, has seen a change in the behavior of the nine participants since he facilitated the series of workshops. The minister of music has reported to the pastor that members show up early for rehearsals to ensure that they are punctual. The minister of music has also shared with the pastor that one of the

participants brought a hygiene issue to the minister of music's attention. This participant was one who had responded, during the study, that they normally remain quiet when issues arise in the department. The pastor felt that this was an accomplishment for that music department member, due to her shy and quiet demeanor. The pastor has also complimented the music department publicly in the worship service, stating that the music department seems more unified since the action-based research project took place. The pastor thinks these changes are positive for the sake of the music department.

The researcher successfully completed the main objective of teaching the participants about their roles and responsibilities. The pastor and minister of music think that the research project was effective due to the spirit of unity that resulted from the study. The flow of worship seems less hindered, and the word of God is able to effectively reach the souls of the congregation and the music department.

To expand the dynamics of this DMIN research project, the researcher could include a post-workshop interview in the data collection process. This would give the researcher more time with each participant in an intimate and confidential setting. A post-workshop interview would also be beneficial to accompany the concluding survey. This action would add another layer to the data. Completing the research study with the entire music department would also improve the outcome. This would increase the number of participants from nine to approximately thirty-five.

This research project could be the start of a wonderful journey for the researcher. The researcher could take the series of workshops and turn them into a manual or module for church music ministries in the city of Kinston, North Carolina, and beyond. Research on the roles and responsibilities of members of the music ministry is limited, although a thorough literature

review leads to resources that center around roles and responsibilities, as well as resources centered around church music.

Music has the ability to reach some people whom words or sermons cannot reach. God has given Christian believers the gift of music as a way to praise and worship Him. Making melodies with human voices as well as instruments has been a crucial part of the articulation of man's experiences. When words sometimes fail, and the conditions of one's physical life confine them, music is an instrument that allows peace and tranquility to minister to the soul. Music connects individuals on a level that nothing else does, and for that reason, people have constantly identified a link between divine power and spirituality in music. While those in the world may react to music in one way, God's people should understand that they have a unique claim on the aspect of music. Through Church of Faith and Deliverance, the researcher made an honest and successful attempt to shed light on the significant roles and responsibilities that church music department members need and should desire to uphold. This attempt is one of many that will allow God to be glorified in the music ministries of the African American church.

Appendix A

Baseline Survey

1. In the music department at Church of Faith and Deliverance, what roles do you play?

(Circle all below that apply)

Choir member

Praise and worship team member

Choir director

Musician

2. List the responsibilities of each of your roles, in your opinion.

3. Do you think that you are fulfilling the responsibilities of your particular role(s)?

YES_____

NO_____

4. Do you feel that there is a need for workshops to explain the roles and responsibilities of the music department? Explain your reasoning if you desire

YES_____

NO_____

5. Please share any concerns that they currently have in the music department.

Appendix B
Interview Questions

1. How long have you been a member of Church of Faith and Deliverance?
2. How long have you served in the music department at the church?
3. How do you feel overall about the spirit of the music department?
4. Have you noticed any issues in the department since you have been a part?
5. Is there hinderance to the spirit of unity in the music department?
6. Does everyone know their role and responsibility in the department?
7. How do you handle issues that arise in the department?
8. Do you feel that God is pleased with the status of the music department?
9. What suggestions do you have that you think would invoke the spirit of Christ in the lives of the members of the music department?
10. What do you intend to gain from the upcoming workshops that you feel you do not have a good grasp on?

Appendix C

Workshop 1

Church of Faith and Deliverance

Music Department Workshop

“The Essentials”

Facilitator: Rev. Jeffrey L. Wilson, M.Div

Doctor of Ministry Degree Candidate

Liberty University

1. Lucifer and his job description:

2. Why does Satan dislike the music department?

We Are Worshippers!!!!

- Christian worship- the set of communal practices and ritual characteristics of followers of Jesus Christ.⁹³
- Worship: should be personal.

⁹³ Andrew Brian McGowan, *Ancient Christian Worship: Early Church Practices in Social, Historical, and Theological Perspective* (Baker Academic, 2014).

- Greek word *gonupeteo* - “bending ones knee”
 - Eph. 3:14 - “bow my knees before the Father”
 - Phil. 2:10 - “every knee should bow at the name of Jesus”
- Hebrew word *abad* - “to serve or labor for God”
 - Deut. 6:13 - “fear the Lord your God and worship Him”
 - Ps. 2:11 - “Worship the Lord with reverence”
- Hebrew word *shachah* - “prostration down before an object of righteousness”
 - Neh. 8:6 - Israelites “bowed low and worshipped the Lord”
 - Ps. 95:6 - “let us worship and bow down”
- Hebrew word *segid* - “displaying respect” or “giving reverence”
 - Dan. 3:5-18 - “worship the golden image”⁹⁴

BE MINDFUL

- Sometimes worship is “religious”
 1. Activity oriented worship - we come, we sing, we pray, we listen, we give, and we serve.
 2. Emotion-oriented worship - makes us feel good. Mood-altering
 3. Benefit-oriented worship - we get strength, patience, energy and blessings.
- “*Worship wars.*” - *The most commonly used verbiage to describe the conflict over worship style in our churches.*
- Without knowledge of the subject, it seems negative in the church arena. Indeed, I am reticent to use the term. Unfortunately, the current challenges have been present in our congregations for at least four decades.

⁹⁴ James M. Fowler, “Worship,” *WORSHIP. An Outline Study of What the Bible Says about Worship* (1999), www.christinyou.net/pages/worship.html.

- “Worship wars” have divided churches. They have caused worship leaders, musicians, and pastors to lose their job and to be fired. They have ruffled Christians against Christians. They have been the source of opposition, dissuasion, disconnection, and unhappiness.

The issue is somewhat sensitive to the body of Christ, and sometimes the discussion becomes bitter. So, with a moment of anxiety, I want to segment with you the state of “worship wars” in our churches. As I see it, there are a few issues that stick out to me.

- In “*Grand Entrance*” by Edith Humphry, she mentions in chapter one that worship is our response to the Lord as he speaks and shows himself to us. She hangs her hat on the premise that worship “affects all of us and each of us.”⁹⁵
- The Millennials are varying the tone of the conversation. My younger generation does not insist on one worship style over another. To the other extreme, most of us quickly leave churches that are still hostile over this issue. There will soon be fewer people to carry on these battles because the Millennials will not be a part of it. Matthew 18:20 reminds us that “For where two or three are gathered together in my name, there am I in the midst of them.”⁹⁶
- God does not want us to gather and discord be in the midst. Also, I would like to mention that narrow-mindedness exists among church members in all the preferences of worship style. Within each favored worship style, there are records of people who are prejudiced of any other worship style.

⁹⁵ Edith McEwan Humphrey, *Grand Entrance: Worship on Earth as in Heaven* (Brazos Press, 2011). October 12, 2020.

⁹⁶ Matt 18:20.

- They trust their favorite to be the correct style, and they are not open to any conversation otherwise. Though they are likely a minority of church members, they are the ones who keep fueling the fires of opposition.
- Some believe that for churches to grow and thrive, then they need to be “trendier”. The term “societal osmosis” explains this phenomenon.⁹⁷ This is the belief that environmental stimuli mutely and gradually transfer from one realm to another.
- The trends of worldly society to a significant degree have seeped into the religious cloth of our culture. For example, in dance and night clubs, the atmosphere is dark, smoky, and colorful due to the almost blinding strobe lighting. There are many contemporary and non-denominational churches today that have taken on that same persona.
- The sanctuary of the church does not look the way that it used to. It is difficult to tell if one is in church or a club when you attend some worship services. They have laser strobe lighting, smoke machines, and dimly lit rooms. John 8:12 says, “then spake Jesus again unto them, saying, I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life.”⁹⁸
- If Christ is the light of the world, why should we attend worship services in darkness? 2 Chronicles 5:14 says, “so that the priests could not stand to minister by reason of the cloud: for the glory of the LORD had filled the house of God.”⁹⁹ It seems as though smoke machines are being substituted for the glory of God.

⁹⁷ Wayne Jackson, “The Influence of Modern Trends on the Church,” *ChristianCourier.com*, accessed July 25, 2019, <https://www.christiancourier.com/articles/1589-influence-of-modern-trends-on-the-church-the>.

⁹⁸ John 8:12.

⁹⁹ 2 Chr 5:14.

Appendix D

Workshop 2

Church of Faith and Deliverance
 “Roles and Responsibilities
 of the Music Department”
 Facilitator: Rev. Jeffrey L. Wilson, M.Div
 Doctor of Ministry Degree Candidate
 Liberty University

1. Minister of Music

The Minister of Music is responsible for creating an atmosphere of celebration and reverence to God through music for all worship services. They are responsible for:

2. Musicians

Musicians serve as minstrels who play instruments during the worship service. Musicians in churches include the organist, pianist, drummer, guitar players, and horn players. Some musicians are required to know how to read music, depending on the worship style of the congregation.

3. Choir Director

The choir director normally directs the choir during worship services. Most choir directors have the vocal ability to teach parts to choir members, although this is not a requirement. The choir director normally works with the minister of music to select songs for the worship service.

4. Praise and Worship Leader

The praise and worship leader is designated to provide inspiring and motivational music ministry during all worship service. P&W leaders lead the congregation, utilizing a variety of styles of music, including coaching for new songs unfamiliar to the congregation. They also spread vitality and engage the congregation through the musical worship experience.

5. Choir Members

1. A great choir member **loves the Lord and loves to sing.**
2. A great choir member is **faithful.**
3. A great choir member is **prompt.**
4. A great choir member **gets along well with others.**
5. A great choir member **cooperates** well with group efforts.
6. A great choir member is **committed** to learning the music well.
7. A great choir member is **committed to prayer.**
8. A great choir member is **expressive and effective in communicating.**
9. A great choir member is **diligent in the rehearsal process.**
10. A great choir member is **accountable.**

Appendix E

Workshop 3

Church of Faith and Deliverance
“Choir Personalities”
Facilitator: Rev. Jeffrey L. Wilson, M.Div
Doctor of Ministry Degree Candidate
Liberty University

1. The Lazy Singer

2. The Know it All

3. The Complainer

4. The Hidden Gem

5. The Bossy Singer

Appendix F

Closing Survey

1. In the music department at Church of Faith and Deliverance, what roles do you play?

(Circle all below that apply)

Choir member

Praise and worship team member

Choir director

Musician

2. List the responsibilities of each of your roles.

3. Do you feel that you benefited from the series of workshops? Explain your reasoning.

4. List a few things that you have a new perspective on since the workshops took place.

5. Do you feel that the entire music department at Church of Faith and Deliverance would benefit from the series of workshops? Yes _____ No _____

Bibliography

- Abbington, James. *Readings in African American Church Music and Worship*. Chicago. GIA Publications, Inc., 2014.
- Banks, J. C. (2007). "Black Church Music: An Essay on the 'Other' Worship Experience of Black Mainline Protestants. *Journal of Religious Thought*, 59/60, no. 1 (2007): 161-164.
- Bathurst, Ralph, and Donna Ladkin. "Performing Leadership: Observations from the World of Music." *Administrative Sciences* 2, no. 1 (2012): 99-119.
- Biddle, Bruce J. *Role Theory: Expectations, Identities, and Behaviors*. New York: Acad. Pr., 1979.
- Boertje, Wendell L. "The Minister of Music in Church Staff Relations: Roles and Responsibilities." *Review & Expositor* 78, no. 1 (February 1981): 67.
- Boswell, Matt. *Doxology & Theology*. Nashville. B & H Publishing, 2013.
- Brown, S. "Five Principles to Empower the Worship Leader." PhD diss., Liberty University School of Music, 2016.
- Cross, I. "Music, Cultures and Meanings: Music as Communication." *Empirical Musicology Review* 7, no. 1-2 (2012): 95-97.
- Cross, Ian. "Music and Communication in Music Psychology." *Psychology of Music* 42, no. 6 (2014): 809-819.
- Cunningham-Fleming, Jeryl Lee. "'We Sang Alleluia, Praise The Lord!': African-American Identity and the Use and Reception of Music within a Seventh-Day Adventist Church in New York City, 1970–2010." PhD diss., University of Kentucky College of Fine Arts, 2013.
- Duff, R. "Responsibility." In *The Routledge Encyclopedia of Philosophy*. Abingdon. Taylor and Francis, 1998. Accessed April 7, 2020.
<https://www.rep.routledge.com/articles/thematic/responsibility/v-1>.
 doi:10.4324/9780415249126-L085-1.
- Erb, Clayton. "The Role of Music in Worship." Grace Church. June 30, 2020, Sun Valley, California. www.gracechurch.org/sermons/5189.
- Fortin, Denis. "Ellen G. White's Theology of Worship and Liturgy." *Worship, Ministry, and the Authority of the Church* (2016): 81-101.
- Germer, Mark. "Handbook of Music and Emotion: Theory, Research, Applications (Series in Affective Science.) by Patrik Juslin; John A. Sloboda." *Notes* 67, no. 4 (2011): 760-765.

- Godøy, Rolf Inge, and Marc Leman, eds. *Musical Gestures: Sound, Movement, and Meaning*. Abingdon. Routledge, 2010.
- Hicks, Zac M. *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams*. Grand Parids. Zondervan, 2016.
- Holgersen, Sven-Erik. "Body Consciousness and Somaesthetics in Music Education." *Action, Criticism, and Theory for Music Education* 9, no. 1 (2010): 31-44.
- Ingalls, M., C. Landau, and T. Wagner, eds. *Christian Congregational Music*. London: Routledge, 2013. Accessed October 12, 2020. <https://doi-org.ezproxy.liberty.edu/10.4324/9781315571850>.
- Iszatt-White, Marian. "Methodological Crises and Contextual Solutions: An Ethnomethodologically Informed Approach to Understanding Leadership." *Leadership* 7, no. 2 (2011): 119-135.
- Jansson, D. "Musical Leadership: The Choral Conductor as Sensemaker and Liberator." PhD diss., Norges Musikkhøgskole (Norwegian Academy of Music), 2013.
- Jansson, Dag. "Choral Singers' Perceptions of Musical Leadership." *The Oxford Handbook of Singing* (2015): 1-27.
- Johannsen, Gunnar, and T. Marrin Nakra. "Conductors' Gestures and Their Mapping to Sound Synthesis." *Musical Gestures: Sound, Movement, and Meaning* (2010): 264-298.
- Ladkin, D., and S. S. Taylor. "Leadership as Art: Variations on a Theme." *Leadership* 6, no. 3 (2010): 235-241.
- Lepinski, Jon Paul. "Engaging Postmoderns in Worship: A Study of Effective Techniques and Methods Utilized by Two Growing Churches in Northern California." PhD diss., Liberty University Seminary, 2010.
- Lincoln, Charles Eric, and Lawrence H. Mamiya. *The Black Church in the African-American Experience*. Durham: Duke University Press, 1990.
- Marovich, Robert. *A City Called Heaven: Chicago and the Birth of Gospel Music*. Champaign. Univ. of Illinois Press, 2015.
- Maxwell, John C. *The 5 Levels of Leadership*. BookBaby, 2014, Kindle.
- Munroe, Myles. *The Purpose and Power of Praise and Worship*. Shippensburg. Destiny Image Publishers, 2000.
- Morgan, Robert J. *Mastering Life Before It's Too Late: 10 Biblical Strategies for a Lifetime of Purpose*. Brentwood. Howard Books, 2016.

“Musical Styles and Christianity.” Accessed October 15, 2020.

<http://www.angelfire.com/yt/christianrockdefense/quotes.html>.

Nanasi, Erwin Gabriel. “Congregational Hymn-Singing at the Weimar Seventh-Day Adventist Church: A Case Study.” PhD diss., Liberty University School of Music, 2020.

Ottley, Anwar Gabriel Myron. “Congregational Singing in the Seventh-day Adventist Church: An Examination of Engagement.” PhD diss., Liberty University School of Music, 2020.

Powers, Bruce P. *Church Administration Handbook*. Nashville. B & H Publishing Group, 2014.

RCA Commission Music. “The Theology and Place of Music in Worship.” Accessed October 15, 2020. <https://www.faithward.org/the-theology-and-place-of-music-in-worship/>

Reed, Teresa L. “Pentecostalism and Black Secular Music.” In *The Holy Profane: Religion in Black Popular Music*. Lexington. University of Kentucky Press, 2004, 23-46. Accessed on October 14, 2020.
https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cdocument%7C313079.

Rohwer, Debbie. “Church Musicians’ Participation Perceptions: Applications to Community Music.” *Research and Issues in Music Education* 8, no. 1 (2010):

Rohwer, Debbie. “Church Music as an Education Enterprise: Lessons to Learn.” *Texas Music Education Research* 48 (2011): 58.

Schick Tanz, S., and M. Schweda. “The Diversity of Responsibility: The Value of Explication and Pluralization.” *Medicine Studies* 3, no. 3 (2012): 131-145. Accessed October 14, 2020.
<https://doi.org/10.1007/s12376-011-0070-8>. 2012.

Seventh Day Adventist Church. “A Seventh-Day Adventist Philosophy of Music.” Accessed October 15, 2020. <https://www.adventist.org/articles/a-seventh-day-adventist-philosophy-of-music/>.

Sims, Sister Rosie. *A Member of St John Progressive Baptist Church, Austin, TX, One of the Churches Studied in Walter F. Pitts, Old Ship of Zion: The Afro-Baptist Ritual in the African Diaspora*. Oxford. Oxford University Press, 1993/1996.

Spiro, Neta, and Michael F. Schober. “Perspectives on Music and Communication: An Introduction.” *Psychology of Music* 42, no. 6 (2014): 771-775.

Spradlin, Byron. “Discipling Worship Leadership: Biblical and Theological Rationale for Discipling Worship Leaders.” PhD diss., Liberty University Rawlings School of Divinity, 2012.

- Summers, Kathryn. *Dynamics of Prophetic Worship: Sounds That Change Atmospheres, Release Glory, and Usher in Miracles*. Shippensburg. Destiny Image Hub, 2019.
- Towns, Elmer L., and Vernon M. Whaley. *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship*. Nashville. B & H Academic, 2012.
- Walters, J. Michael. *Can't Wait for Sunday*. Indianapolis. Wesleyan Pub. House, 2006.
- Weldon, Sharon-Marie, Terhi Korkiakangas, Jeff Bezemer, and Roger Kneebone. "Music and Communication in the Operating Theatre." *Journal of Advanced Nursing* 71, no. 12 (2015): 2763-2774.
- Whaley, Rodney. "Developing a Strategy of Worship for Evangelical Believers Born from 1945 to 1955." DMin thesis, Liberty University Seminary, 2010.
- Whaley, Vernon. *Called to Worship: The Biblical Foundations of Our Response to God's Call*. Nashville. Thomas Nelson, 2013.
- Whaley, Vernon. "The Role of the Worship Leader Workbook: Class Notes, Articles, and Handouts." 2010.
- White, E. G. *The Desire of Ages*. Morrisville. Lulu.com, 2017.
- White, Ellen G. "Music: Its Roles, Qualities, and Influence." Accessed October 15, 2020. <https://whiteestate.org/legacy/issues-music-html/#1>.
- Willard, Dallas. *The Allure of Gentleness: Defending the Faith in the Manner of Jesus*. San Francisco. HarperOne, 2015.
- Williams, Dave. *How to Help Your Pastor Succeed: Moving from the Multitude to the Inner Circle*. Tulsa. Harrison House Inc., 2011.

IRB Approval

July 28, 2020

Jeffrey Wilson
Dr. Daryl Rodriguez

Re: IRB Exemption - IRB-FY19-20-409 An Analysis of the Roles and Responsibilities of the Music Ministry in The African American Church

Dear Jeffrey Wilson, Dr. Daryl Rodriguez:

The Liberty University Institutional Review Board (IRB) 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 the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46: 101(b):

Category 2.(iii). 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 at least one of the following criteria is met: The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by §46.111(a)(7).

Your stamped consent form can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. This form should be copied and used to gain the

consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications 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