

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

**WORSHIP, CULTURE, AND MISSION: ETHNOMUSICOLOGY AS A TOOL
FOR EVANGELISM IN AMERICA**

Submitted to Dr. Paul Rumrill
in partial fulfillment of the requirements for the completion of

WRSP 889

by

Semaj H. Pennix
December 9, 2021

CONTENTS

ABSTRACT.....	iv
Chapter	
1. INTRODUCTION	1
Pairing Ethnomusicology with Evangelism.....	1
Background of Topic.....	3
Problem Statement.....	4
Purpose Statement.....	5
Significance of Study.....	5
Research Questions.....	8
Hypotheses.....	10
Identification of the Variables.....	11
Core Concepts.....	11
Definition of Terms.....	14
Chapter Summary.....	16
2. LITERATURE REVIEW	17
Literature Review Intro.....	17
Leading Multicultural Church Environments.....	17
Ethnomusicology in Outreach.....	29
Discipling Musicians as a worship Leader.....	33
Discipling Musicians as a Christian Ethnomusicologist.....	37
3. METHODOLOGY	39
Methodology Intro.....	39

	Research Design.....	39
	Research Questions.....	40
	Hypotheses.....	45
4.	INTERVIEW RESEARCH RESULTS.....	46
	Results Intro.....	46
	Worship Leader Questions 1-3.....	46
	Worship Leader Questions 4-6.....	49
	Worship Leader Questions 7-9.....	50
	Christian Ethnomusicologist Questions 1-3.....	60
	Christian Ethnomusicologist Questions 4-6.....	63
	Christian Ethnomusicologist Questions 7-9.....	66
	Christian Ethnomusicologist Questions 10-11.....	71
5.	SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS.....	74
	Summary.....	74
	Conclusions.....	75
	Recommendations.....	78
	A. Worship Leaders Preparation for Services and Rehearsals.....	78
	B. Worship Leaders Personal Devotion and Interpersonal Dynamics.....	79
	C. Recommendations for Christian Ethnomusicologists.....	79
	D. Recommendations Based on Song Writing and Musical Consumption.....	80
	E. More Formal Areas of Research.....	81
	BIBLIOGRAPHY.....	82

ABSTRACT

Despite many efforts of using evangelism as a tool in the United States, a deficit within the mission field of the unchurched is still very present. Within the scope of the ethnomusicologist, there are both secular and sacred musical fronts and participants that must be presented with the gospel in a form that ministers to them and connects with their own cultural or traditional music. Infiltrating these atmospheres as an ethnomusicologist may be the way to meet these needs. Because music has such a strong potential for changing the hearts of others and fostering acceptance, it is important for the ethnomusicologist to meet these potential Christians at their current level or point of interest. This study explores strategies for ethnomusicology as a tool for Evangelism in America in reaching and discipling fellow musicians in both Christian and secular environments.

This qualitative approach identifies leadership strategies of Christian ethnomusicologists in the mission field, and worship leaders in American church culture. Leadership strategies will be viewed in context of Christian evangelism with music as the vehicle and common ground of delivering the gospel to other musicians and music enthusiasts. This study will focus on (1) Ethnomusicology in America for the purpose of evangelism, (2) Successful worship leading strategies to multicultural congregations, and (3) presenting the gospel in and outside of church through music.

This work is important because it helps to bring the gospel to those inside and outside of church who may not connect with past methods of musical delivery.

Because the goal of the gospel is to reach people everywhere, this study could benefit/ advance methods of outreach and evangelism through ethnomusicology and music ministry.

This project will help to bridge the gap between methods that Christian ethnomusicologists use to reach others through music, and methods that worship leaders use to minister to those of their congregations through music. This could prompt further research by other liturgical music researchers to explore methods of ethnomusicology and respecting the cultures and traditional music of others as they endeavor to present the gospel of Jesus Christ.

CHAPTER 1: INTRODUCTION

PAIRING ETHNOMUSICOLOGY WITH EVANGELISM

America has a dilemma to address. A decline in the discipline of the Christian belief is becoming more and more evident. Existing literature shows that “America is becoming less Christian, less evangelized, and less churched.”¹ While this data does not look hopeful for followers of Christ, there are productive strategies that can be put in place to curve this trajectory. This study is an effort to further this cause through the use of ethnomusicology as a tool for evangelism in America.

Evangelism is defined as “the proclamation of the good news of salvation in Jesus Christ with a view to bringing about the reconciliation of the sinner to God the Father through the regenerating power of the Holy Spirit.”² This means that followers of Christ enact this practice by sharing the gospel of Jesus Christ with others. However, this challenge of addressing and engaging everyone around us must be faced with strategy and care.

One major way of accomplishing this is through music. Studies show that “music might enhance our sense of sociality and community, because of its great potential for providing shared experiences that are corporeal, emotional, and full of potential meanings for the participants.”³ Using music to connect with others as well as share the message of Christ is indeed evangelical progress. Bruno Nettl states that, “It may be reasonable to believe that people everywhere have used music to do certain things, and at the same time they thought that music, acting on its own,

¹ Thom S. Rainer, *Surprising Insights from the Unchurched and Proven Ways to Reach Them* (Grand Rapids: Zondervan, 2001), 33-34.

² Walter A. Elwell, *Evangelical Dictionary of Theology* (Grand Rapids, Michigan: Baker Book House Company, 2001), 410.

³ David Hesmondhalgh, *The Cultural Study of Music*. (New York, NY: Routledge and Taylor & Francis Publishing Group. 2012), 373.

as it were, was capable of doing something to them.”⁴ This means that music has several functions. One may use it for a specific purpose in society, or one may simply reap the benefit of allowing it (music) to affect them emotionally and spiritually.

This is where the discipline of ethnomusicology might prove useful. Ethnomusicology is defined as “the study of music in culture, and ethnomusicologists believe that music must be understood as a part of culture and as a product of human society.”⁵ By including these professionals into the process of effective evangelism in America, a gap may be bridged.

Worship leaders are also an important facet of this discussion. They help to evangelize through the use of music from the institution of the church. “A worship leader is a song-leader, music director, and more importantly, a person who exemplifies worship in all areas of life as an example for the church to emulate.”⁶ By including their role inside the church to the discussion, both extremes are addressed; the evangelical process reaches those who are in need both inside and outside of the church establishment. Though their work is already being carried out, if strengthened by the perspective of ethnomusicology, the cause of the gospel may be furthered.

In fact, Don Wyrzten holds that “both music and the worship of God must be connected to culture in order to successfully carry out the Great Commission that is stated in Matthew 28.”⁷ This means that the pooling together of these approaches and professional methods must be realized in order for effective progress to occur. By combining the efforts of Christian ethnomusicologists and worship leaders, this study will attempt to show areas where

⁴ Bruno Nettl, *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. (Urbana and Chicago: University of Illinois Press. 2005), 245.

⁵ *Ibid.*, 12.

⁶ Stephen Miller, *Worship Leaders, We Are Not Rock Stars*. (Chicago, IL: Moody Publishers. 2013), 24-25.

⁷ Don Wyrzten, *A Musician Looks at the Psalms*. (Nashville, Tennessee: B&H Publishing Group, 2004), 15.

ethnomusicologist methods can prove useful towards evangelism in America. Using ethnomusicology as a tool for evangelism in America could benefit the cause of the gospel. In order for this need to be addressed, progress must be made by existing factors in the evangelical field. This study attempts to prove this task beneficial.

BACKGROUND OF TOPIC

The use of music in culture has its benefits. When the music is directly applied to the cultures of the recipients, much can be accomplished. Alan P. Merriam states that “if music allows emotional expression, gives aesthetic pleasure, entertains, communicates, elicits physical response, enforces conformity to social norms, and validates social institutions in religious rituals, it is clear that it contributes to the continuity and stability of culture.”⁸ This points to the fact that music is deeply rooted in the many different cultures that employ it and infuse it into their daily lives.

“The statement, ‘Music is the universal language,’ first appeared in the writings of Henry Wadsworth Longfellow in the early nineteenth century.”⁹ It has long since been discredited by many musicians and ethnomusicologists. If in fact one size fits all, there would be no need for different genres and worship styles inside and outside of Western churches and educational institutions. Therefore, it is now clear that music is not a universal language. It has many different meanings and uses in different cultures. Robin P. Harris states that, “music may be a universal phenomenon, found in virtually every culture around the world, but it is definitely not a

⁸ Alan P. Merriam, *The Anthropology of Music*. (Northwestern University Press. 1964), 225.

⁹ Robin P. Harris, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 83.

universal language.”¹⁰ Therefore, evangelists and worship leaders alike must be intentional in delivering the gospel to different cultures through the use of music. They must be diligent in studying norms and crafting their efforts to include those that represent their target audience. They must employ methods that engage the varying cultures that they seek to lead to Christ.

The use of ethnomusicology towards this effort could prove successful. Traditionally, “when beginning their work in a village, ethno-musicologists learn the songs and musical forms of its people and even learn to play the traditional instruments.”¹¹ This same sensitivity and adherence to cultural norms music be musically represented in the ways that Christian ethnomusicologists approach evangelism in American secular and sacred environments.

PROBLEM STATEMENT

Regardless of multiple attempts of practicing evangelism in America, many efforts to evangelize the unchurched have proven to be lost in the vast numbers of the many who have not been presented with the gospel. Ethnomusicologists have the opportunity to reach both secular and sacred musical extremes with the gospel. This task will be most effective if a connection is made and the form of the music represents the cultural norms of the recipients. This requires study, communication, and a willingness to learn musical facets of the target culture(s). It remains true that “one of the most common though often unspoken reasons for not engaging in global worship is our fear that somehow our own heritage will be lost.”¹² Since music is capable of fostering change and disrupting the deeply rooted feelings and resolutions, it should be

¹⁰ Ibid., 89.

¹¹ Andres T. Tapia, “Musicianaries,” *Christianity Today* 40, no. 11 (October 1996): 52, https://link.gale.com/apps/doc/A18732916/BIC?u=vic_liberty&sid=BIC&xid=d054694f.

¹² Anne Zaki, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 71.

applied to the cause of the gospel. Christian ethnomusicologists would do well to engage inside and outside of the church in the work of evangelism alongside worship leaders and other music enthusiasts. The goal is to connect through relationship and musicianship to further the teachings of Christ. This review investigates procedures for ethnomusicology as a tool for evangelism in America in guiding musicians, congregants, and music enthusiasts from other cultures towards Christ, whether in Christian or secular environments.

PURPOSE STATEMENT

The purpose of this qualitative study is to determine what useful strategies can be employed by Christian ethnomusicologists to disciple fellow musicians, inform church congregations, and intersect with evangelism and outreach to be effective in ministry. The analysis of existing literature as well as interviews will be important to this study. The research will utilize books, articles, magazines, dissertations, and other literature. This study will examine (1) the methods and leadership strategies that Christian ethnomusicologists utilize as they evangelize in the mission field, (2) the methods worship leaders utilize in leading music ministry in American Church culture, (3) How they differ, (4) strategies for discipleship for the ethnomusicologist.

SIGNIFICANCE OF STUDY

Page and Gray state that, “while our primary role for decades was leading music, worship, discipleship, evangelism, and missions must now be the defining characteristics.”¹³

¹³ Frank S. Page and L. Lavon Gray. *Hungry for Worship: Challenges and Solutions for Today's Church*. (Birmingham, AL: New Hope Publishers, 2014), 156.

While the work of connecting through music will not disappear, we must become more strategic in our efforts of engaging and including others in the work and discipline of the gospel. This will require more than the work of music ministry as we have known it.

The problem at hand involves effectively communicating the gospel to others in the mission field who may not have benefitted from the format of past music ministry attempts as a means of delivery. Because cultural barriers abound, music ministry, if effectively carried out, can act as a means of connecting the gospel to others through contextual evangelism with an ethnomusicologist approach. Jaewoo Kim states that, “the word ‘glocalization’ refers to seamless integration between local and global matters.”¹⁴ He goes on to explain that, “due to glocalization, Christian congregations throughout the world are more likely to embrace diverse cultures and people groups as part of their fellowships.”¹⁵ This is where the ethnomusicologist can be most effective. Mellonee Burnim states that, “the cultural insider who conducts field research is commonly viewed as a potential contributor to the group, rather than an exploiter. The insider has the opportunity to become a source of cultural reinforcement, and as a byproduct, a source of cultural pride, this fact can play a major role in the nature and degree of cooperation the researcher receives in executing the field project.”¹⁶ This is good news for the musical evangelist. Though they will be operating inside of America, they can effectively operate as a cultural insider (or outsider) even though they may not be originally connected to the target culture. As many churches continue to resemble the surrounding neighborhoods that they reside in, both the Christian ethnomusicologist and worship leader will be faced with the musical task

¹⁴ Jaewoo Kim, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 46.

¹⁵ *Ibid.*, 47.

¹⁶ Mellonee Burnim, *Culture Bearer and Tradition Bearer: An Ethnomusicologist's Research on Gospel Music*. *Ethnomusicology* Vol. 29, no. 3: 445.

of interweaving different cultures in an effort to form an evangelistic conglomeration. Merriam states that, “there is the listening behavior which goes into becoming a musician, into being an intelligent listener, and into being someone who participates in musical events though not as a profession.”¹⁷ Whether the participants are musicians or listeners, they will still be active participants. The goal is to make their experience an engaging, and relevant one that encourages the adoption of the gospel of Jesus Christ.

Greg Scheer believes that, “In the same way that a preacher’s words are a ministry to the people of the church, those of us in the worship arts sing, dance, and paint God’s love into people’s hearts.”¹⁸ In support of this idea, it must be noted that the work of the worship leader and Christian ethnomusicologist does much to advance the transmission of the gospel.

The fact remains true that “various denominations, ethnic traditions, and generational groups use music to establish their identity and promote the Christian message that represents their theological tenants and ecclesiological understandings.”¹⁹ This being said, the work of music ministry is currently being carried out. The way to enhance this work could be from a more direct ethnomusicological approach.

Additionally, the problem involves the fact that many people will never attend a church worship service. These Americans can be potentially reached through the use of ethnomusicology with an evangelistic approach. For these individuals, the work of the

¹⁷ Alan P. Merriam, *The Anthropology of Music*. (Northwestern University Press. 1964), 15.

¹⁸ Greg Scheer, *Essential Worship: A Handbook for Leaders*. (Grand Rapids, Michigan: Baker Books. 2016), 259.

¹⁹ James R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 133.

ethnomusicologist must be directed towards forming relationships and musical avenues where Christ can be eventually introduced.

RESEARCH QUESTIONS

This document centers around the research topic of “Ethnomusicology as a Tool for Evangelism in America.” The Christian ethnomusicologist has an impartial approach towards connecting musically with other cultures. While they do seek to relay the gospel, they are careful not to disrupt the identity of the target culture by imposing facets of their own culture. This enables the target culture to accept ownership of Christian values while retaining the core makeup of their indigenous culture. By allowing the gospel to become the ultimate goal, musical preference does not take precedence in the mission field. In fact, “for the ethnomissionary the discipline of ethnomusicology is a tool which enables him to realize his missionary agenda.”²⁰ Thus, this musical vehicle helps to keep the evangelistic task focused and on track. Additionally, the researcher will address two research questions:

1. What strategies can be employed by Christian ethnomusicologists to disciple fellow musicians in secular environments?
- 2a. What strategies can be employed by Christian ethnomusicologists that can inform our churches and congregations in ways that are effective in ministry?
- 2b. What strategies can be employed by Christian ethnomusicologists that can help us in intersecting with evangelism and outreach?

These questions will support a direction of study towards establishing the field of ethnomusicology as a useful tool in evangelizing musicians and presenting the gospel to both the unchurched and the congregants of multicultural church environments that would benefit from a

²⁰ John Vallier, *Ethnomusicology as Tool for the Christian Missionary*. *European Meetings in Ethnomusicology* 10 (2003): 86.

more inclusive cultural approach to music ministry. By focusing efforts of musical ministry on the musical preferences of those who are being ministered to, the goal will be to improve the success of discipleship and acceptance of Jesus. A further look into the benefits of and strategies of Christian ethnomusicology on evangelistic efforts will also be pursued.

John C. Maxwell states that “every time you develop good leaders and help find a place for them to lead and make an impact, they gather more good people to them.”²¹ This statement speaks to the notion of discipleship. By developing acceptable leaders of music evangelism, the process of reciprocity continues and the discipline of spreading the gospel is furthered.

Don Wyrzten believes that “in a worship service the Lord is the subject, the object, and the audience, but in an evangelistic service the congregation is the subject, the object, and the audience.”²² The purpose of evangelism in this instance is to relate with the gathering, minister to them, and lead them to Jesus.²³ This relates directly to this study in the depiction of the worship service versus the evangelistic service.

Kevin M. Gushiken also offers strategic direction by stating, “discipleship settings, through patient and diligent nurturing of ethnic participation, respectfully viewing relationships in an egalitarian way, embracing and affirming every ethnicity, and cultivating life perspectives through other cultural lenses, are best suited to accomplish this form of community by creating an environment where ethnic fluidity can occur as a means to developing biblical identities.”²⁴ In

²¹ John C. Maxwell. *How Successful People Lead: Taking Your Influence to the Next Level*. (Nashville: Center Street, 2013), 135.

²² Don Wyrzten, *A Musician Looks at the Psalms* (Nashville, Tennessee: B&H Publishing Group, 2004), 10.

²³ *Ibid.*

²⁴ Gushiken, Kevin M. “Cultivating Healthy Discipleship Settings in Multi-Ethnic Churches.” *Transformation* 32, no. 1 (January 2015): 17–26. <https://doi.org/10.1177/0265378814537753>.

an effort to mentor and direct others, “church leaders must intentionally disciple their members in the foundations of Christianity in order to properly equip them for the theological diversity of the next decade.”²⁵ Tactics such as these may prove useful in this study.

HYPOTHESES

Concerning the research questions, two likely hypotheses include:

1. Christian ethnomusicologists and worship leaders in American church culture may reveal procedures such as methodological approach towards ministry, their main strategy while evangelizing (cultural vs. scriptural musical context), and their accountability to an institutionalized structure of hierarchy.
2. Useful strategies that can be employed by Christian ethnomusicologists to disciple fellow musicians and congregants in both Christian and secular environments may include learning the traditional music of the target culture, forming relationships, constructing songs in the style of this learned genre, and using those songs and formed bonds to minister and present the gospel.

Ethnomusicologists acclimating more towards the multicultural makeup, and the worship leaders leaning more towards the spiritual aspects of the music makes the most sense due to the nature of the two occupations/roles of the professionals. Stephen Miller states that, “It is the job of worship leaders to raise the affections of the people we lead to the highest possible height with the truth of the worthiness of God in our songs.”²⁶ This approach means that worship leaders focus on leading their congregations and teams towards worshiping and communing with God in the midst of the musical process. On the other hand, ethnomusicologists usually have the task of ensuring that the bulk of their efforts go toward understanding the functionality of the cultural

²⁵ Frank S. Page and L. Lavon Gray. *Hungry for Worship: Challenges and Solutions for Today's Church*. (Birmingham, AL: New Hope Publishers, 2014), 177.

²⁶ Stephen Miller, *Worship leader: We are not Rock Stars*. (Chicago, IL: Moody Publishers. 2013), 17.

aspects of the music in which they seek to become adept. Harris M. Berger and Ruth M. Stone state that, “contemporary ethnomusicologists engage a wide variety of scholarly tasks, but the interpretation of music and cultures is the most common kind of work that scholars in the field today pursue.”²⁷ Based on this information, these two mediums are likely to closely resemble, or fit relatively into the confines of these hypotheses.

IDENTIFICATION OF THE VARIABLES

The independent variables of this study include the strategic methods or approaches used by Christian ethnomusicologists within their professions. The dependent variables include the strategies that are used to disciple other musicians and congregants that are encountered by the professionals. These variables will depend upon the relationships built, time spent in the work field, the ability to be sensitive to the culture, learning music nuances, accountability to an organized religious structure, and other similar aspects.

CORE CONCEPTS

Roberta R. King says that, “music takes up the strands of a people’s way of life and weaves them together, revealing deep levels of their thought-life, their emotions, and related behavior.”²⁸ This means that music helps people to represent their identities. This is needed in the work of the evangelist. King goes on to say that, “Christian ethnomusicology provides

²⁷ H. M. Berger, R. M. Stone, (2019). *Theory for Ethnomusicology*. (New York: Routledge), <https://doi-org.ezproxy.liberty.edu/10.4324/9781315408583>

²⁸ Roberta R. King, *Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm*. *Missiology* 32, no. 3 (July 2004): 298.

opportunities for becoming involved in the lives of a people via their music.”²⁹ This is the benefit of ethnomusicology working towards Christian efforts.

The discipline of ethnomusicology involves “looking at each musical culture from a viewpoint that relates it to the world of music, a world comprised of a multitude of musical cultures that are alike in some ways and different in others, and they believe that insight can be gained from comparison.”³⁰ The application of this method to evangelism is precisely what is needed in the melting pot of America. Music has the potential to bring people together. It has a specific function in each and every society. “If music allows emotional expression, gives aesthetic pleasure, entertains, communicates, elicits physical response, enforces conformity to social norms, and validates social institutions and religious rituals, it is clear that it contributes to the continuity and stability of culture.”³¹ Again, music helps to solidify many facets of culture, and ethnomusicology is a crucial element towards this progression. The mission field can benefit from the cohesiveness that this discipline encourages while simultaneously respecting the uniqueness of its participants. Because Matthew 28:16-20 (The Great Commission) instructs missionaries to go and “make disciples of all nations”, this is also an appointment for the worship leader in and outside of the church establishment. Greg Scheer holds that, “As local churches develop worship practices that resonate with the gospel, we share them with churches from other cultures and receive others’ local practices into our church; this creates a network that displays the diversity of God’s people and the unity of the body of Christ.”³² Thus, there is much

²⁹ Ibid., 303.

³⁰ Bruno Nettl, *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. (Urbana and Chicago: University of Illinois Press. 2005), 10.

³¹ Alan P. Merriam, *The Anthropology of Music*. (Northwestern University Press. 1964), 225.

³² Greg Scheer, *Essential Worship: A Handbook for Leaders*. (Grand Rapids, Michigan: Baker Books. 2016), 242.

work to be done inside and outside of the church. The makeup of the evangelical and American communities has already changed and is continuing to do so. This progression must be accompanied by strategies of effectively evangelizing the mission field of both the church and unchurched. In order to realize this goal, Christian ethnomusicologists and worship leaders must pull their efforts together in an effort to close the gap between their two mediums.

According to Page and Gray, “today, the worship pastor (worship leader), an equal partner in the ministry, must be a theologian, pastor, counselor, mentor, producer, videographer, audio engineer, leader, and servant.”³³ This means that he or she must embody a wider scope of professional skills in order to effectively administer the gospel. They must become better at ministering to a wide scope of individuals. This is especially the case in this more modern and technologically savvy social-media society. One way of doing so is by reading literature that adds to their leadership craft, pursuing additional collegiate work in their desired field, and utilizing the wisdom of a mentor that they can trust.³⁴ These tactics demonstrate a willingness to become better at serving others through music and evangelism.

Seasoned worship pastors have the obligation of developing worship leaders by initiating and growing good mentoring relationships.³⁵ Though this is not an easy endeavor, it is a necessary one for the discipline. As these two professions are studied in a combined effort, it is important to note that “Christian ethnomusicology informs numerous ministries of the church,

³³ Frank S. Page and L. Lavon Gray. *Hungry for Worship: Challenges and Solutions for Today's Church*. (Birmingham, AL: New Hope Publishers, 2014), 80.

³⁴ Thom S. Rainer, *Surprising Insights from the Unchurched and Proven Ways to Reach Them*. (Grand Rapids: Zondervan. 2001), 152.

³⁵ Frank S. Page and L. Lavon Gray. *Hungry for Worship: Challenges and Solutions for Today's Church*. (Birmingham, AL: New Hope Publishers, 2014), 151.

especially Christian witness, worship, spiritual formation, and leadership.”³⁶ This means that ethnomusicology can be a benefit to more than just the worship leader. It can in fact provide method and thought towards other ministries of the church in an effort to progress the work of the evangelical vision.

The question is posed by Greg Scheer, “How many sanctuaries have been built around a choir loft only to find their choir program dwindling a few decades later?”³⁷ This question deals with building programs and strategies around decaying practices and norms. The worship leader would do well to consider this facet of worship ministry used for evangelical purposes. This is not unlike building a church with an enormous pipe organ that fills the entire sanctuary in the modern world of today. Worship leaders and search leaders should consider the methods they use in effective administration of the gospel. As James R. Krabill says, “Indigenous worship does not need English, or singing in parts, or pipe organ, or a guitar in order to be valid worship.”³⁸ Even musical means of transmitting the gospel must be relevant to the changing culture.

DEFINITION OF TERMS

For a better understanding of this study, the following terms are defined in the context of this research.

Congregants (Congregation). A body of people in a church during the worship service (church audience)

³⁶ Roberta R. King, *Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm*. *Missiology* 32, no. 3 (July 2004): 301.

³⁷ *Ibid.*, 197.

³⁸ James R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 120.

Discipleship. “A disciple is a fully devoted follower of Christ.”³⁹

Ethnomusicology. The investigative analysis of the music of different cultures

Evangelism. Sharing the Good News of Jesus Christ with others

Gospel. “The Joyous proclamation of God’s redemptive activity in Christ Jesus on behalf of humans enslaved by sin.”⁴⁰

Liturgical. Religious public worship for all to see

Mission field. The environment where the Gospel is shared

Multicultural. The existing combination of multiple ethnic groups and cultures within the same society.

Music ministry. The operation and proceedings of music to deliver the Gospel of Jesus Christ.

Sacred Music. Music that is devoted to the worship of God

Secular Music. Popular music that is separated from the religious structure

Worship Leader. A bandleader, song leader, or choir leader/director who exemplifies Godly living and a life of devoted worship to God before others (and within the confines of their private life).

³⁹ Vernon Whaley, “Guidelines for Discipleship” 2015, video of lecture, https://learn.liberty.edu/webapps/blackboard/content/listContent.jsp?course_id=_586558_1&content_id=_38993062_1

⁴⁰ Walter A. Elwell, *Evangelical Dictionary of Theology* (Grand Rapids, Michigan: Baker Book House Company, 2001), 513.

CHAPTER SUMMARY

This study seeks to discover useful strategies on how Christian ethnomusicologists can make an impact in discipling fellow musicians, informing church congregations in effectual ministry, and intersecting with evangelism and outreach. As Maxwell states, “you cannot over invest in people, every time you increase the leadership ability of a person in the organization, you increase the ability of the organization to fulfill its vision.”⁴¹ Discipleship definitely has its merits. The likely findings will include methodological approaches towards ministry, strategies of music evangelism, learning the traditional music of the target culture, forming relationships, constructing songs in the style of this learned genre, and tactics for using those songs and formed bonds to minister and present the gospel. The need for this study is based on a need for reaching the unchurched. It is based on a need for evangelism. This need is presented with the answer of Christian ethnomusicologist techniques being used inside and outside of the church establishment. “We can no longer assume the people coming through the doors of our church have a shared racial, cultural, or life story.”⁴²

⁴¹ John C. Maxwell. *How Successful People Lead: Taking Your Influence to the Next Level*. (Nashville: Center Street, 2013), 95-96.

⁴² Greg Scheer, *Essential Worship: A Handbook for Leaders*. (Grand Rapids, Michigan: Baker Books. 2016), 244.

CHAPTER 2: LITERATURE REVIEW

LITERATURE REVIEW INTRO

Using ethnomusicology as a tool for evangelism is a multifaceted endeavor. It is one that must be approached by examining the methods of professionals in the fields of both ethnomusicology and worship leading. James R. Krabill believes that both “church and mission leaders must become proactive at encouraging artist-believers to get involved.”⁴³ This type of encouragement can effectively be performed in the practice of discipleship. Because this study attempts to find methods of discipling others both inside and outside of the Christian church setting, many sources must be examined. They will reference “mentoring” and “discipling” interchangeably in order to discover best the methods for employing ethnomusicology in evangelistic efforts. The literature referenced in this chapter focuses on four topics: Worship Leading in Multicultural Church Environments, Ethnomusicology in Evangelism and Outreach, Discipling Musicians as a Worship Leader, and Discipling Musicians as a Christian Ethnomusicologist.

LEADING IN MULTICULTURAL CHURCH ENVIRONMENTS

When approaching the task of leading worship in the multicultural church environment it is important to:

1. Assess the current cultural identity and communicate with the congregation
2. Confront musical worship wars directly by way of the church leadership
3. Participate in additional ministries other than the music ministry
4. Choose worship songs that reflect the identity of the church

⁴³ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 450.

5. Intentionally develop relationships in order to reach different cultures
6. Strive to make leadership reflect the cultural makeup of the church
7. Use music to bring different types of people together
8. Acquire proper training towards becoming culturally inclusive

When these efforts are approached with determination, the possibility for success and growth is strengthened. Wen-Chuan Lin states in similar fashion that, “Multicultural worship is not merely for worshippers to experience and appreciate heavenly worship in advance as ethnodoxologists proposed, but more so to show the world how worship should be fairly and justly done on earth as it is in heaven.”⁴⁴ This means that the act of leading others in a multicultural environment must be done in a way that fosters equity and acceptance in the eyes of God.

Assessing the current cultural identity and communicating with the congregation are both very important for the church worship leader. Eunjoo Mary Kim states that, “for preachers and worship leaders who want to transform their liturgical cultures, the first step is to critically evaluate the power dynamics among the congregational subcultures and discuss with the congregation the Christian identity in a changing cultural context.”⁴⁵ When this type of open approach is used, church members don’t feel like the ministry is moving towards a new operating procedure without them. They instead feel included in the process and undertakings of the ministry. Though many churches won’t be initially receptive to ideas about different cultural music during the liturgy, they may welcome it if it is presented bit-by-bit with clear intention.⁴⁶

⁴⁴ Wen-Chuan Lin, "Sing our Songs: I-to Loh's Contextualization of Music and Worship Compared with the Ethnodoxology Movement" (PhD diss., Southwestern Baptist Theological Seminary, 2018), 206.

⁴⁵ Eunjoo Mary Kim, *Christian Preaching and Worship in Multicultural Contexts: A Practical Theological Approach*. (Collegeville, Minnesota: Liturgical Press. 2017), 36.

⁴⁶ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 48.

This speaks to the importance of identifying the church's current cultural makeup and also charting the desired trajectory in terms of encouraging participation and teamwork.

Communication is a key factor towards positive change and involvement.

Michael Oluf Emerson and Rodney M. Woo hold that, “the primary impetus for a congregation becoming multiracial comes from its mission — its theological, cultural, and/or symbolic orientation.”⁴⁷ This means that the actual mission statement and vision of the church must reflect its intention towards cultural inclusiveness in order to be relevant to its efforts. When the church's creed matches its physical efforts there is little room for confusion linked to its purpose. Emerson and Woo continue on to states that, “a key goal is to ensure that outsiders come to be and feel like insiders, that they belong and have a voice.”⁴⁸ When people who want to get involved in the church are admitted, much needed growth can take place. When members feel like their voices count, they become much more motivated towards the shared cause. Tim Sharp says that, “the word “We” is the language of successful collaboration, and must be the currency with which collaborative efforts develop.”⁴⁹ By working together, multicultural efforts can yield much fruit within the Christian church. Furthermore, because “crossing cultures, learning new languages and adding new styles of music is unnatural to all of us”⁵⁰, we would do well to make use of these new collaborative possibilities.

It is also important that worship wars that involve musical preferences be confronted by church leadership. When the leadership team is on one accord, confusion can be quelled, and

⁴⁷ Michael Oluf Emerson and Rodney M. Woo, *People of the Dream Multiracial Congregations in the United States*. (Princeton, N.J: Princeton University Press. 2008), 53.

⁴⁸ *Ibid.*, 169.

⁴⁹ Tim Sharp. *Collaboration in the Ensemble Arts: Working and Playing Well with Others*. (Chicago, Illinois: GIA Publications, Inc, 2014), 83.

⁵⁰ Sandra Maria Van Opstal, *The Next Worship: Glorifying God in a Diverse World*. (Westmont: InterVarsity Press. 2020), 163.

progress can be strengthened. When dealing with cultural diversity in the music ministry, respect and teamwork are necessary. Brian Schrag and James R. Krabill believe that “no one should be forced to change good parts of their culture to worship God.”⁵¹ Disagreements over music style should be met by the leadership team with prayer and sound minds. When individuals come prepared to work together, much can be accomplished. Potential ministry tension ensues when people feel threatened or blindsided. David M. Bailey states that, “when another person or people group’s cultural rights appear to taken away, the fight for personal cultural identity begins.”⁵² When worship wars involve music and culture, leadership must tread lightly in order for the best course of action to be determined. In many cases discussion, patience, prayer, and acceptance can yield a workable solution. As Bailey states, “If you find yourself comfortable more than 70% of the time, then something is wrong, because that means your culture is dominating the community.”⁵³ It is important to sometimes forgo one’s own preference in order to further the cause of the entire church community and mission.

Worship pastors have the influence and ability to guide the worship dynamic in their ministries. This even includes the areas that intersect with music and culture. Monty Boyd McGee holds that, “as difficult as it may be, pastors should confront the selfish and unbiblical attitude that musical preference in worship is a normal and reasonable expectation of worshipers.”⁵⁴ Though it may be a prevalent outcome in the church, does not make it normal and

⁵¹ Brian Schrag and James. R. Krabill, eds. *Creating Local Arts Together: A Manual to Help Communities to Reach Their Kingdom Goals*. (Pasadena, CA: William Carey Publishing, 2012), 224.

⁵² James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library, 2013), 443.

⁵³ *Ibid.*, 445.

⁵⁴ Monty Boyd McGee, "Serving the Body of Christ in Corporate Worship: An Apologetic for Embracing Multiple Styles of Music" (ProQuest Dissertations Publishing, 2018), 130.

reasonable. Pastors and church leaders should combat the reoccurring issue of musical preference and promote methods of worshiping together in harmony in the midst of cultural diversity and surrender of familiarity of past procedure. This must all be carried out with the understanding that God’s way is the only right way. In addition, the church must not presume to know what way that is. As Jeramiah 29:11 states: “For I know the plans I have for you, declares the Lord, plans to prosper you and not to harm you, plans to give you hope and a future.”

On the other hand, leaders must seek God in prayer to ensure that their own motives are pure. Gerardo Marti states that, “most often the demand for diversity by pastors encourage their worship leaders to invoke stereotypical styles that will satisfy their “bosses” that initiatives for diversity are being faithfully implemented—regardless of their eventual outcome.”⁵⁵ This reality should not be so. In the same way that the congregation must be challenged to change their thinking regarding culturally inclusiveness, so must senior leadership. Ian Collinge believes that, “corporate worship is not just about me and God but about us and God and accepting one another means giving space to the voice of others.”⁵⁶ The main idea is that the church leadership must rally the church and pioneer the effort of cultural awareness in the music ministry and worship dynamic. When leadership can submit to God and one another, the power struggle loses its power.

Worship leaders can also foster cultural diversity within the church by participating in other areas outside of the music ministry. A significant outcome can be achieved when leaders go beyond their expected duties. When people of high stature take it upon themselves to perform

⁵⁵ Gerardo Marti, *Worship Across the Racial Divide: Religious Music and the Multiracial Congregation, The Challenge of Leading Multiracial Worship*. (New York: Oxford University Press. 2012), 5.

⁵⁶ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 440.

outside of their normal routine, the mindset of the organization is challenged. People take notice when leaders do the unexpected. When the worship leader is thoughtful enough to stay behind after the service to aid in the church breakdown, people take notice. When the worship leader decides to also help with feeding the homeless, the congregation is a witness. When the worship leader arrives early to church to help greet visitors and the rest of the members, a sense of community is fostered. Through efforts such as these, the many different cultures in the church have the potential to form a brand-new culture...together. Paul Rumrill shares that, “the opportunity for individuals to speak and share of themselves in shared experiences together (such as in corporate worship, small group, team meeting and community service events) can help to strengthen multicultural bonds within the church that intends to grow in these ways.”⁵⁷ Selfless acts of kindness cause others to act in like manner. They challenge the carnality of human nature that pushes us to cater to our own needs of advancement. The more the leaders of the church model a future filled with serving the needs of others, the closer to this future we will be. Monty Boyd McGee says that, “the words “living sacrifice” provide an apt closure to this discussion, for the attitude tied up in this phrase is precisely the attitude needed to accomplish the task of bringing the church together in a sort of unified diversity, able to offer mutually edifying worship to God.”⁵⁸ The idea of becoming a living sacrifice is derived from Romans 12:1-2 which states:

Therefore, I urge you, brothers and sisters, in view of God’s mercy, to offer your bodies as a living sacrifice, holy and pleasing to God—this is your true and proper worship. Do not conform to the pattern of this world, but be transformed by the renewing of your mind. Then you will be able to test and approve what God’s will is—his good, pleasing, and perfect will.

⁵⁷ Paul Rumrill, " Multicultural Worship Leadership within Evangelical Churches in the USA: Training Materials of the Musical, Administrative, and Ministerial Processes" (Master’s Thesis, Bethel University, 2011), 43.

⁵⁸ Monty Boyd McGee, " Serving the Body of Christ in Corporate Worship: An Apologetic for Embracing Multiple Styles of Music" (ProQuest Dissertations Publishing, 2018), 150.

This “living sacrifice” enables the worship leader and church body to weather any storm or potential worship war that may be on the ministry forecast. Regardless of cultural, musical, or stylistic preference, worship preference cannot stand in the face of a living sacrifice. This is because an argument is not possible when both parties decide to yield in order to honor God. When both parties decide to yield, they honor not only God, but also the church establishment and all who attend. When worship leaders become a living sacrifice, they are able to serve in the music ministry as well as in other ministries. This ultimately becomes the glue that binds different types of people together and promotes shared vision and teamwork.

The songs selected must represent the identity of the church. In fact, Kimberly A. Martin holds that, “the songs that are being sung should reflect the identity of the church as well as the members of the congregation and minister to the ways in which they experience heart worship.”⁵⁹ This means that the music that is used for worship in a particular church should coincide with the makeup of the congregational members and their cultures. In order for this to happen, time must be spent together so that all parties can further fellowship inside and outside of the worship environment. This is the way that hearts are brought together, and trust is formed. In other words, music alone cannot foster community. Monty Boyd McGee states that, “worship leaders must continually oppose the notion that genuine engagement with God is something that can be mediated by a particular style of music.”⁶⁰ Music is a tool best wielded by those who have worked together as a team. Only then can harmony be formed in a mutual understanding. Fabricating a worship experience based upon style only serves as a performance. Instead of

⁵⁹ Kimberly A. Martin, " Contextualizing Worship and Music in a Multicultural Church a Case Study at Christ Fellowship Miami " (PhD diss., Liberty University, 2018), 21.

⁶⁰ Monty Boyd McGee, " Serving the Body of Christ in Corporate Worship: An Apologetic for Embracing Multiple Styles of Music" (ProQuest Dissertations Publishing, 2018), 137.

performing, the worship leader must champion Godly participation as he or she leads others in worshipping together. “The Bible does not delineate a particular kind of musical style that is acceptable in the worship of God, nor does Scripture condemn any particular musical style as inappropriate for the worship of God.”⁶¹ This means that there are no music styles that should take precedence over others regardless of years of tradition that others may be used to. Because of this, worship leaders must fuse musical style with the cultural makeup of their churches to form the best worship format for their members. This can be achieved by getting to know those that they serve and worship with. As 1 Thessalonians 5:12-13 states: “And we urge you, brethren, to recognize those who labor among you, and are over you in the Lord and admonish you and to esteem them very highly in love for their work’s sake. Be at peace among yourselves.” This speaks to the importance of forming Godly relationships with others in the church.

Relationships must be developed in order to effectively reach different cultures. The best way to achieve this is by time spent together in fellowship and combined efforts. Megan Fowler says that, “Multicultural worship requires more than representation. It takes real relationships.”⁶² Forming these relationships builds a solid foundation for the work of the ministry and helps worship leaders to better connect with other believers inside and outside of the sanctuary. Gerardo Marti believes that “Music alone does not integrate people, the force of the music does not come through its professional quality but rather through the relational connections members

⁶¹ Ibid., 138.

⁶² Megan Fowler, “Key Change: Why Some Evangelical Leaders Are Pursuing Multicultural Praise and Worship,” *Christianity today*, November 1, 2020, 19.

share.”⁶³ Worship leaders would do well to remember this as they seek excellence in the music presentation. While striving for the best presentation to the Lord, one must not forsake the ability for everyone present to partake in the shared offering to God. If the worship leader and worship team have prepared a musical worship atmosphere that does not include the congregation, then the purpose of the worship gathering is lost. Professional quality must not forgo the relationship between the worship leader and congregants. Kimberly A. Martin believes that, “to engage in any form of multicultural ministry it is vital that there is an attitude of hospitality to members of diverse cultures; without this it will be impossible to truly engage in meaningful relationships within the church.”⁶⁴ Becoming hospitable in this case, means to include others in the process and act of worshiping God. Worship leaders must be constantly learning new ways to engage others in the act of lifting up the name of God. In order to form relationship, one must pursue the journey of meeting others at their level of interest and identity. Megan Fowler says that, “It’s about dying to our own cultures every week so that the kingdom culture can live.”⁶⁵

Building relationships is a crucial act for the worship leader. This is because church growth can be hindered greatly by the fear of the unknown. As people of different cultures seek to know God better, there is a challenge of being accepted by the majority culture that already resides in the church body. Kimberly A. Martin states that, “One of the major issues that people of minority cultures face is the fact that when they step into a church, the assumption is that they

⁶³ Gerardo Marti, *Worship Across the Racial Divide: Religious Music and the Multiracial Congregation, Interracial Community through Multiracial Worship Practices*. (New York: Oxford University Press. 2012), 3.

⁶⁴ Kimberly A. Martin, "Contextualizing Worship and Music in a Multicultural Church a Case Study at Christ Fellowship Miami " (PhD diss., Liberty University, 2018), 14.

⁶⁵ Megan Fowler, “Key Change: Why Some Evangelical Leaders Are Pursuing Multicultural Praise and Worship,” *Christianity today*, November 1, 2020, 20.

must assimilate into the majority culture.”⁶⁶ This means that in order to join the church, they must give up their own identity. This assumption must be extinguished by the works of the worship leader. A great way to do so is through the act of forming real ministry relationships and getting to know one another past 1st impressions and surface assumptions. Both parties must pursue real relationship for this trend to end. By purposely seeking to reach others who are outside of our comfort zone, we break down barriers of assumption and normalcy. As Emerson and Woo state, “insofar as congregants develop relationships across race in their own congregations, it may enable them to diversify their relationships outside the congregation as well, and build bridging capital outside of the congregation.”⁶⁷ Pursuing relationship off of the worship platform must be a goal of the worship leader.

Leadership should also reflect the cultural makeup of the church. As members are able to physically visualize people who look like them working hand in hand to further the cause of the ministry, they will likely follow suit. Fowler states that, “A multicultural worshipping community should be intentionally diverse—not just in composition, but in operation.”⁶⁸ When the people who operate in leadership represent the cultural makeup of the body of the church, the needs of the ministry have a higher chance of being met. This also applies to the music ministry and worship team. When singers and musicians are culturally diverse, a message of diversity is communicated through their collaboration. Leaders must not overlook the power in giving up advantage and welcoming others into the fray.

⁶⁶ Kimberly A. Martin, " Contextualizing Worship and Music in a Multicultural Church a Case Study at Christ Fellowship Miami " (PhD diss., Liberty University, 2018), 15.

⁶⁷ Michael Oluf Emerson and Rodney M. Woo, *People of the Dream Multiracial Congregations in the United States*. (Princeton, N.J: Princeton University Press. 2008), 94.

⁶⁸ Megan Fowler, “Key Change: Why Some Evangelical Leaders Are Pursuing Multicultural Praise and Worship,” *Christianity today*, November 1, 2020, 20.

Music is believed to be an avenue that can bring different types of believers together. This is because of the participatory nature of making music together. Whether participating in a musical ensemble or following the lead of a music leader, music has the ability to bring people together towards a shared cause. Marti says that, “Today, the emphasis on worship and music in the cultivation of racial diversity is embedded within a profound belief in the importance of worship and music for cultivating congregational unity.”⁶⁹ This push towards using music to promote unity in the church has great potential if approached with pure motives and with the hope of shared ownership of the vision. In fact, “worshipping around people who are culturally different seems to be spiritually enriching for many participants.”⁷⁰ The idea of being able to experience new and fresh mediums of worship procedure and musical modes have the potential to stretch individuals across the musical horizon. By allowing themselves to open up their musical palettes, worshipers are able to grow their musical and cultural vocabulary. In turn, they are also able to better partner with others in their congregation who come from different backgrounds and cultures. Marti goes on to say that, “It is clear that congregational leaders see music as a means by which people of different racial and ethnic backgrounds are attracted, negotiated, and merged into a dynamic unity.”⁷¹ Though music alone cannot accomplish unity, it is a great place to begin. When people labor together, they unwittingly form alliances that can last for the rest of their lives. These said alliances also help to build the church. When different

⁶⁹ Gerardo Marti, *Worship Across the Racial Divide: Religious Music and the Multiracial Congregation, Interracial Community through Multiracial Worship Practices*. (New York: Oxford University Press. 2012), 10.

⁷⁰ Brad Christerson, Korie L. Edwards, and Michael O. Emerson, *Against All Odds: The Struggle for Racial Integration in Religious Organizations*. (New York; London: NYU Press. 2005), 89.

⁷¹ Gerardo Marti, *Worship Across the Racial Divide: Religious Music and the Multiracial Congregation, Interracial Community through Multiracial Worship Practices*. (New York: Oxford University Press. 2012), 17.

people come together in the worship of God, differences can be better put aside. Music as a vehicle towards a united church is a very possible reality. Music can indeed become an avenue for bringing different types of believers together.

Acquiring proper training towards becoming culturally inclusive is indeed necessary for the worship leader. When leaders humble themselves so that they can learn how to lead better, they display their merit. Good leaders are life-long learners. Because the proceedings of life and ministry constantly change with the times, so must the knowledge and methods of the worship leader. James R. Krabill states that, “No one person knows everything about all cultures, so having a system of musical and cultural education allows the worship leaders and musicians to grow in their musical and cultural competencies.”⁷² Musical norms and cultural norms also change. Because of this, musicians must stay abreast of what their audience wants. Worship leaders must follow suit. They must seek to stay relevant. Worship leaders must be able to connect with those that they seek to usher into the presence of God. When leading others in worship, there must be common ground. Sometimes that common ground is represented in the music that helps to break up the fallow ground of our hearts along with the scripture represented in the lyrics. Proper training is useful in this endeavor. Leaders must stay constantly connected with those that they are leading. Whenever an apparent disconnect is realized, action must be taken. This new education can come in the form of musical workshops, cultural workshops, musical clinics, collegiate courses, extra rehearsals that are culturally focused, or even partnering with other churches for new musical exposure.

⁷² James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 434.

Training is important. Krabill also believes that, “raising worship leaders from within the congregation is always ideal because a home-grown worship leader understands and cherishes the local church.”⁷³ This too, is a form of education. Sometimes the best instruction comes in the form of actual field experience. When worship leaders get hands-on, upfront experience, they are better able to perform their duties in the fashion that is catered to their church.

ETHNOMUSICOLOGY IN OUTREACH

Ethnomusicology that is used in evangelism and outreach involves an unbiased approach in the midst of offering Christ, respect of the targeted culture, letting the music do the work, realizing that the process is more important than the outcome, and remembering who you are in the midst of the evangelistic venture. These different methods will aid the Christian ethnomusicologist in connecting with the new community. This will also enable them to display the love and power of Christ through their servitude and willingness to work alongside the target community that they have been called to.

Ethnomusicologists must practice an unbiased approach as they work to connect with new people. Brian Schrag and James R. Krabill hold that, “When we’re researching a community, we are humble, want the best for them, and don’t promote ourselves or our agendas at their expense.”⁷⁴ This type of unadulterated intent helps to build trust between the researcher and the target community. When pure motives abound, success has a greater chance in the area of musical evangelism.

⁷³ Ibid., 453.

⁷⁴ Brian Schrag and James. R. Krabill, eds. *Creating Local Arts Together: A Manual to Help Communities to Reach Their Kingdom Goals*. (Pasadena, CA: William Carey Publishing, 2012), 56.

Because the ethnomusicologist does not seek to “clone” their culture in the midst of their evangelism, they do not focus on the importance of passing on their musical knowledge. They instead focus on building an avenue for introducing Christ and serving the community. As Krabill states, “Indigenous worship does not need English, or singing in parts, or pipe organ, or a guitar in order to be valid worship.”⁷⁵ The biggest task is working through the lens of music to be a servant and ambassador for Christ. Whatever musical medium used does not outweigh the evangelistic task of the Christian ethnomusicologist.

Ethnomusicologists must also respect the targeted culture. Roberta R. King states that, “It is important to realize that the musical sounds of a people are profoundly meaningful to the people to whom it belongs; music should not be judged or interpreted, then, based on the definitions of another culture.”⁷⁶ Ethnomusicologists realize that just as their own native musics hold exclusive value, so do the cultures and musics of those that they study and serve. They therefore do not choose to judge the value of the indigenous music based on the criteria of their own culture. Bruno Nettl shares years of wisdom as he states, “Fundamentally, despite differences in complexity and technology, all musics are equal, equally valuable.”⁷⁷ Thoughts such as these must be the standard in the field of Christian ethnomusicology. “Different” does mean “less than”. Just like the colors “red” and “blue” are different but hold no competing value over one another, so must be the different cultural music that the Christian ethnomusicologist is

⁷⁵ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 120.

⁷⁶ Roberta R. King, *Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm*. *Missiology* 32, no. 3 (July 2004): 297.

⁷⁷ Bruno Nettl, *Have You Changed Your Mind? Reflections on Sixty Years in Ethnomusicology*. *Acta Musicologica* 89, no. 1 (July 2017): 63.

exposed to as they do the work of evangelistic outreach. They must accomplish the task of respecting the target culture.

Ethnomusicologists must also allow their connection to the target culture through the use of music, time to help them form a relational bond with others. Because “Christian ethnomusicology provides opportunities for becoming involved in the lives of the people via their music”⁷⁸, this musical connection must be given a chance to effectively mature. Andres T. Tapia states that, “Ethnomusicologists and nationals with a vision for indigenous worship are letting the music do the work; when beginning their work in a village, ethno-musicologists learn the songs and musical forms of its people and even learn to play the traditional instruments.”⁷⁹ This shows respect for both the work that they do, and the people that they are ministering to. King believes that, “The most obvious application of Christian ethnomusicology lies in developing culturally appropriate songs for use in ways that function at deep cultural levels; it involves bringing together the sociocultural dynamics of a particular music culture in alignment with the purposes of Christian mission.”⁸⁰ This is the correct way to allow the formed musical connection to help in the work of the Christian ethnomusicologist.

Ethnomusicologists must realize that the process is more important than the outcome. Bruno Nettl says that, “Ethnomusicologists have on the whole changed from being principally students of products to being students of processes.”⁸¹ The Christian ethnomusicologist must, therefore, ultimately embrace the journey of getting to know their targeted community. As they

⁷⁸ Roberta R. King, *Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm*. *Missiology* 32, no. 3 (July 2004): 303.

⁷⁹ Andres T. Tapia, “Musicianaries,” *Christianity today*, October 7, 1996, 52.

⁸⁰ Roberta R. King, *Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm*. *Missiology* 32, no. 3 (July 2004): 301.

⁸¹ Bruno Nettl, *Contemplating Ethnomusicology: What have we Learned?.* *Archiv Für Musikwissenschaft* 67, no. 3 (2010): 186.

do, they will be better able to allow God to change the hearts of those that they have been called to serve. Roberta R. King states that, “When we link cultural musics to a people, even including them in our performances, we are forging new connections, building community, fostering mutual respect, and creating understanding within our local neighborhoods.”⁸² Connecting with others in this way, forms lasting alliances and lifelong friendships. This is the work of ethnomusicology.

Through the process of Christian ethnomusicology, “it’s important to keep in mind that some ethnomusicologists eventually became recognized and even distinguished and internationally known performers of the music they studied.”⁸³ Though this is obviously not their initial intent, it does act as a benefit of engulfing one’s efforts into the target community and culture. While serving and doing the work of outreach, uncommon bonds are formed, and many skills are acquired. These same skills learned by the ethnomusicologist are valuable to other cultures, as well as their own. The ability to even bring the lessons learned abroad back home, are also valuable. Along this same logic, David M. Bailey states that, “when communities learn to worship in a culturally different way, they learn more about who God is and more about the variety of people who have been made in the image of God.”⁸⁴ There is clearly a benefit in learning different ways to worship God.

It is also important for the Christian ethnomusicologist to remember their own identity in the midst of the evangelistic venture. Careful attention paid to this reality helps to keep the

⁸² Roberta R. King, *Going Global with Song: Building Bridges of Mutual Respect and Understanding*. Choral Journal 57, no. 9 (April 2017): 61.

⁸³ Bruno Nettl, *Have You Changed Your Mind? Reflections on Sixty Years in Ethnomusicology*. Acta Musicologica 89, no. 1 (July 2017): 58.

⁸⁴ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 432.

ethnomusicologist on task and true to their initial charge. Though the goal is to experience the culture in the most valid sense of immersion, they must also remember the foundation of their own faith. Roberta R. King states that, “Christian ethnomusicology requires careful, theological grounding in the scriptures.”⁸⁵ This grounding in scripture helps the researcher to hold fast to their own belief even during the difficult times in the course of the evangelistic mission. As Psalm 119:11 states, “I have hidden your word in my heart that I might not sin against you.” This sense of scriptural fortitude is necessary for the work of the Christian ethnomusicologist. King goes on to state that, “employing ethnomusicology for the purposes of worship and witness requires both becoming intentional and learning about cultural musics and then strategizing to integrate music into the life of the church.”⁸⁶ Being well studied in scripture aids in this process. Using ethnomusicology in evangelism and outreach is a great help to the cause of Christianity.

DISCIPLING MUSICIANS AS A WORSHIP LEADER

Discipling musicians as a worship leader involves studying the word of God, upholding responsibilities, overcoming insecurity, training up a successor, and spending private time with the Lord. The accomplishment of these areas helps to mold both the worship leader and the protégé. “Worship leadership takes emotional intelligence, skills and coaching.”⁸⁷ When the worship leader successfully carries out these duties, they are better able to impart their craft into a future leader.

⁸⁵ Roberta R. King, *Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm*. *Missiology* 32, no. 3 (July 2004): 299.

⁸⁶ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 113.

⁸⁷ Sandra Maria Van Opstal, *The Next Worship: Glorifying God in a Diverse World*. (Westmont: InterVarsity Press. 1992), 159.

Worship leaders must study God's word to show themselves approved. In fact, Sandra Maria Van Opstal states that, "worship leaders also need coaching and development in theology."⁸⁸ In this way, they will be better prepared to lead others and meet the challenges of ministry. By studying and also receiving biblical tutelage, they are able to grow. McGee believes that, "Wisdom and discernment are the qualities that distinguish pastoral worship leaders from church musicians."⁸⁹ While discipling growing musicians, this distinction should be clear and evident to both parties. There is a reason that one person is the teacher, while the other is the student.

The worship leader has certain responsibilities that must be maintained as a mentor, as well as in the role of the learner. Van Opstal states that, "there are three relationships the worship leader is responsible for: communion with God; the spirit's leading and conviction in both planning for and during the service, attentiveness to the congregation, and connection to the team as the one who is guiding the time."⁹⁰ These relationships must be catered to as a major priority and responsibility for the worship leader. By maintaining a constant relationship with God, the leader is better able to carry out the act of leading the congregation and the planning thereof. Even though the best laid out plans may be present, God may choose to change them at a moment's notice. This is where being sensitive to the leading of God is of the utmost importance.

The relationship of the worship leader to the congregation is also important. By paying attention to the congregation, the leader is better able to recognize when to adjust volume, song

⁸⁸ Ibid., 166.

⁸⁹ Monty Boyd McGee, "Serving the Body of Christ in Corporate Worship: An Apologetic for Embracing Multiple Styles of Music" (ProQuest Dissertations Publishing, 2018), 134.

⁹⁰ Sandra Maria Van Opstal, *The Next Worship: Glorifying God in a Diverse World*. (Westmont: InterVarsity Press. 1992), 169.

sets, arrangements, and even the length of the worship time. Being attentive to these facets is a crucial responsibility of the worship leader through the discipleship process and beyond.

Also important, is the worship leader's ability to pay attention to their worship team. If cues are not given in time, the whole set has the potential to fall apart. These types of mistakes can disrupt the worship service and even cause a disconnect within the team. When fostering the relationship with the members of the worship team, plenty of prayer, proper communication, and productive rehearsals are necessary.

The worship leader must battle and overcome insecurity. In a perfect world, worship leaders would always remain in the ministry positions that give them the most joy. However, this is not a reasonable reality. Worship leaders will lead in a certain capacity or role for a certain period, and then a time will come when it is time to pass on the baton to a successor. This does not always mean that the worship leader is no longer relevant, it just means that God is moving them to another charge or duty. They must not overstay their welcome. To combat feelings of grief, the worship leader must spend time in prayer. Jaewoo and Joy Kim believe that, "building a habit of private worship will protect leaders from their shortcomings."⁹¹ This time spent with God helps to lift burdens and ease heavy hearts. This is also a lesson for the protégé. Mentors must convey that "self-awareness is a foundational growth area for all leaders, but especially when crossing cultures and diverse worship."⁹² Being self-aware helps the worship leader to rest assured in their calling, their identity in Christ, and their worth to the work that they have been blessed to do.

⁹¹ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 455.

⁹² Sandra Maria Van Opstal, *The Next Worship: Glorifying God in a Diverse World*. (Westmont: InterVarsity Press. 1992), 173.

The worship leader must raise and train worship leaders/ as if training their successor. Though some leaders do not feel as if the act of training others will eventually lead to their replacement, it is a possibility. In spite of this, “we shouldn’t be afraid to apprentice young leaders by entrusting them with roles that fit their stage of growth, and empowering them to lead and take measured risks.”⁹³ This is the job of the worship leader. This is the charge given in Matthew 28: 19-20. The task is to “go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you.” It is therefore, “the duty of a leader to train up future leaders.”⁹⁴

Also important when discipling musicians, is private time with God. This personal, intimate, and transparent time alone with God is the worship leader’s lifeline. In fact, “private worship is the key to worship leaders keeping their hearts pure.”⁹⁵ This act of prayer and personal worship is another lesson that must be passed to the apprentice. Robert Todd Craig holds that, “it is necessary to develop an understanding that mentorship cannot be simply about acquiring skills for completing a task.”⁹⁶ Mentorship must instead become the process of teaching a lifestyle instead of just a series of applicable lessons. When discipling musicians as a worship leader, the actual lifestyle of the mentor must be walked out before the protégé and later adopted. This process must be fully carried out in order for the mentee to find validity in the new role that they must embody.

⁹³ Ibid., 168.

⁹⁴ Robert Todd Craig, "Mentoring Worship Leaders to Become Mentoring Worship Leaders" (PhD diss., Liberty University, 2020), 87.

⁹⁵ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 455.

⁹⁶ Robert Todd Craig, "Mentoring Worship Leaders to Become Mentoring Worship Leaders" (PhD diss., Liberty University, 2020), 69.

DISCIPLING MUSICIANS AS A CHRISTIAN ETHNOMUSICOLOGIST

It is indeed true that, “without Christ, our worship becomes no different from any other religion.”⁹⁷ When discipling musicians as a Christian ethnomusicologist, researchers must remember to pray for their mentees, teach leadership skills, and not overlook teachable moments. When the Christian ethnomusicologist seeks to accomplish these areas, they do a great service to their protégés.

Sue Hall-Heimbecker says that, “prayer is a key feature of mentoring relationships.”⁹⁸ Because of this, ethnomusicologists must pray for and with their mentees. This practice helps to form useful habits of communication and dependence on the Lord. Mentees will likely retain more of what they “see”, than what they are “told”. This is why the actual modeling of prayer is so important.

Leadership skills must also be taught and not withheld. Craig states that, “It is equally important that the spiritual mentor not only developed the protégé’s practice of continual spiritual formation, but also develop their leadership savvy.”⁹⁹ In this way, the mentor equips the budding Christian ethnomusicologist for the field of service.

The mentor must also realize that teachable moments must not be overlooked. These unpredictable happenstances are precisely what the learner must take notice of. For instance, “seeing a mentor react in a godly way under stress can teach lessons which weeks of safe

⁹⁷ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 421.

⁹⁸ *Ibid.*, 413.

⁹⁹ Robert Todd Craig, "Mentoring Worship Leaders to Become Mentoring Worship Leaders" (PhD diss., Liberty University, 2020), 57.

interactions will never communicate.”¹⁰⁰ This is where following close behind an adequate mentor really yields true benefit.

¹⁰⁰ James. R. Krabill, *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena, CA: William Carey Library. 2013), 414.

CHAPTER 3: METHODOLOGY

METHODOLOGY INTRO

The act of using ethnomusicology for evangelism could prove useful due to the nature of both professions. Ethnomusicology deals with music in culture, while evangelism introduces Jesus to others within a community through personal testimonies and public interaction. Alan P. Merriam defines ethnomusicology as “the study of music in culture.”¹⁰¹ This musical study could in turn, lend itself to the evangelist effort. By working to learn about another culture, one could in fact, make an impact for the cause of Christ. Through the musical interaction that lends itself to the ethnomusicologist, the evangelist could make positive strides towards the missionary process. Because music is at the forefront and a powerful vehicle for bridging these two worlds, both Christian ethnomusicologists and worship leaders will be surveyed and interviewed in order to determine best strategies for ethnomusicology as a tool for evangelism and discipling others into this cause.

RESEARCH DESIGN

The research strategy will include interviews. John W. Creswell and J. David Creswell state that, “the distinction between qualitative research and quantitative research involves using closed-ended questions and responses (quantitative hypotheses) or open-ended questions and responses (qualitative interview questions).” A qualitative research approach will be utilized in this study. The interviews will all use a qualitative method. Moreover, there will be no incentive for participation in the study. There will be between 60-100 worship leaders interviewed.

¹⁰¹ Alan P. Merriam, *The Anthropology of Music*. (Northwestern University Press. 1964), 6.

Additionally, there will be between 5-10 Christian ethnomusicologists interviewed. Data will be collected and then examined towards a conclusion that can be reported.

RESEARCH QUESTIONS

The main research questions addressed in this study are:

1. What strategies can be employed by Christian ethnomusicologists to disciple fellow musicians in secular environments?

- 2a. What strategies can be employed by Christian ethnomusicologists that can inform our churches and congregations in ways that are effective in ministry?

- 2b. What strategies can be employed by Christian ethnomusicologists that can help us in intersecting with evangelism and outreach?

More specifically, here are some of the details of what is being asked of worship leaders and ethnomusicologists. There are 9 questions which were approved by the IRB that the researcher will be asking worship leaders. Additionally, there are 11 questions which were approved by the IRB that the researcher will be asking Christian ethnomusicologists.

Worship leader question number one is: “Does your worship team represent the entire cultural makeup of your church?” The researcher will ask the worship leader this question in order to establish data on the makeup of the worship team, and whether or not it represents the culture up their congregation. This also helps to determine the worship leader's success in partnering with others in their congregation.

Worship leader question number 2 is: “Does your worship ministry lend itself to mentoring other musicians for the purpose of becoming mentoring musicians themselves? Why or why not?” The researcher will ask the worship leader this question in order to discover the strides made towards discipleship in their ministry. Their reflection as to why or why not, will also be useful in determining their stance on the matter.

Worship leader question number 3 is: “Does the opportunity present itself for you to discuss the cultural makeup and the strategy of your congregation with your pastor? Are you willing to breach the subject with the pastor?” The researcher will ask the worship leader this question in order to gain insight on the level of importance that is given towards this issue between church leadership and the music ministry. The resolve of the worship leader towards the approaching this matter with the leadership may also be discovered as a result.

Worship leader question number 4 is: “What is the dominant culture in your church?” The researcher will ask the worship leader this question to display a sense of differentiation within the participants interviewed.

Worship leader question number 5 is: “What is the most prominent style of worship music used in your church?” This question will be included in the study to represent different types of worship atmospheres and music styles. It will also help to provide data as to whether the style of music used matters towards different question results.

Worship leader question number 6 is: “Does the style of music used in your worship services mostly stay the same from week to week?” The researcher will ask the worship leader this question to determine the rate in which song style are cycled and whether the culture of the congregants influence these changes.

Worship leader question number 7 is: “What criteria is used in the song selection process?” This question will be asked of worship leaders to determine what factors are considered as they choose songs to use in leading others in worship. The researcher hopes to uncover identifiable methods that are being used by worship leaders to reach their congregations in its entirety.

Worship leader question number 8 is: “Where are the gaps in your arts repertoire? Where do you see a need for improvement?” The researcher will ask the worship leader this question in order to gain insight on areas that could stand to be improved within their song repertoire and in their music ministries as a whole. This question gives the worship leader a chance to voice their needs and concerns for improvement of their ministry.

Worship leader question number 9 is: “What are tunes that represent the worship of your church? What songs does your church identify with? This question is being asked of worship leaders in order to establish a song example list that may correlate with other churches. The songs that are given may also prove unique in a way that sets some worship leaders apart from the others.

Christian ethnomusicologist question number 1 is: “What words come to mind when you hear the phrase discipling others?” The researcher will ask the Christian ethnomusicologist this question in order to define the process of discipling others. This question may yield answers that help different kinds of learners identify better with the term and the process of implementing it.

Christian ethnomusicologist question number 2 is: “What approaches or methods for discipling others do you find more encouraging or interesting? Based on your understanding of the American evangelical church, what concerns do you have for worship leaders and churches?” The researcher will ask the Christian ethnomusicologist this question in order to find innovative

ways to mentor and disciple others that might prove useful inside and outside of the church establishment. This question may uncover tactics for gaining protégés for worship leaders and evangelists during outreach. The portion of the question that asks about concerns, may assist in naming common problems that must be avoided by worship leader and churches.

Christian ethnomusicologist question number 3 is: “What methods are most promising to you concerning churches evangelizing and outreaching to cultures that are different than their own?” This question will be asked of Christian ethnomusicologists to discovery strategies for churches connecting with people of other cultures that they don’t usually outreach to. This question will be asked in order to aid this process and help name best practices towards this effort.

Christian ethnomusicologist question number 4 is: “How would you use song as an avenue for introducing Christ to others in urban, rural, and multicultural areas of the country?” The researcher will ask the Christian ethnomusicologist this question as a more straight-forward approach to getting answers about music implementation into the evangelism of unfamiliar cultures. The goal is to uncover truths about how to better win others for Christ using music as a mode for delivery.

Christian ethnomusicologist question number 5 is: “What kind of steps do you take in assessing a music culture for the first time?” The researcher will ask this question to the Christian ethnomusicologist to discover best practices for approaching the work of evangelizing to a different culture. This question may help to establish initial procedure for better interaction with different cultures at the onset of the effort.

Christian ethnomusicologist question number 6 is: “Musicians tend to understand one another in different contexts. What are some ways that musicians can reach out and evangelize

fellow musicians in the church? How can church-going musicians reach out to evangelize musicians who are not Christians?” The researcher will ask this question to the Christian ethnomusicologist in order to find methods of connecting with musicians inside and outside of the church. This data may lend itself to helping Christian musicians find common ground with other musicians so that they can later introduce them to Christ.

Christian ethnomusicologist question number 7 is: “What challenges do Christian ethnomusicologists face when they are trying to reach out cross-culturally? They too are Christians compelled by the Great Commission. What is a working understanding of evangelism that Christian musicians need when going out to evangelize?” This question has been included by the researcher in order to identify common pitfalls and barriers to the work of evangelizing to different cultures involving music. This may help the Christian musician avoid known areas of difficulty.”

Christian ethnomusicologist question number 8 is: “How does a worship leader reach out to different cultures that are already present in his or her local church?” The researcher will ask the Christian ethnomusicologist this question to uncover creative ways for worship leaders to engage their entire congregation. The answers to this question may prove useful in helping those who have exhausted their own ideas and now need fresh, new ones.

Christian ethnomusicologist question number 9 is: “What should a worship leader endeavor to do in evangelizing the surrounding community?” This question will be asked of Christian ethnomusicologists for the purpose of collecting data on impacting the actual physical community that the church is a member of. Musical methods for accomplishing this task may be discovered as a result of this question.

Christian ethnomusicologist question number 10 is: “How do you engage the congregation in the mission to reach out to others in different cultures?” The researcher will ask the Christian ethnomusicologist this question to determine ways to engage the congregation in the outreach effort. Answers to this question may yield ideas that help both parties to partner towards the combined outreach effort.

Christian ethnomusicologist question number 11 is: “What musical methods would you suggest in the outreach process for the church music ministry?” This question will be asked of Christian ethnomusicologists to find ways of discipling others in the process of evangelizing in the community. This question will be used to discover strategy for the music ministry team as they seek to carry the gospel beyond the four walls of the church.

HYPOTHESES

Concerning the research questions, two likely hypotheses include:

1. Christian ethnomusicologists and worship leaders in American church culture may reveal procedures such as methodological approach towards ministry, their main strategy while evangelizing (cultural vs. scriptural musical context), and their accountability to an institutionalized structure of hierarchy.
2. Useful strategies that can be employed by Christian ethnomusicologists to disciple fellow musicians and congregants in both Christian and secular environments may include learning the traditional music of the target culture, forming relationships, constructing songs in the style of this learned genre, and using those songs and formed bonds to minister and present the gospel.

CHAPTER 4: INTERVIEW RESEARCH RESULTS

RESULTS INTRO

62 worship leaders and 6 Christian ethnomusicologists were interviewed in this study. Worship leader were asked 9 questions via a verbal interview, and Christian ethnomusicologists were asked 11 (different) questions via verbal interview. While many of the participants shared common views, many new insights and differences were revealed. Multiple helpful strategies and useful suggestions are noted in the data.

WORSHIP LEADER QUESTIONS 1-3

Question number 1 stated: “Does your worship team represent the entire cultural makeup of your church?” There were a variety of responses to question number 1. Out of the 62 worship leaders, 52 participants answered yes, while 10 participants stated no.

While some worship leaders simply answered yes or no, a few of them elaborated beyond a basic reply. For example, worship leader #18, interviewed on 10/23/2021, stated, “Yes, I am the only person on the worship team.” Worship leader #5, interviewed on 10/20/2021, answered, “Yes, as best as possible.” Worship leader #8, interviewed on 10/20/2021, stated, “No, it is not consistent, sometimes but not always.”

Question number 2 stated: “Does your worship ministry lend itself to mentoring other musicians for the purpose of becoming mentoring musicians themselves? Why or why not?” Out of the 62 worship leaders, 49 participants answered yes, while 13 participants answered no.

Many participants spoke of preserving the legacy of worship leading and passing on their knowledge to others. 22 worship leaders in this study noted this as the reason behind why they utilized mentorship. Similar phrases mentioned included “passing the baton” and passing the torch.”

The unexpected, underlying, anomaly that was present in the data was the pandemic resulting from the COVID-19 outbreak. Worship leader #5, interviewed on 10/20/2021, answered “No” to question number 2 and stated, “it is due to the pandemic.” Worship leader #44, interviewed on 11/3/2021, also answered “No” to question number 2 and stated, “COVID kind of took over many things that were being put in place.”

It was also interesting that though different answers were given for question number 2, sometimes their structure was similar. For instance, worship leader #17, interviewed on 10/23/2021, answered “Yes, because it is a pretty small church, and it is my heart to do so.” Worship leader #19, interviewed on 10/24/2021, answered “No, because we are a very small ministry and we don’t have anyone who needs a mentor due to the advanced age of the members of the congregation.” Though both worship leaders served in small ministries, their reasoning behind the need for, and approach towards mentoring was different.

The rationale behind many of the answers to question number 2 were varied. For instance, worship leader #26, interviewed on 10/26/2021, stated, “Yes, a good leader doesn’t just do the work of leading, it leads others into that work; the mark of a leader is the developing, not just the exercising of that role, leaving a legacy. How does Sunday morning look when the leader is not there?” The thought behind this answer seemed to be that worship leaders must usher others onto the platform of leading instead of merely modeling it for them. A major part of leading is the hand over hand, guided instruction that must take place between mentor and protégé. The evidence of this impartation is most evident when the worship leader is absent from the church service, leaving the protégé to carry the music ministry in their stead.

Worship leader #27, interviewed on 10/26/2021, answered, “Yes, because everyone should be able to grow in ministry, everyone should have a chance to do something in the house

of God, you ought to be able to find your gift somewhere, and you have to start somewhere, and the first place that people gravitate to is the music.” This worship leader emphasized the idea that everyone in the ministry should be given a chance to belong to and work towards the betterment of one of the ministries in the church. In other words, no ministry should be closed to the enrollment of others. This worship leader felt strongly that everyone should have the opportunity to do to “something” in the church. Using this idea, the worship leader supported the need for mentoring as a method for including others into the working body of believers in the church.

Additionally, worship leader #30, interviewed on 10/28/2021, answered, “No, because of the structure of our church ministry, we have the adults and children separate in two different entities; children’s church and regular church.” This being the case, mentorship opportunities in this instance are scarce. When asked to elaborate, the participant explained that their setup did not lend itself towards the notion of guiding the youth towards learning the practices of their predecessors; their church model involved separated spaces for each group.

Question number 3 stated: “Does the opportunity present itself for you to discuss the cultural makeup and strategy of your congregation with your pastor? Are you willing to breach the subject with the pastor?” Because this was a 2-part question, each participant gave a 2-part answer. Out of 62 worship leaders, 47 participants answered “Yes and Yes” to question number 3. 11 participants answered “No and Yes” to question number 3. Also worth noting, was the fact that 2 participants answered “No and No” to question number 3.

The remaining two worship leaders had different answers for question number 3. Worship leader #30, interviewed on 10/28/2021, stated, “Previously Yes, but not lately due to COVID-19, and Yes.” Additionally, Worship leader #18, interviewed on 10/23/2021, answered, “Yes, but it just doesn’t come up, and No, I don’t think the cultural makeup pertains to my area.”

This shows that most participants in this study have had the opportunity to discuss the cultural makeup and strategy of their congregations with their pastors and that they are also willing to breach the subject with their pastors.

WORSHIP LEADER QUESTIONS 4-6

Question number 4 stated: “What is the dominant culture in your church?” A variety of answers were given for this question. Out of 62 worship leaders, 34 participants answered, “African American/Black,” while 22 participants answered, “Caucasian/White.” Additionally, 1 participant answered, “Filipino”, 1 participant answered, “Ghanaian”, and 1 participant answered “Black LGBT” to question number 4. There were also 3 participants who answered “No majority/mixed to this question.

Question number 5 stated: “What is the most prominent style of worship music used in your church?” Quite a plethora of answers surfaced from this question. Out of 62 worship leaders, 18 participants answered, “Contemporary Christian”, while 9 participants answered, “A combination of Traditional and Contemporary Gospel.” Additionally, 3 participants answered, “Traditional Gospel”, while 9 worship leaders answered, “Hymns.” For this question, 6 participants answered, “A blend between Contemporary Christian and Traditional Hymns”, while 3 participants answered, “Praise and Worship.” A few independent answers were also present. 1 participant answered, “Contemporary Gospel”, 1 participant answered, “Rock/Gospel”, and 1 participant answered, “West African.” Additionally, 11 participants answered to a unique blends of Christian style combinations including, Gospel, Contemporary Christian, Rap/Hip Hop, Jazz, Prophetic, Anthems, Hymns, Folk, Call and Response, Rock, Go-Go, Choral, and Negro Spirituals.

Question number 6 stated: “Does the style of music used in your worship services mostly stay the same from week to week?” The responses were pretty consistent of simple answers of “Yes” or “No.” Out of 62 worship leaders, 41 participants answered “Yes”, while 21 participants answered “No.” Additionally, some of the participants offered explanations for their answers. For example, worship leader #7, interviewed on 10/20/2021, stated, “Yes it does, because consistency is very important when it is a starting ministry.” The participant continued to expound on salvific worship (worship leading to salvation) and its importance to their church ministry. More specifically, the participant stated, “If your service doesn’t lead people back to the cross then it wasn’t a service, it was more of an event.”

Worship leader #30 replied, “No, it depends on the worship leader.” The reasoning behind this answer was based on the fact that they had multiple worship leaders that led on different weeks. Each of these leaders respectively brought different styles with them to the platform, thus resulting in a deviation from solid consistency in weekly music style.

Worship leader #47 also added reason behind question number 6. This participant stated, “Yes, but before COVID-19, we mixed it up with new songs more, but since COVID, we stay the same. This means that the events surrounding COVID-19 and the pandemic altered the consistency of the music in their weekly worship services.

WORSHIP LEADER QUESTIONS 7-9

Question number 7 stated: “What criteria is used in the song selection process? The answers given were multifaceted. Though there was some similarity present, most answered varied in content. Out of the 62 worship leaders, 22 participants mentioned prayer, 7 mentioned the Holy Spirit, 22 mentioned the pastor’s sermon, and 12 noted scripture as being a decisive

factor of their song selection process. Additionally, 12 worship leaders mentioned the makeup and feedback from the congregation, 6 mentioned their worship team's skill/ability, 3 participants mentioned their hearts, and 9 participants stated that their criteria were theme based.

Some of the worship leaders offered further explanation of their answers. For instance, worship leader #6, interviewed on 10/20/2021, answered, "We try to make sure we use songs that are God centered and not man centered; not songs about us and how He makes us feel, but rather songs about who He is and what He wants; and exalting (Him) and lifting Him up." This means that this particular ministry seeks to take all attention off of themselves and place it on God.

Worship leader #9, interviewed on 10/20/2021, had a very unique answer to question number 7: "We have to make sure that the songs are biblically based. We'll hear a song, listen to it and make sure that the lyrics are biblical; if it doesn't line up with scripture and we still want to use it...we will change the lyrics and make them biblically sound, or we won't use it." This means that this ministry is willing to rewrite songs to ensure that they align with scripture. This also points to the ability of their worship team as well as their creativity and the lengths that they will pursue to collaborate and reach their members.

Worship leader #14, interviewed on 10/22/2021, answered, "I ask the Lord what I need to minister and He's never led me wrong; there's nothing in our flesh that will give us the inkling on how to please God." This worship leader is saying that he/she cannot presume to know what to bring to the people or to God in worship. This participant is saying that they utilize full trust in God as their song set is determined rather than leaning to their own understanding.

Worship leader #25, interviewed on 10/26/2021, answered, "I choose thing that people are reasonably familiar with for the participation pieces, but for the performance pieces I will

choose things that are beautiful, for the contemplative things I will choose things that involve majesty; it depends on the purpose of the piece.” This means that this ministry’s song selections are comprised of three different types of music offerings: participation, performance, and contemplative. While there are specific times for purposeful engagement and participation, other musical times focus on different purposes like informing and reflection. The reasoning behind this process seems to fit this ministry via the process they are choosing to employ.

There also seems to be a bit of contrast in the answers to this question. Worship leader #22, interviewed on 10/24/2021, stated “We tried to use themes between the different music directors, since the pastors didn’t communicate as to what their sermon content would be.” This participant is stating that the music ministry leaders formed their own thematic song-sets because the pastoral team didn’t relay sermon content to them beforehand. On the other hand, worship leader #33, interviewed on 11/1/2021, stated, “The pastor chose all of the songs for us to do.” For whatever reason, this participant was not able to be a part of the song selection process. In like manner, worship leader #39, interviewed on 11/2/2021, answered, “One person makes all of the selections.” In this case, the lead singer makes all of the musical choices for their team. The difference between these two models is that one ministry wants the pastor/leader to work with them in determining the song content before it is decided, while the other ministry wants the leadership staff to include the singers/musicians in the song selection process. The underlying need in both cases points to communication and team.

Question number 8 stated: “Where are the gaps in your arts repertoire? Where do you see a need for improvement?” Many different, multi-faceted answers surfaced from this question. Out of 62 worship leaders, 10 participants answered, “More youth involvement”, 14 participants answered, “More skill of the team needed”, 9 participants answered, “More of a Godly character

in the team”, and 3 participants answered, “No improvement needed.” Additionally, 9 participants answered, “More team members are needed”, 5 participants answered, “More time to prepare/rehearse needed”, and 14 participants answered, “variety/additions needed to the worship style.”

There were also some worship leaders who offered broader answers. For instance, worship leader #8, interviewed on 10/20/2021, stated, “There is a lack of confidence and abilities, and it is hard to find individuals that are confident in sharing their talents, so sometimes I bring my kids in from school to help my church with the music.” This means that due to a lack of participation/enrolment in the church music ministry, this worship leader is partnering their public-school music students to aid in joint interest performance and ministry services.

Worship leader #16, interviewed on 10/23/2021, mentioned that, “We need more in the youth and teenagers, we compete with sports practices, kids soccer leagues; now teams don’t stay away from Sunday mornings; High School athletics don’t steer clear of the Sabbath.” This worship leader has noted a problem that will take extra strategy to combat. More specifically, youth athletic team sports leagues have now become a direct competition for the youth enrollment in their music ministry efforts.

Worship leader #25, interviewed on 10/26/2021, stated that, “I would like to see more people that can sing something other than soprano; If someone brings a musical gift in that is as rare as the kazoo, your answer should be yes, bring it on in and we’ll find a way to work it in. Your job as a worship leader is to empower people to grow in their gifts, not so you can have a more well-rounded program, but so they can grow in their faith.” Though this participant needed additional vocalists to fill out the gaps in their vocal team, they acknowledged that everyone

would be welcomed into the program so that their gifts could be cultivated, and their faith could be strengthened.

Two participants noted that growth was needed in the motive and selflessness of the team. Worship leader #27, interview on 10/26/2021 stated, “Members of the team need more of the spirit of God; it’s not a performance at all, it’s a ministry.” Worship leader #32, interviewed on 11/1/2021, stated, “Each individual needs to have a relationship with the Almighty, too many musicians for hire. People are performing and not ministering.” From these responses it is clear that both participants are speaking to the motive of the worship team and the desire for them to be leading others towards a better relationship with God, rather than presenting a spectacle of skill and forsaking the inclusion of the congregation in the act of glorifying God in God-centered worship.

Question number 9 stated: “What are tunes that represent the worship of your church? What songs does your church identify with?” The answers to this question were indeed vast.

PLEASE SEE TABLE CHART:

Worship Leader	Date Interviewed	Song Title Answers
Worship Leader #1	10/19/2021	“Holy Spirit You are Welcome Here” (Francesca Battistelli), “The Name of Jesus Lifted High” (Eddie James), “The Blood Still Works” (Malcolm Williams)
Worship Leader #2	10/19/2021	Hymns, I can’t really pinpoint one song
Worship Leader #3	10/20/2021	“Chasing After You” (Vashawn Mitchell), “You Make Me Happy” (Tasha Cobbs), “Every Praise” (Hezekiah Walker)
Worship Leader #4	10/20/2021	“Amazing Grace”
Worship Leader #5	10/20/2021	“A Mighty Fortress is Our God”, “Holy Holy Holy”, “Leaning on the Everlasting Arms”, “Sweet Hour of

		Prayer”, “How Great Thou Art”, “Blessed Assurance”, Tazae, “Thy Word” (Amy Grant and Michael W. Smith)
Worship Leader #6	10/20/2021	“There’s Another in the Fire”, “Way Maker”, Hillsong, Elevation Worship
Worship Leader #7	10/20/2021	“Precious Memories”, “I go to the Garden Alone”, “The Old Rugged Cross”, “Lion of Judah”, “Praise Him” (Hymn), “We’re Blessed in the City”
Worship Leader #8	10/20/2021	“Here I am Lord”, “Shine Jesus Shine”, “Be Thou My Vision”, “Give Thanks”
Worship Leader #9	10/20/2021	“Here we are to worship” (William McDowell), “Grace”
Worship Leader #10	10/20/2021	“Abba”, “You Deserve it”, Maverick City
Worship Leader #11	10/22/2021	“I Will Never be the Same Again”, “It is Well with my Soul”, “Redeemed How I Love to Proclaim it”, “To God be the Glory”, “Oh Worship the King”
Worship Leader #12	10/22/2021	“Pass Me Not O Gentle Savior”, “We’ve Come this Far by Faith”, “The blood Still Works”, “God has Smiled on Me”, “You Don’t Know Like I Know what the Lord has Done for me”.
Worship Leader #13	10/22/2021	“How Great is our God”, “The Great I am”, “I Exalt Thee”, “Still” (Hillsong), Chris Tomlin, Hillsong
Worship Leader #14	10/22/2021	“Hallelujah You are Holy” (Joe Pace), “Footprints of Jesus Leading the Way”, “Marvelous Grace”, “Is your All on the Alter a Sacrifice”, “I Really Love the Lord”, “I Have no Doubt I know that He’ll Bring Me Out”
Worship Leader #15	10/23/2021	“Chain breaker”, “Break Every Chain”

Worship Leader #16	10/23/2021	“Great is Thy faithfulness”, “How Firm a Foundation”, “The Church is one Foundation”
Worship Leader #17	10/23/2021	“The Blessing”, “Build my Life”, “God So Loved the World”,
Worship Leader #18	10/23/2021	“On the Alter” (Upper Room)
Worship Leader #19	10/24/2021	“We Have Heard the Joyful Sound”, “It is Well with My Soul”, “Holy Holy Holy”, “How Great Thou Art”, “Amazing Grace”, “This is My Story This is My Song”
Worship Leader #20	10/24/2021	Several Paul Baloche Songs, “Your Name”, “God of Wonders”, “Above all”, “How Great Thou Art”, “Come as You Are”
Worship Leader #21	10/24/2021	“Lord of the Dance”, “To God be the Glory”
Worship Leader #22	10/24/2021	“Jesus Promise” (Chicago Mass), “Enter His Gates” (Timothy Wright), “Souled Out” (Hezekiah Walker)
Worship Leader #23	10/26/2021	“No longer slaves”, “Great things”, “Holy Spirit you are Welcome Here”, “This is Amazing Grace”, “Waymaker”, “Hear us from Heaven”, “In Christ alone”, “Scandal of Grace”, “King of my Heart”
Worship Leader #24	10/26/2021	“Victory is Yours”, “God of revival”, “Let it rain”, “Reign above it all”, “Worthy of it All”, “Worthy”, “I Exalt Thee”, “Waymaker”, “Majesty”
Worship Leader #25	10/26/2021	“Christ the Lord is Risen today”, “How Great Thou Art”, “I am the Bread of Life”, “He is Risen”, “Let us Break Bread Together on our Knees”, “When the Saints go

		Marching in”, “Closer Walk with Thee”, “Over in the Glory Land”, “I saw the Light”, “Awesome God”
Worship Leader #26	10/26/2021	Chris Tomlin, “Our God”, “How Great is our God”, “Every Praise is to our God”
Worship Leader #27	10/26/2021	“I love Jesus”, “I’m Gonna’ take a Trip on that Good old Gospel Ship”, “Sunday Morning, Get Right Church and Let’s go Home”, “I’m going home on the Morning train”.
Worship Leader #28	10/26/2021	“Undignified Praise”, “Pressed Down Shaken together”, “Victory belongs to Jesus” (Todd Dulaney), “You Deserve it”
Worship Leader #29	10/27/2021	“The Lord is Blessing me”, “The Blood still Works” (Malcolm Williams), “For the rest of my life” (Timothy Wright), “Lord Do it”, “Manifest” (Johnathon Nelson), “More Abundantly” (Ricky Dillard), “How Great is our God”, How Great Thou Art”, “Praise Him Praise Him”
Worship Leader #30	10/28/2021	Richard Smallwood, “Don’t be discouraged, joy comes in the morning”, “There’s a balm in Gilead”,
Worship Leader #31	10/27/2021	“As the Deer”, “He’s Able”, “How Great Thou Art”, “How Great is Our God”
Worship Leader #32	11/1/2021	“Grateful” (Hezekiah Walker), “Blessed” (Fred Hammond), “I am a Friend of God” (Israel Houghton), “In the Need of Prayer” (John P. Key)
Worship Leader #33	11/1/2021	“Jesus I’ll never forget”, “How Great is our God”
Worship Leader #34	11/1/2021	“Bless the Lord O My Soul”, Choir Songs

Worship Leader #35	11/1/2021	“The Great I am”, “Egypt”, “Bethel”, “My Jesus”, “I thank God”, “Good Grace”, “Every victory”, “Hymn of heaven”, “The Battle Belongs” “Gratitude”
Worship Leader #36	11/2/2021	“Victory in Jesus”, “Pass it on”, “We are Marching in the Light of God”, “How Great Thou Art”, “10,000”
Worship Leader #37	11/2/2021	“Peace Like a River”, Amazing Grace”, Blessed Assurance”, “My Eternal King”, “The Majesty and Glory of your Name”, “Calvary’s Love”, “A Morning like this”
Worship Leader #38	11/2/2021	“Every Praise is to our God”, “He fought the battle I won”, “Blessed in the City Blessed in the fields”, “Stir up the Gift”, “Help”, “Take me to the King”
Worship Leader #39	11/2/2021	“We Worship You” (Israel Houghton), “I will not be Silent”, “Waymaker”
Worship Leader #40	11/2/2021	“Blessed Assurance”, “Holy Holy Holy”, “Mary Did You Know”, “O Holy Night”, “Glory to His Name”
Worship Leader #41	11/2/2021	“Waymaker”, “He’s been good”, “Better Days”, “Strong Name”, “Manifest”, “Calling my Name”, “I’d Rather Have Jesus”, Hillsong, Jesus Culture
Worship Leader #42	11/3/2021	“I Give myself away”
Worship Leader #43	11/3/2021	“Graves into Gardens”, “See a Victory”, “The Blessing”
Worship Leader #44	11/3/2021	“Rejoice”
Worship Leader #45	11/3/2021	“Jesus Loves me this I Know”, “I Sing a Song of the Saints of God”, “Sing Noel”
Worship Leader #46	11/3/2021	“Something about the blood”, “Worthy is the Lamb”

Worship Leader #47	11/3/2021	“Victory is Mine”, “I get joy when I think about what he’s done for me”, “I’m running for my life”, “I’m a Soldier in the Army in the Lord”, “Lay your hands on me”
Worship Leader #48	11/3/2021	“In Your Hands”, “The Name of Jesus Lifted High”
Worship Leader #49	11/4/2021	“The Name of Jesus” (Sinach), “Waymaker”
Worship Leader #50	11/4/2021	“You are my Strength” (Miranda Curtis), “The Blood”, “My Worship” (Phillip Thomas), “Crazy Praise”
Worship Leader #51	11/4/2021	“Fresh Wind”, “Satisfied” (William Murphy)
Worship Leader #52	11/4/2021	“Thank you Jesus”, “The Stand”, “Stronger”
Worship Leader #53	11/4/2021	“You Are Good” (Israel Houghton), “Emmanuel” (Norman Hutchins), “To Our God” (Judith Mccallister)
Worship Leader #54	11/5/2021	Taizé music
Worship Leader #55	11/5/2021	“My Worship” (Phil Thompson), “My Response”, “Press in your presence”, “Created to Worship”
Worship Leader #56	11/5/2021	“Build Your Church”
Worship Leader #57	11/5/2021	“Open your Mouth and Say Something”, “So many Reasons to Rejoice”, “Lord I lift your Name on High”, “It Will get Better”
Worship Leader #58	11/5/2021	“Good God Father”, “Reckless Love”, “I will Lift up your Name Higher”, “The Blood”
Worship Leader #59	11/5/2021	“A Mighty Fortress is Our God”, “Build Your Kingdom”, “Holy Water”, “Another in the Fire”, “Heart of Worship”, “Just as I am”, “Be Thou My Vision”
Worship Leader #60	11/9/2021	Vashawn Mitchell, “God is Able”

Worship Leader #61	11/9/2021	“Waymaker”, “What a Beautiful Name”, “This is Amazing Grace”, “Great I am”
Worship Leader #62	11/9/2021	The titles vary too much to say

CHRISTIAN ETHNOMUSICOLOGIST QUESTIONS 1-3

Ethnomusicologist question number 1 stated: “What words come to mind when you hear the phrase discipling others?” Though each participant gave independent answers, relationship was a common theme in 4 out of the 6 Christian ethnomusicologists interviewed for this question. Other answers given included, “walking alongside others, mission, teaching, mentoring, coaching, learning together, journey, biblical, growth, intentionality, family, patience, and perseverance.” It is clear that the answers show that discipleship involves relationship between mentor and protégé, as well as a healthy balance of impartation of wisdom and resolve towards a Godly legacy.

Ethnomusicologist question number 2 stated: “What approaches or methods for discipling others do you find more encouraging or interesting? Based on your understanding of the American evangelical church, what concerns do you have for worship leaders and churches?” Most of the answers given were different and unique.

This question had two parts. For the first part of the question concerning approaches for discipling others, many answers were given. The answers from the six Christian ethnomusicologists concerned “focusing on scripture using the bible”, “entering into brokenness in order to understand, acknowledge, and glorify God together”, and employing both “obedience and sharing.” Also paired with these answers were “relationship”, “discipling others in a small context, one on one, or in a group context”, and “bringing people into the family of God.”

Christian ethnomusicologist #1, interviewed on 11/3/2021, recommended the book, *The Chronicles of Redemption*, by Stephen Lonetti as a resource for this. Additionally, Christian ethnomusicologist #6, interviewed on 11/23/2021, recommended the book, *Discipling in a Multicultural World*, by Ajith Fernando as a framework for discipleship as family.

For the second part of this question that dealt with concerns for worship leaders and churches, the answers were very thought provoking. Out of the six Christian ethnomusicologists, answers given included, “the need for music to be accepted by the participant as an ascetic medium rather than a spiritual one”, “churches properly representing the people in the communities that they serve”, worship leaders being missional, intentional, moral, and strategic, and the danger of catering to everyone’s needs while neglecting songs imbued with biblical truth.”

Accepting music as an ascetic medium allows the worshipper to categorize the different experiences that they have as a result of the musical experience. Christian ethnomusicologist #1, interviewed on 11/3/2021, holds that, “If you’re not worshiping God with your mind then you’re not worshiping God in an acceptable manner; mindless worship is not worship. The biggest danger of a worship leader is to put together a service that people will enjoy musically without any textual content transmission being intentional.” This means that the music in and of itself is not biblical, without the purposeful intent of directing one’s efforts towards the worship of God.

The act of churches properly representing the people in the communities that they serve, is indeed important. The answer given here speaks to its need and relevance. When churches are informed and conscious of this need, they are able to strategize and make strides towards its fulfillment.

The danger of catering to everyone's needs while neglecting songs imbued with biblical truth, is that the worship leader can find their efforts hindered and without resolve. The answer here means that grounding the worship song list in scripture, gives insight and direction that can aid in discipleship and even in evangelism. Christian ethnomusicologist #6, interviewed on 11/23/2021, puts it best by saying, "We should be thinking about how we can make sure that our music is reflective of the community that we want to be a part of. Something that unites us rather than divides us into styles."

Ethnomusicologist question number 3 stated: "What methods are most promising to you concerning churches evangelizing and outreaching to cultures that are different than their own?" The answers given for this question were again mostly independent of one another. The similarity came from the answers of Christian ethnomusicologist #3, interviewed on 11/4/2021, and Christian ethnomusicologist #6, interviewed on 11/23/2021. Both participants referred to the act of "building bridges with neighbors and forming relationships instead of building walls." This act of bringing different people together by traveling with or even initiating the assembly ourselves, is the proper work of outreach to different cultures. Other answers to this question included, "developing a relationship", "engaging other people, seeking to understand them, acknowledging that we are all broken", and helping your congregation understand how to cross cultural barriers." This means that during this walk, churches must be transparent about the fact that everyone remains imperfect and in need of God in mending their own lives, as we work collectively to do so with one another.

Christian ethnomusicologist #2, interviewed on 11/4/2021, stated that, "We lead with a limp, we speak from our own brokenness when are talking to other broken people who are without hope; we should always lead with a question, letting God lead us on how to proceed."

This answer means that as we evangelize and outreach to other cultures, it is important to be transparent and allow the prompting of the Holy Spirit.

Christian ethnomusicologist #5, interviewed on 11/23/2021, stated that, “As the church, we have to be the ones to step into the hard places, not making people who don’t know the Lord to step into the hard places.” Again, this speaks to the act of building bridges. This speaks to the act of making the first move of walking across the bridge (since you already know the way to the Lord).

Christian ethnomusicologist #1, interviewed on 11/3/2021 answered, “In order for people to get to know Jesus through evangelism, depends on them getting to know you and trusting you to deliver the message; if you aren’t bearing the image of Christ, it doesn’t do you any good to witness about Him. Once you’ve got the relationship and trust you can begin to reveal who it is that is in you that is being revealed through you.” This strategy simply says that a trusted bond of friendship must be fostered before people care to know anything that you are offering them. Showing one’s self friendly, compassionate, and trustworthy, demonstrate Christ that is living within them. Only then will they earn the right to speak into the lives of those that they are seeking.

CHRISTIAN ETHNOMUSICOLOGIST QUESTIONS 4-6

Ethnomusicologist question number 4 stated: “How would you use song as an avenue for introducing Christ to others in urban, rural, and multicultural areas of the country?” The participants employed answers including, use revelational text, filling our songs with scripture, building relationship by listening at the starting point, not operating in assumption of what is needed, and creating story songs that tell of Jesus and also about our own testimony.

Concerning using revelational text, Christian ethnomusicologist #1, interviewed on 11/3/2021 stated that, “The music should reveal who the Christ is; we never do an evangelistic concert without someone at the end very clearly talking about what this message was because music can be the greatest detriment to understanding.” This means that there should be no doubt as to the intent of the music delivered. Songs must be full of purpose, full of relevant scripture (for the intended audience).

Christian ethnomusicologist #4, interviewed on 11/5/2021, stated, “Begin with building relationships, going out with an open mind and listening first, not with assumptions; there are too many assumptions about what certain people are like so we must be open to learning and not operate by doing token songs.” The word relationship is stressed again as the first means of contact, even before a note is sung or a chord is played.

Christian ethnomusicologist #5, interviewed on 11/23/2021, answered that, “In the church we have a lot of worship music, but we don’t have a lot of songs for evangelists that tell stories of Jesus. So, writing songs that tell the stories in a ballad style where people can learn and hear about Jesus. We need stories that help people understand who God is.” This simple fact of a need for more evangelical songs about Jesus that appeal to popular music is seems to escape many. This participant magnifies this need of more current styled story songs that speak of Christ.

Christian ethnomusicologist #6, interviewed on 11/23/2021, stated that, “Songs that testify about our lives can be really helpful for introducing people to the ideas about Jesus, maybe a little different than someone singing a worship song.” Again, the point is made that songs that tell a testimonial story are extremely helpful in connecting the evangelist with their audience.

Ethnomusicologist question number 5 stated: “What kind of steps do you take in assessing a music culture for the first time?” The answers here involved observing, involving cultural insiders, and asking questions about the current and past music of the target culture. Three of the participants mentioned observation, two participants mentioned involving cultural insiders, and three participants mentioned asking the culture about their past and present musical styles.

Christian ethnomusicologist #5, interviewed on 11/23/2021, stated, “You must ask about what they listen to for the purpose of escape and what they listen to that actually speaks to their heart; often people don’t know the reason why they listen to what they listen to, so we have to do the work on that side, but it is done through a lot of careful questions and observation.” The process of asking the target culture what types of music they listen to and categorizing it is the work of the assessing a culture’s music properly.

Ethnomusicologist question number 6 stated: “Musicians tend to understand one another in different contexts. What are some ways that musicians can reach out and evangelize fellow musicians in the church? How can church-going musicians reach out to evangelize musicians who are not Christians?” The answers given for this question included, discipleship is relational, we must bearing a spiritual image of the church, we must be intentional about who we’re trying to reach, we could utilize sensory elements in our worship to foster an inviting atmosphere filled with the arts, and getting musicians, singers, and creatives together in the same space in order to worship without an objective plan helps to promote creativity and progress.

Christian ethnomusicologist #1, interviewed on 11/3/2021, recommended a book called, *The Ethnographic Interview* by James Spradley towards this effort. This participant also

mentioned the book, *Creating Local Arts Together* by Brain Schrag. These two books help the musician in the evangelistic act of reaching other cultures for Christ.

When approaching this question, it is important to consider Christian ethnomusicologist #3, interviewed on 11/4/2021, who answered, “Relationships and respect are important; make yourself out not to be the expert; you must put them in the position of authority and you ask questions. You are not there to tell what you know, you are there to learn.” This means that as the cultural outsider, you must not be pompous or commanding, you must operate as a learner who is quick to ask questions and grow the relationship.

Additionally, Christian ethnomusicologist #5, interviewed on 11/23/2021, stated, “We just have to create space for artists where they are accepted; we don’t have to condone their way of living but we have to be able to sit in their space with them and then unashamedly talk about how Jesus changed our own lives.” This brings to mind the thought of bringing in unsaved musicians to help with Sunday morning worship music. Some churches may operate in the opinion that maybe the musician’s gift will keep them in the house and so “we’re going to walk alongside you while you’re serving and growing at the same time” (discipleship/on the job training). Alternatively, the other method is similar to couple’s counseling before they get married. In this instance, the church may say “We’re going to go through this process before we’re able to allow you on the platform as one of the leaders, in front of everybody else. Creating space for artists to be in the needed atmosphere around other believers is essential.

CHRISTIAN ETHNOMUSICOLOGIST QUESTIONS 7-9

Ethnomusicologist question number 7 stated: “What challenges do Christian ethnomusicologists face when they are trying to reach out cross-culturally? They too are

Christians compelled by the Great Commission. What is a working understanding of evangelism that Christian musicians need when going out to evangelize? The answers received for this question had a few similarities.

Christian ethnomusicologist #1, interviewed on 11/3/2021, stated, “Their own culture. It’s hard to get rid of your own culture, and it’s hard not to put your own interpretation on their culture.” Christian ethnomusicologist #5, interviewed on 11/23/2021, stated, “A huge challenge for Christian ethnomusicologists is that walking a line of learning about a culture but not participating in things that are overtly evil and not of God is really challenging; other ethnomusicologists have no problem with this. But as Christians, that is a much trickier line for us.” Additionally, Christian ethnomusicologist #6, interviewed on 11/23/2021, stated, “A lot of times cultural music has a lot of religious significance, and so figuring out where your boundaries are with different musical styles and the cultural baggage that comes with them is important; as believers we don’t want to be filling our minds with things that aren’t good.” From these three answers it is clear that struggles with the culture of the evangelist, as well as their own religious boundaries must be considered and constantly revisited throughout the process. The culture of the outsider must be held at bay while pursuing outreach, and their religious convictions must be carefully carried out in prayer and thoughtful care.

Other answers included communication and translation, the ethnomusicologist academy, partnership with the target culture, and the danger of expecting results. Christian ethnomusicologist #2, interviewed on 11/4/2021, stated that, “We can’t assume that every word that we use is going to be interpreted in the same way; it comes down to a lot of communication to work through those challenges. So, we must relationally engage. Confrontation and conflict is not always a bad thing.” This brings to mind the thought that music is not a universal language; it

must be put in context in the same way that text must be put into context so that it may be understood properly. Communication and translation can prove to be a challenge for both the Christian ethnomusicologist and the evangelizing musician.

Christian ethnomusicologist #3, interviewed on 11/4/2021, stated that, “The biggest challenge as Christian ethnomusicologists is in the academy, because the prevailing winds of academic ethnomusicology are super liberal and very critical of missionization efforts.” This means that the Christian ethnomusicologist is sometimes thought of as a separate entity within the discipline. Therefore, they must persevere through the challenge that the institution itself, may sometimes pose.

Christian ethnomusicologist #4, interviewed on 11/5/2021, stated, “When people come to do things for people or to people, that is bad because it’s not sustainable. This is because you’re not working with them, you’re just there to minister to them and do things for them and help them fix their problems.” This is why this participant suggests utilizing a cultural insider as a partner in order to be more effective throughout the evangelistic effort. In this way, both evangelist and the target culture are working together towards the cause, instead of the cultural outsiders coming in to help with what they perceive is best and of highest priority.

Christian ethnomusicologist #6, interviewed on 11/23/2021, stated that, “The process of sharing our faith is just as important and maybe even more important than what happens after you do it; as we share our faith, we can get really caught up in the results we want to see. Our definition of evangelism should be faithfully sharing.” This participant is saying that sometimes we allow our expectancy for change and acceptance of the gospel, rule our feelings about the evangelistic effort. This must not be the case. We must not allow our fervor for the work that we do hinder the way we perceive the progress that God allows us to make during each outreach

relationship. Not matter how big the steps or strides that we make with each evangelistic effort, even baby steps are steps.

Ethnomusicologist question number 8 stated: “How does a worship leader reach out to different cultures that are already present in his or her local church?” The answers to this question involved being careful about assuming what each culture needs, ask questions, and communicate with them. The underlying need for relationship is again seeping out from the seams of this question. Christian ethnomusicologist #1, interviewed on 11/3/2021, stated that, “Perfect love casts out fear (1 John), So if were gonna’ love we have to discard our fear and turn that over to Christ and be willing to meet with anybody and get rid of our cultural arrogance.” This means that we have to be brave enough to listen and learn things that we don’t know about other cultures, even if it is uncomfortable. This is the work of outreach and positive change.

Christian ethnomusicologist #2, interviewed on 11/4/2021, stated, “Just because you have a certain culture in your congregation doesn’t necessarily mean that you need to do a style that is usually identified with that culture; to do a style just because you have a certain culture in your congregation can be viewed as throwing out a token song. How do you know what somebody likes until you ask them their preference?” The participant is clearly saying that choosing songs that you perceive represent others based on their nationality or culture is a very poor way of fostering relationship and should not be done. The fact is, sometimes we unwittingly do more harm even when we are only trying to help. This is why doing the hard work of communication and creating relationships is so important. Christian ethnomusicologist #6, interviewed on 11/23/2021, continues this thought with this thought: “Reaching out and inviting people in, giving those people the platform, giving those people the space to share about their cultural experience and to share about how they see God, and to share about how they worship God is

really important.” The surrendering of preference for the work that God has called us to do can be difficult, but it can be rewarding and evident in the lives of others.

Ethnomusicologist question number 9 stated: “What should a worship leader endeavor to do in evangelizing the surrounding community?” This question yielded answers such as start by getting out there, engage them and get to know them, get creative people involved, use different genres of music, and discover where music and arts are taking place and join in. These answers all encourage the worship leader to jump right in and start meeting with others so that the work of evangelism can begin; so that friendships and dialogue can begin.

Christian ethnomusicologist #1, interviewed on 11/3/2021, answered, “Do not start with passing out a track from your church. The United States is not a melting pot of cultures, it is a pot with a whole bunch of different cultures that never melted together for the most part.” This participant goes on to explain that the work that instead of passing out tracks, the worship leader would be more effective passing out literature that helps to meet a tangible need. For instance, the worship leader can be passing out information about free music instruction offered at their church. This is a better use of time that actually engages people and invites them into the possibility of further conversation.

Christian ethnomusicologist #4, interviewed on 11/5/2021, stated, “What does the surrounding community look like? If we don’t look like it in our church, why not? The arts are a good place to start because we need to get people to open up and share what’s meaningful and important to them.” The participant goes on to suggest painting murals and also incorporating song. When evangelizing the surrounding community, involving people from that community in the things that your church is doing can prove fruitful.

Christian ethnomusicologist #6, interviewed on 11/23/2021, stated, “they (worship leaders) should see if there are open mic nights in their community, places that host local artists, or places that they can get engaged in and involved in just as another member of the community.” This participant is shining light on the fact that there is a common musical interest that can act as a path towards relationship already in place in most communities. Worship leaders may need to look a bit deeper in order to find them.

CHRISTIAN ETHNOMUSICOLOGIST QUESTIONS 10-11

Ethnomusicologist question number 10 stated: “How do you engage the congregation in the mission to reach out to others in different cultures?” Answers received from this question include talking with them about the evangelistic effort, using the music ministry to take the lead, involving the pastoral staff and church leadership team, praying for the congregation, and raising up members of the community who can help. The participants made it very clear that this was an extremely difficult endeavor.

Christian ethnomusicologist #2, interviewed on 11/4/2021, answered, “You have to dialogue through it. It is hard work to confront our own assumptions, places where we have been arrogant.” This means that helping the congregation to acknowledge their ignorance about other cultures is an important step. Sometimes churches provide different workshops and cultural leadership training to their leadership teams. It is important to open up these types of training opportunities to the congregation as well. This eye-opening information can produce growth within the congregation and in the surrounding community.

Christian ethnomusicologist #5, interviewed on 11/23/2021, stated, “It can’t be done by one person in the church; there has to be a group of people. You have to help people grasp God’s

heart for the world. We have to help people's eyes be opened to the darkness and the brokenness and the humanity of the people around them. We can't treat people like projects; they are people with lives, and they are broken and lost." This means that in order for the congregation to engage in the mission of reaching out to different cultures, a team effort must be realized. Within this team effort, the act of compassion for others must be adopted.

Finally, prayer must be carried out for the congregation. Christian ethnomusicologist #6, interviewed on 11/23/2021 stated that, "You start off by praying for them, and pray for a heart to love people. Pray for the Holy Spirit to move on people's hearts, then start having conversations with people in the community that we can empower and encourage so that we can involve them." This participant is saying that through prayer and enlisting the help of those in the community, there is hope for this evangelistic undertaking.

Ethnomusicologist question number 11 stated: "What musical methods would you suggest in the outreach process for the church music ministry?" The answers to this question included, presenting a Christmas drama, hosting an artist fair, participating in coffee houses, building relationships, and getting church groups to provide music for community events. These suggestions each speak to the need for the church to enter the community as participants.

Christian ethnomusicologist #2, interviewed on 11/4/2021, stated that, "Music is a great tool to use to get your foot in the door ultimately to engage in dialogue and walk alongside of others as we all try to draw closer to Christ. Communication is key, music is just a tool." This means that using music as a common interest between collaborators is indeed a good way to evangelize. The way however, that breakthrough will happen, is through communication and Christ.

Christian ethnomusicologist #6, interviewed on 11/23/2021, stated that, “Creating space for artists to have a platform, incorporating the gospel in that, writing music that speaks to the community’s needs, and getting involved in community events where musicians are present” are musical methods that would be useful in the outreach process for the church music ministry. Basically, writing music that is relevant to the community and providing an avenue for creatives to congregate and create is a great way to foster relationship that brings the church and community together.

CHAPTER 5: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

SUMMARY

On the subject of using ethnomusicology as a tool for evangelism in America, evidence shows that there is indeed benefit of pursuing this strategy. Christian ethnomusicologists and worship leaders alike have very specific approaches for reaching others inside and outside of the church establishment. Through building relationships, asking questions, taking the time to learn about the target culture, and even making music together with other creatives and artists, the use of ethnomusicology can breach boundaries that have been previously blocked due to misconceptions and assumptions.

Worship leaders can make a difference inside and outside of the church by getting to know their audiences. They need to spend time off of the platform serving and living life with those whom they seek to reach for Christ. Taking the time to understand other musicians and other cultures sometimes require learning different types of music and the interests of others. As worship leaders progress through their lives and careers, it will become increasingly more important for them to become new learners on a frequent basis, instead of relying on music and methods that worked for a previous time frame and audience.

Christian ethnomusicologists have much wisdom to share. The astonishing part about it all is the fact that their roles involve so much more than just music. Music is but a tool in their arsenal. This tool is only unsheathed when they have taken the time to utilize observation, thoughtful dialogue, time spent with said culture, prayer, and collaborative composition of biblically-based text that can be translated into indigenous song for the listener and hopefully, friend.

CONCLUSIONS

Many worship leaders do not shy away from the subject of the cultural makeup of their churches. In this study, 58 out of 62 worship leaders stated that they felt comfortable speaking with their pastor about this very subject. This means that they may be very willing to utilize ethnomusicologist methods for evangelizing and reaching the members of their congregations. This proves very promising towards the notion of its actual implementation.

Many worship leaders work closely with their pastors and their provided sermon preview when determining their ministry song selections, so it is imperative that pastors be included in outreach efforts and conversations. If pastors and worship leaders work together to foster change in improving the way they meet the needs of their existing cultural makeup, much can be accomplished in their ministries. One way this can be accomplished is through the songs that are led during worship. Because the act of singing together helps unite others as they work toward a common cause, crafting the song sets of a ministry can become an asset for bringing different cultures together on one accord.

An excellent way for worship leaders and musicians to reach out to different cultures is to provide a space for creatives (like dramas, artist fairs, coffee houses, special music). In this way, a need can be met for creatives to congregate and spend time with worship leaders and Christian musicians. This is an excellent segue into discipleship and evangelism. By connecting and sharing their talents, they are each pouring into a shared collaborative of goodwill and relationship.

Needs for improvement that many worship leaders take note of include more skilled worship team members, more team members that possess a Godly character, issues with the worship style, and more youth opportunities for the youth to get involved in.

The addition of skilled worship team leaders can boost the quality of a music ministry, as well as swell its numbers. This is a valid need that could help many ministries.

Attaining more team members that possess a Godly character is also very important. By adding more team members with these attributes, the overall morale of the ministry is likely to improve. One way of helping this issue may be to utilize ethnomusicologist methods to strengthen the existing team members.

The issues with the worship style that were previously mentioned mostly included a need in the variety of the song repertoire, a need to sing the music of other cultures, a need for establishment of the liturgical dance ministry, and a rebirth of the choir. Though these answers may be written off as worship preference in many cases, they still have validity since they are being brought up by music ministry leads. Fulfilling these gaps may help satisfy deficits in reaching others.

Additionally, a lack of opportunities for the youth was mentioned by some participants. This must not go overlooked. The premise of this study concerns finding methods of discipling others through music. These “others” include the culture of our youth. This reoccurring concern must be met with strategies displayed in this study. Utilizing the methods of Christian ethnomusicologists may well prove to improve this problem.

Discipleship is a subject that many worship leaders are passionate about; Christian ethnomusicologists have much depth concerning the definition and method of discipleship. It all begins with fostering relationship and asking questions. Before you can impart into another, you must take the time to show them that you care about them. This takes time, patience, and the process of living life alongside others. Through this and the act of asking about music preference

and culture, the mentor/friend can truly form a bond and the permission to make an impact through the words and works of Christ. Music is then able to be the icing on the cake.

There is a fine line of Godly character that must be adhered to when Christian musicians reach out to evangelize musicians who are not Christians. Because these musicians are watching the Christian musician, they must be cautious in their words and actions. They must also take care of how they accept the musicians that they are ministering to. By accepting people for who they are, trust is gained. Also, by consistently operating with a Godly character, the Christian musician is better able to demonstrate a life that represents Christ. In doing so, they may be able to make definitive strides in discipling the onlooking musician.

Christian ethnomusicologists face the challenge of their own identities as they go into the mission field; their strategies for combating these personal challenges can help worship leaders and Christian musicians alike be more successful. This means that even when walking into environments that contradict their Christian resolve, they must remain un-swayed and steadfast. This same abstinence from becoming reckless in the immersion process, is what is needed by worship leaders and Christian musicians when seeking to win others in secular environments.

Worship leaders must make the decision to act, and then actually do so within their communities in order to begin the tide of change that will impact their ministries and geographical areas. The best way to accomplish this, is going out into their communities and utilizing what they are good at doing; making music so that others can enjoy it. Worship leaders and Christian musicians alike, would do well to partner with others in their communities in the effort of sharing their musical giftings as a means of sharing life together and sharing God.

RECOMMENDATIONS

A. Worship Leaders Preparation for Services and Rehearsals

This study yields multiple suggestions for worship leaders in utilizing an ethnomusicologist approach to their methods. Areas of potential growth include training, working through discipleship, discuss the culture and strategy of the congregation with the pastor, and praying for direction. Employing these tactics will aid the worship leader in more meaningful and inclusive service preparation.

When seeking out training for themselves and the worship team, worship leaders would do well to use workshops, devotionals, Christian ethnomusicologists, and scripture. In doing so, they are strengthening their skills and ability to grow beyond what they already know. By seeking training, they are admitting that they constantly have room to improve. They are showing their desire to change the lives and hearts of others both individually, and as a team.

The work of discipleship is one that includes and teaches others best practices and a lifestyle devoted to serving God and encouraging those who are lost and broken. This can be done by walking and working beside others and creating meaningful relationships/friendships. These relationships are the very ones that lead others to wanting to be discipled and mentored. The relationship often gives the mentor access into the protégé's life and permission to help refine their character and methods.

Partnering and communicating with the pastor is an excellent way to prepare for services. When planning for ministry rehearsals and events, the worship leader has the opportunity to strengthen key points that will be presented to the congregation. This can be accomplished through communication and the sharing of ideas and intent. In this way, the leadership can present a united evangelistic effort that seamlessly conveys the word of God.

Finally, praying for the guidance of the Holy Spirit when preparing for services and rehearsals has proven successful for many in this study. This strategy would be helpful for all worship leaders since it includes the direction of the Lord in reaching His people and also in worshipping Him. By allowing prayer into the deliberation, the worship leader is able to seek and utilize the leading of God in the endeavors.

B. Worship Leaders Personal Devotion and Interpersonal Dynamics

Certain measures can be taken in order to strengthen the foundation of a worship leader's communication with God and also with the people they are serving. These tactics can also aid in the evangelistic effort. They include adding variety to their personal devotion and opening up their homes to others for fellowship and relationship.

By taking part in regular personal devotion, worship leaders are able to lead others to a place that is not foreign to them. Additionally, by adding variety to this process, the worship leader is able to gain better insight into this practice and discover methods that will be useful in leading worship and also teaching others to do so. This can be done by changing the environment of their personal worship, changing up their devotional materials, changing the style of music that they use during personal devotion, and praying to God while playing their instrument(s).

C. Recommendations for Christian Ethnomusicologists

The act of Christian ethnomusicologists collaborating with worship leaders towards discipleship and evangelism is very promising. Helpful strides towards this cause could include getting more involved in the church, partnering with the church in collaborative community musical efforts, and speaking with leadership teams on improved methodology.

The act of getting involved in the church, enables the Christian ethnomusicologist access to speak into the lives and ministries present just as they would with a target culture of study. By involving themselves in a church ministry, they bring their wisdom and expertise as a possible boost to the existing evangelistic understanding of the congregation. The insertion of these individuals may garner more success towards outreach.

Partnering with the church in collaborative community music efforts, would be useful between music ministries and local musicians. Ethnomusicologists could help to mediate some of these instances and/or offer suggestions on how to do so. Another asset may be their mere presence in the shared effort of connecting with others in the community. In many cases, all that is needed is someone to initiate the process of connecting with others. Then it seems less intimidating for others to join in and do the same.

D. Recommendations Based on Songwriting and Musical Consumption

Crafting songs and hymnody that represent the culture of a church body is important to the life of a church. Also important, is the way that leaders choose the music that they will study and attribute to a certain culture. This process is best done after observing the current culture and asking questions for the purpose of understanding more clearly.

When a worship leader or music ministry begins the process of songwriting, they must work hard to write and select songs that are appropriate for the audience and participants who will be privy to them. This construction of appropriate hymnody is extremely important when engaging others in the worship of God. The success of the ministry and cooperation/participation is dependent on how well the style involves everyone and how well the content represents the Lord.

The way to ensure that this happens is simply starting dialogue with others. By allowing other into the creative space, their perspective can be uncovered and added to the strategy of reaching those present in the ministry. The same can be said of communicating with another culture as a Christian ethnomusicologist. By using the process of asking questions and involving the perspective and identity of others, common norms in the culture of the church body can be better discovered and put into the musical identity of the weekly liturgy and musical offerings.

E. More Formal Areas of Research

There is also room for further research. Next steps to further this study may include utilizing foreign instruments in the church worship environment, utilizing said instruments in worship leader music workshops, the extra-curricular musical lives of worship leaders, and best methods for connecting church music ministries to the musical environment of the community. These next steps would be of value to students and professors at Christian universities and Christian seminaries.

BIBLIOGRAPHY

- Berger, H. M., Stone, R. M., (2019). *Theory for Ethnomusicology*. New York: Routledge, <https://doi-org.ezproxy.liberty.edu/10.4324/9781315408583>
- Burnim, Mellonee. 1985. "Culture Bearer and Tradition Bearer: An Ethnomusicologist's Research on Gospel Music." *Ethnomusicology* Vol. 29, no. 3: 432–47.
- Elwell, Walter A. *Evangelical Dictionary of Theology*. Grand Rapids, Michigan: Baker Book House Company, 2001.
- Hesmondhalgh, David. *The Cultural Study of Music*. New York, NY: Routledge and Taylor & Francis Publishing Group, 2012.
- Kim, Jaewoo. *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. Pasadena, CA: William Carey Library, 2013
- King, Roberta R. "Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm." *Missiology* 32, no. 3 (July 2004): 293–307.
- Krabill, James R. *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. Pasadena, CA: William Carey Library, 2013.
- Maxwell, John C. *How Successful People Lead: Taking Your Influence to the Next Level*. Nashville: Center Street, 2013
- Merriam, Alan P. *The Anthropology of Music*. Northwestern University Press, 1964.
- Miller, Stephen. *Worship Leaders, We Are Not Rock Stars*. Chicago, IL: Moody Publishers, 2013.
- Nettl, Bruno. *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. Urbana and Chicago: University of Illinois Press, 2005.
- Page, Frank S. and L. Lavon Gray. *Hungry for Worship: Challenges and Solutions for Today's Church*. Birmingham, AL: New Hope Publishers, 2014.
- Rainer, Thom S. *Surprising Insights from the Unchurched and Proven Ways to Reach Them*. Grand Rapids: Zondervan, 2001.
- Scheer, Greg. *Essential Worship: A Handbook for Leaders*. Grand Rapids, MI: Baker Books, 2016.
- Tapia, Andres T. "Musicianaries," *Christianity Today* 40, no. 11 (October 1996): 52. https://link.gale.com/apps/doc/A18732916/BIC?u=vic_liberty&sid=BIC&xid=d054694f

Vallier, John. *Ethnomusicology as Tool for the Christian Missionary*. European Meetings in Ethnomusicology 10 (2003): 85-97.

Whaley, Vernon. "Guidelines for Discipleship" 2015, video of lecture,
https://learn.liberty.edu/webapps/blackboard/content/listContent.jsp?course_id=_586558_1&content_id=_38993062_1

Wyrzten, Don. *A Musician Looks at the Psalms*. Nashville: Broadman and Holman Publishing Company, 2004.