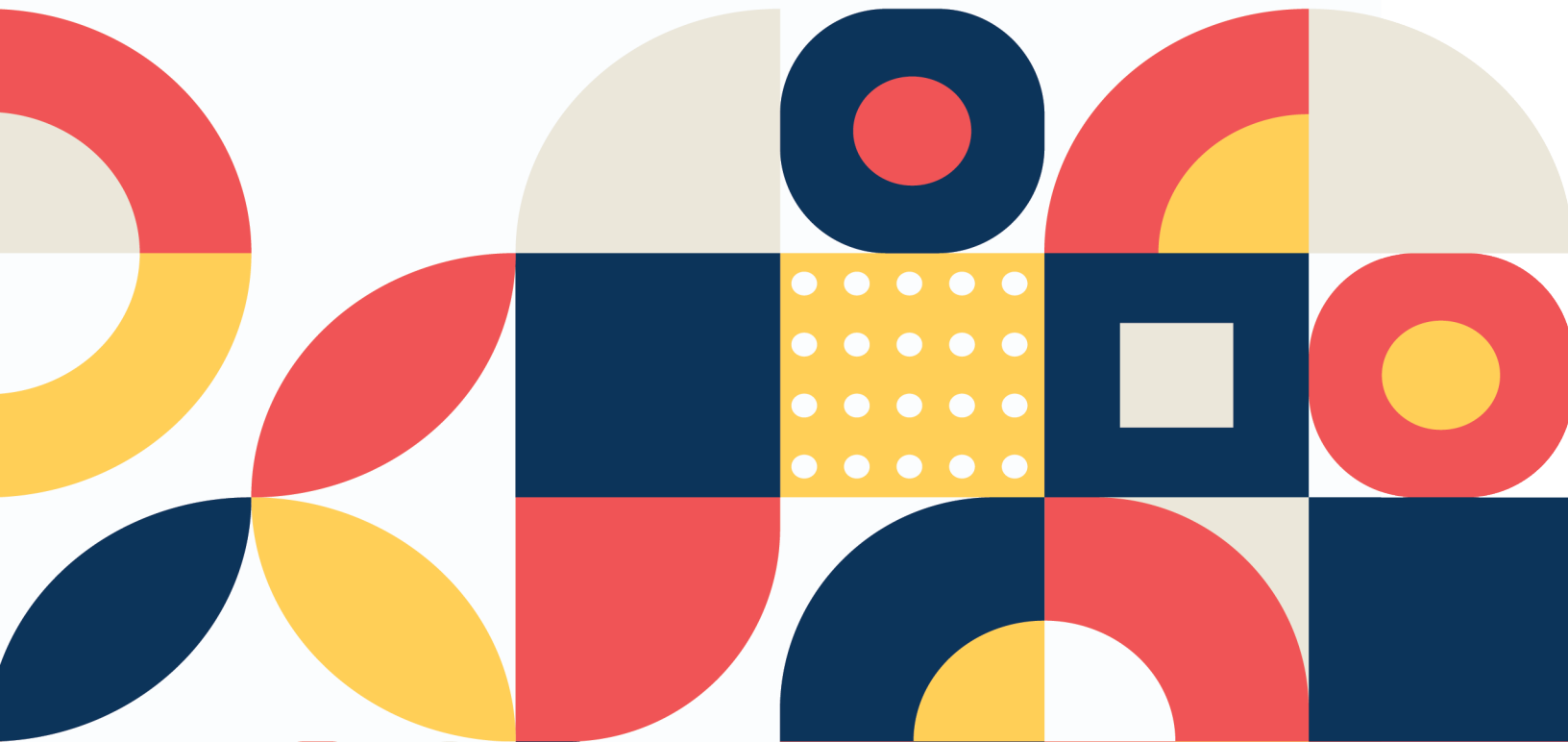


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WORSHIP **24**  
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**The Worship Conference Notebook, 2024**

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# A LETTER FROM *Mike Herbster*

Hello Friend!

I would like to be the first to welcome you to the 3rd Worship Conference here in Indianapolis, Indiana. We are thrilled that you have joined us this year and are praying that the Lord would use these days to encourage you on the subject of worship.

The theme of the 2024 Worship Conference is **The Crisis of Conservative Worship**. Christians and church leaders around the world are facing a vital decision as to whether or not they will worship the Lord in the beauty of His holiness (1 Chronicles 16:29, Psalm 96:9, Hebrews 13:8) or acquiesce to the ways of the contemporary agenda to worship God aimlessly. The goal of this conference is **establish** you in Truth, **engage** you in helpful conversation, and **equip** you with tools to conserve in the crisis.

I believe that what you will get out of this conference will be in direct proportion to how you engage with the speakers and those around you. Be sure to stop by each of the exhibitor tables to see what they have to offer, plan a meal with another attendee and/or speaker that you'd like to glean from, and seek to encourage those around you by sharing what you are learning and what God is doing in your life and ministry.

The Southland team and I are here to assist you. Please reach out to me or my son Micah if you have any questions or suggestions. You can find our contact information below.\*

We're praying for a wonderful week together and trust that the Lord will speak to all of our hearts as we hear the Word of God taught and applied to this matter of worship.

Together in His Service,

**Mike Herbster** | Conference Coordinator  
816.520.3347 | [mherbster@southlandcamp.org](mailto:mherbster@southlandcamp.org)

**\*Micah Herbster** | Conference Assistant  
318.584.9620 | [mdherbster@southlandcamp.org](mailto:mdherbster@southlandcamp.org)



# SCHEDULE



## TUESDAY, JANUARY 2

12:00-2:00 - Exhibitors Set Up  
 2:00-4:00 - Registration  
 2:00-4:00 - Exhibitors Open

**4:00-5:15 - Main Session #1**  
**(Pastor Mark Minnick)**

5:15-7:00 - Dinner (*provided at church*)  
 6:00-7:00 - Exhibitors Open

**7:00-8:30 - Main Session #2**  
**(Dr. Scott Aniol)**

*Exhibitors Open Following Dismissal*

## WEDNESDAY, JANUARY 3

8:00-8:30 - Exhibitors Open

**8:30-9:45 - Main Session #3**  
**(Dr. Erik Hanson)**

10:00-11:00 - Breakout Sessions - Round #1

**11:15-12:30 - Main Session #4**  
**(Pastor Jonathan Johnson)**

12:30-1:30 - Lunch (*provided at church*)  
 1:45-2:30 - Choral Reading Session  
 2:45-3:45 - Breakout Sessions - Round #2  
 4:00-4:45 - Panel Discussion  
 4:45-7:00 - Dinner (*meal not provided*)

**7:00-8:15 - Main Session #5**  
**(Pastor Mark Minnick)**

*Exhibitors Open Following Dismissal*

## THURSDAY, JANUARY 4

8:00-8:30 - Exhibitors Open

**8:30-9:45 - Main Session #6**  
**(Pastor Tom Fuller)**

10:00-11:00 - Breakout Sessions - Round #3

11:15-12:00 - Choral Reading Session  
 12:00-2:00 - Lunch (*meal not provided*)

**2:00-3:15 - Main Session #7**  
**(Pastor Jonathan Johnson)**

3:30-4:30 - Breakout Sessions - Round #4

4:45-5:30 - Panel Discussion  
 5:30-7:00 - Dinner (*provided at church*)

**7:00-8:30 - Main session #8**  
**(Pastor Michael Riley)**

*Exhibitors Open Following Dismissal*

## FRIDAY, JANUARY 5

8:00-8:30 - Exhibitors Open

8:30-9:30 - Panel Discussion

9:45-10:45 - Breakout Sessions - Round #5

**11:00-12:15 - Main Session #9**  
**(Dr. Scott Aniol)**

12:15 - Dismissal

# BREAKOUT SESSION GUIDE

*to quickly access session notes, simply click on the title*

	Title	Speaker	Location
<b>R O U N D 1</b>	Created to Worship	Adam Morgan	B5
	Piano Masterclass: Play Skillfully with a Shout of Joy	Dr. Peter Davis	Taylor Chapel
	The Church Choir: Expressive Choral Singing and the Training of Singers	Dr. Cleusia Gonçalves	Gathering Place
	Worship and the Arts: In Search of Style	Dr. Seth Custer	Heller 104/106
	Encouraging the Next Generation of Composers and Arrangers	Dr. David Ledgerwood	B2
	Giving God the Glory to His Name: A Study of the Church's Corporate Song	Dr. Phil Gingery	Heller 103/105
	Knowing From Whom You Learned Them	Pastor Michael Riley	Heller 108





	<b>Title</b>	<b>Speaker</b>	<b>Location</b>
<b>R O U N D 2</b>	Nurturing the Artists in Your Congregation	Dr. Doug Bachorik	B5
	Thoughtful Singing: Technique, Perspective and Practice	Megan Morgan	Heller 104/106
	Family Worship	Pastor Mark Minnick	Gathering Place
	A Brief Introduction to Aesthetics: Defining Aesthetics, Beauty, and Art	Pastor Jonathan Johnson	Taylor Chapel
	Understanding Music Copyright for Churches and Ministries	Dr. Charles Plummer	B2
	Piano Accompanying	Shelly Hamilton	Heller 103/105

<b>R O U N D 3</b>	Spurgeon on Music	Dr. David Ledgerwood	B5
	Musing on God's Music: Forming Hearts of Praise with the Psalms	Dr. Scott Aniol	Heller 104/106
	Singing with Understanding	Dr. Phil Gingery	Gathering Place
	Love and Judgment in Musical Choices	Pastor Tom Fuller	Taylor Chapel
	In Defense of Christian Education	Adam Morgan	B2
	Arranging Based on a Classical Heritage	Dr. Pitàgoras Gonçalves	Heller 103/105
God's Lyrics: Worship through the Old Testament Songs	Scott Johnson	Heller 108	

<b>R O U N D 4</b>	An Overview of Historical Musical Controversies in Worship	Dr. Erik Hanson	B5
	Selecting Congregational Songs & Guiding the Attention of Congregation	Dr. Doug Bachorik	Heller 104/106
	The Meaningfulness of Inconsistent Biblical Applications	Pastor Michael Riley	Gathering Place
	Exciting & Meaningful Congregational Playing	Shelly Hamilton	Taylor Chapel
	The Choir Director: Rehearsal Techniques and Applied Conducting	Dr. Cleusia Gonçalves	B2
	Arranging and Composing Sacred Music: Practical Techniques	Dr. Seth Custer	Heller 103/105

<b>R O U N D 5</b>	Training the Next Generation of Church Instrumentalists	Scott Johnson	B5
	Ear Training Tools to Effectively Enhance Our Sacrifice of Worship	Dr. Charles Plummer	Heller 104/106
	Committed Creativity: Lessons of Hope and Faithfulness	Megan Morgan	Gathering Place
	Jump-starting Psalm Singing in Your Church: Easier Than You Think!	Dr. Peter Davis	Taylor Chapel
	Developing Skills through DELIBERATE PRACTICE	Dr. Pitàgoras Gonçalves	B2
	Ideals of Sacred Music Ministry	Pastor Tom Fuller	Heller 103/105



# BREAKOUT TRACKS



*these tracks are only a suggestion. please attend whichever session you desire.*

## PASTOR/THEOLOGIAN

- Round #1 - Worship and the Arts: In Search of Style
- Round #2 - Family Worship
- Round #3 - Spurgeon on Music
- Round #4 - An Overview of Historical Musical Controversies in Worship
- Round #5 - Ideals of Sacred Music Ministry

## MUSIC PASTOR

- Round #1 - Giving God the Glory to His Name: A Study of the Churches Corporate Song
- Round #2 - Understanding Music Copyright for Churches and Ministries
- Round #3 - Musing on God's Music: Forming Hearts of Praise with the Psalms
- Round #4 - Selecting Congregational Songs & Guiding the Attention of Congregation
- Round #5 - Training the Next Generation of Church Instrumentalists

## CHORAL

- Round #1 - The Church Choir: Expressive Choral Singing and the Training of Singers
- Round #2 - Nurturing the Artists in Your Congregation
- Round #3 - God's Lyrics: Worship through the Old Testament Songs
- Round #4 - The Choir Director: Rehearsal Techniques and Applied Conducting
- Round #5 - Developing Skills through DELIBERATE PRACTICE

## CHURCH PIANIST

- Round #1 - Piano Masterclass: Play Skillfully with a Shout of Joy
- Round #2 - Piano Accompanying
- Round #3 - Arranging Based on a Classical Heritage
- Round #4 - Exciting & Meaningful Congregational Playing
- Round #5 - Ear Training Tools to Effectively Enhance Our Sacrifice of Worship

## ARRANGING/COMPOSITION

- Round #1 - Encouraging the Next Generation of Composers and Arrangers
- Round #2 - A Brief Introduction to Aesthetics: Defining Aesthetics, Beauty, and Art
- Round #3 - Arranging Based on a Classical Heritage
- Round #4 - Arranging and Composing Sacred Music: Practical Techniques
- Round #5 - Committed Creativity: Lessons of Hope and Faithfulness



# CHURCH MAP



## EXHIBITORS

**Baptist Evangelistic Ministry Endeavors** | Andrew Counterman

**David E. Smith Publications** | David E. Smith

**Faith Baptist Bible College** | Christopher Ellis

**G3 Ministries** | Dr. Scott Aniol

**International Baptist College and Seminary** | Dr. Peter Davis

**Majesty Music, Inc.** | Adam & Megan Morgan

**Maranatha Baptist University** | Dr. Doug Bachorik

**Sing Psalms & Hymns** | David Washer

**New Song Ministries** | Dr. Doug Bachorik

**Northland Camp & Conference Center** | Tyler Juvinall

**Pensacola Christian College** | Dr. Pitàgoras Gonçalves

**Southland Christian Ministries** | Mike Herbster

**Southland Music Services** | Mike Herbster

**Stockton Music Services, LLC** | Daniel Stockton

**The Wilds Christian Camp** | Matt & Christy Taylor

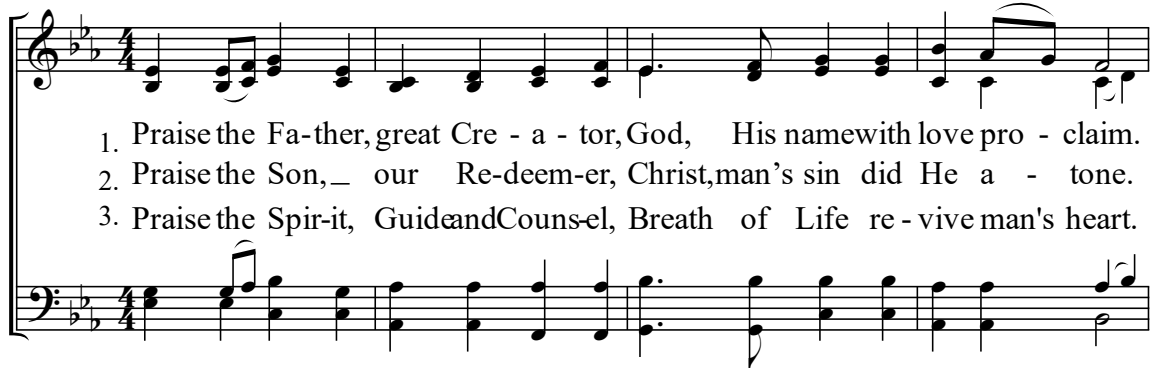
**Truth In Love Radio Network** | Nathan Woltmann



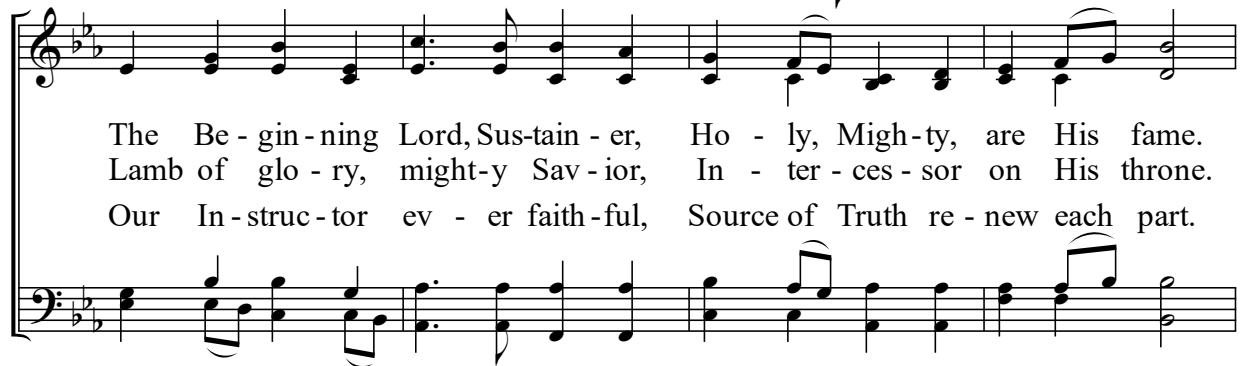
# Praise the Father, Great Creator

Erik D. Hanson

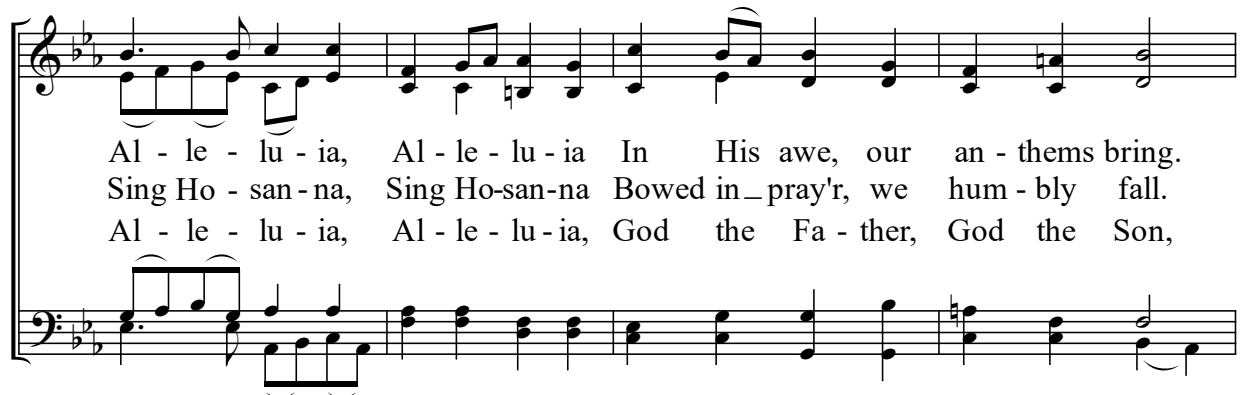
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1. Praise the Fa-ther, great Cre - a - tor, God, His namewith love pro - claim.  
2. Praise the Son, - our Re-deem-er, Christ, man's sin did He a - tone.  
3. Praise the Spir-it, GuideandCouns-el, Breath of Life re - vive man's heart.



The Be - gin - ning Lord, Sus-tain - er, Ho - ly, Migh-ty, are His fame.  
Lamb of glo - ry, might-y Sav - ior, In - ter - ces - sor on His throne.  
Our In - struc - tor ev - er faith - ful, Source of Truth re - new each part.



Al - le - lu - ia, Al - le - lu - ia In His awe, our an - thems bring.  
Sing Ho - san - na, Sing Ho-san-na Bowed in - pray'r, we hum - bly fall.  
Al - le - lu - ia, Al - le - lu - ia, God the Fa - ther, God the Son,



Al - le - lu - ia, Al - le - lu - ia, This our hymnwe glad - ly sing.  
Sing Ho - san - na, Sing Ho - san - na Bread of Life and Light of all.  
Al - le - lu - ia, Al - le - lu - ia, God the Spir-it, - three in one.

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# How Much I Owe

1. When this pas - sing world is done, when has sunk the  
2. When I stand be - fore the throne, dressed in beau - ty  
3. When the praise of Heav'n I hear, loud as thun - der

gol - den sun, when we stand with Christ on high  
not my own, when I see Thee as Thou art,  
to the ear, loud as man - y wa - ter's noise,

look - ing o'er life's his - to - ry, then, Lord, shall I  
love Thee with un - sin - ning heart, then, Lord, shall I  
sweet as harp's me - lo - dious voice, then, Lord, shall I

ful - ly know, not till then, how much I owe.  
ful - ly know, not till then, how much I owe.  
ful - ly know, not till then, how much I owe.

WORDS: Robert Murray McCheyne  
MUSIC: Micah D. W. Gillespie

LUBBOCK  
7.7.7.7.7.7 with Refrain

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Cho - sen not for good in me, wak - ened up from

wrath to flee, hid - den in the Sav - ior's side

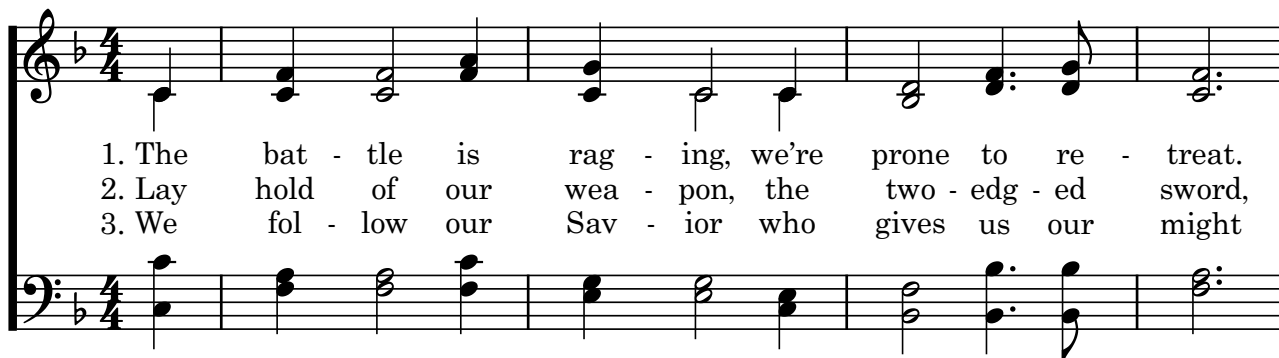
by the Spi - rit sanc - ti - fied, teach me, Lord, on

earth to show, by my love how much I owe.

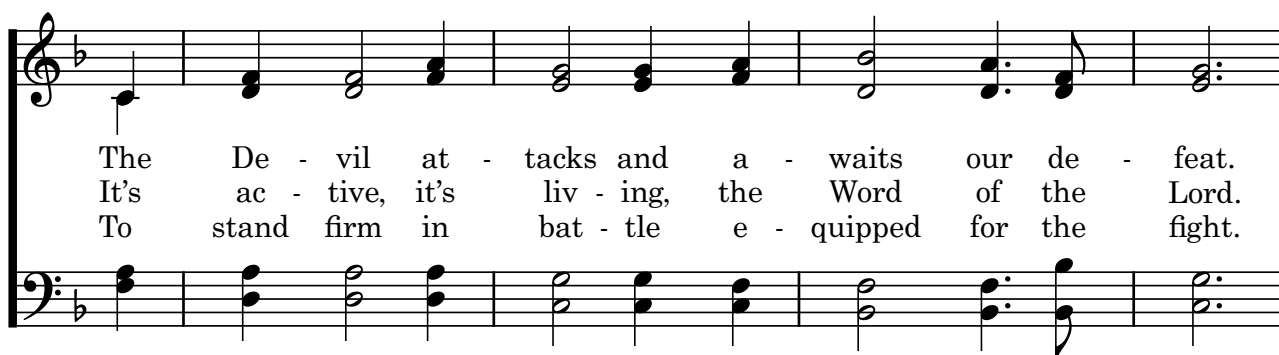


# All To Stand

*Southland Christian Camp Theme Song, Summer 2023*



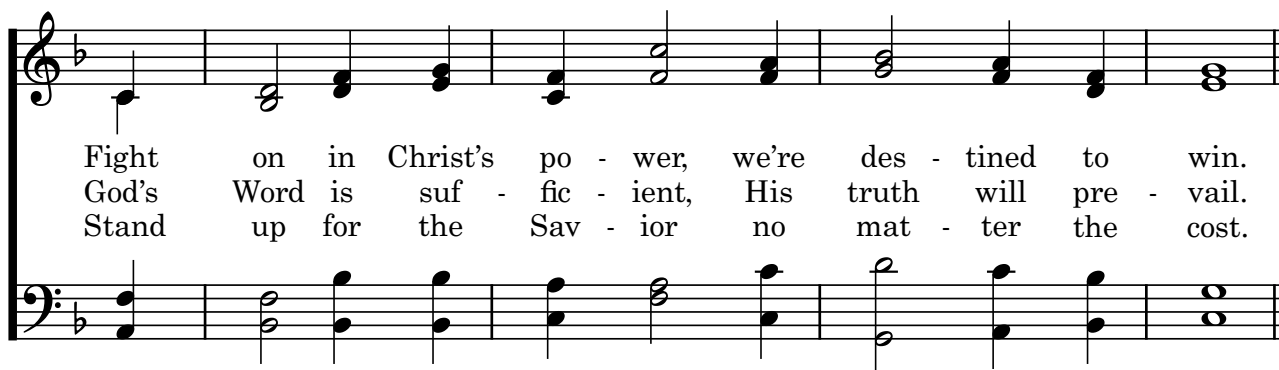
1. The bat - tle is rag - ing, we're prone to re - treat.  
2. Lay hold of our wea - pon, the two - edg - ed sword,  
3. We fol - low our Sav - ior who gives us our might



The De - vil at - tacks and a - waits our de - feat.  
It's ac - tive, it's liv - ing, the Word of the Lord.  
To stand firm in bat - tle e - quipped for the fight.



His schemes are de - ceit - ful, we must not buy in,  
When e - vil sur - rounds us and Sa - tan as - sails,  
Press on and be faith - ful when all else seems lost,



Fight on in Christ's po - wer, we're des - tined to win.  
God's Word is suf - fic - ient, His truth will pre - vail.  
Stand up for the Sav - ior no mat - ter the cost.

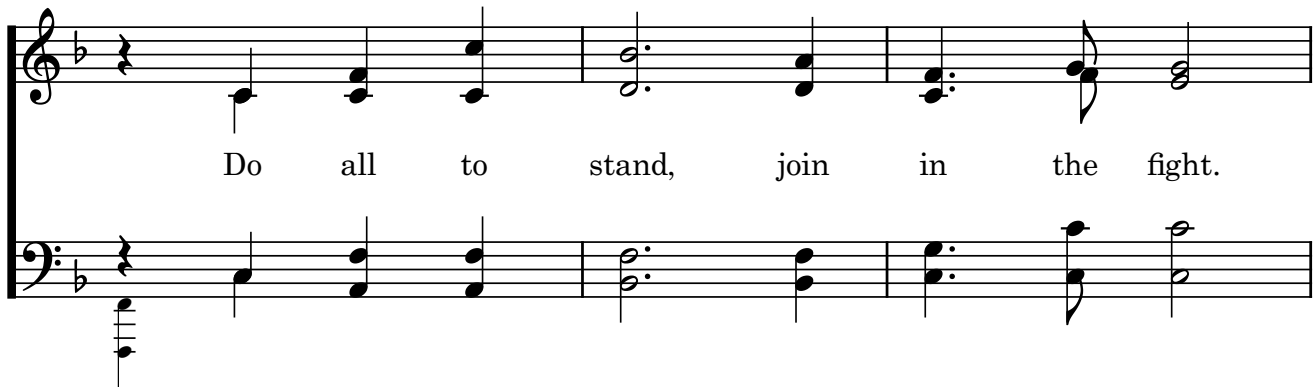
WORDS: Micah Herbster  
MUSIC: Micah Gillespie

HUTCHINSON  
11.11.11.11 with Refrain

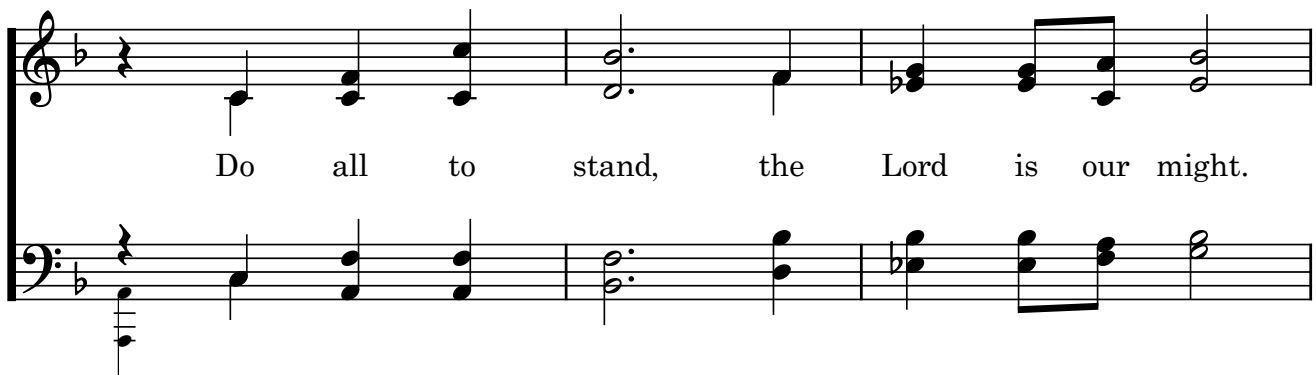
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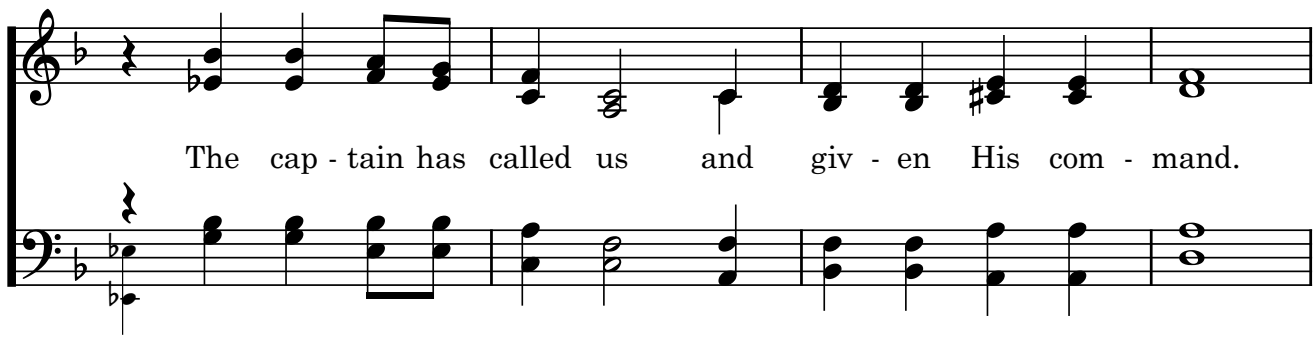
All To Stand - 2



Do all to stand, join in the fight.



Do all to stand, the Lord is our might.



The cap - tain has called us and giv - en His com - mand.



Our tri - umph's sure, so do all to stand.



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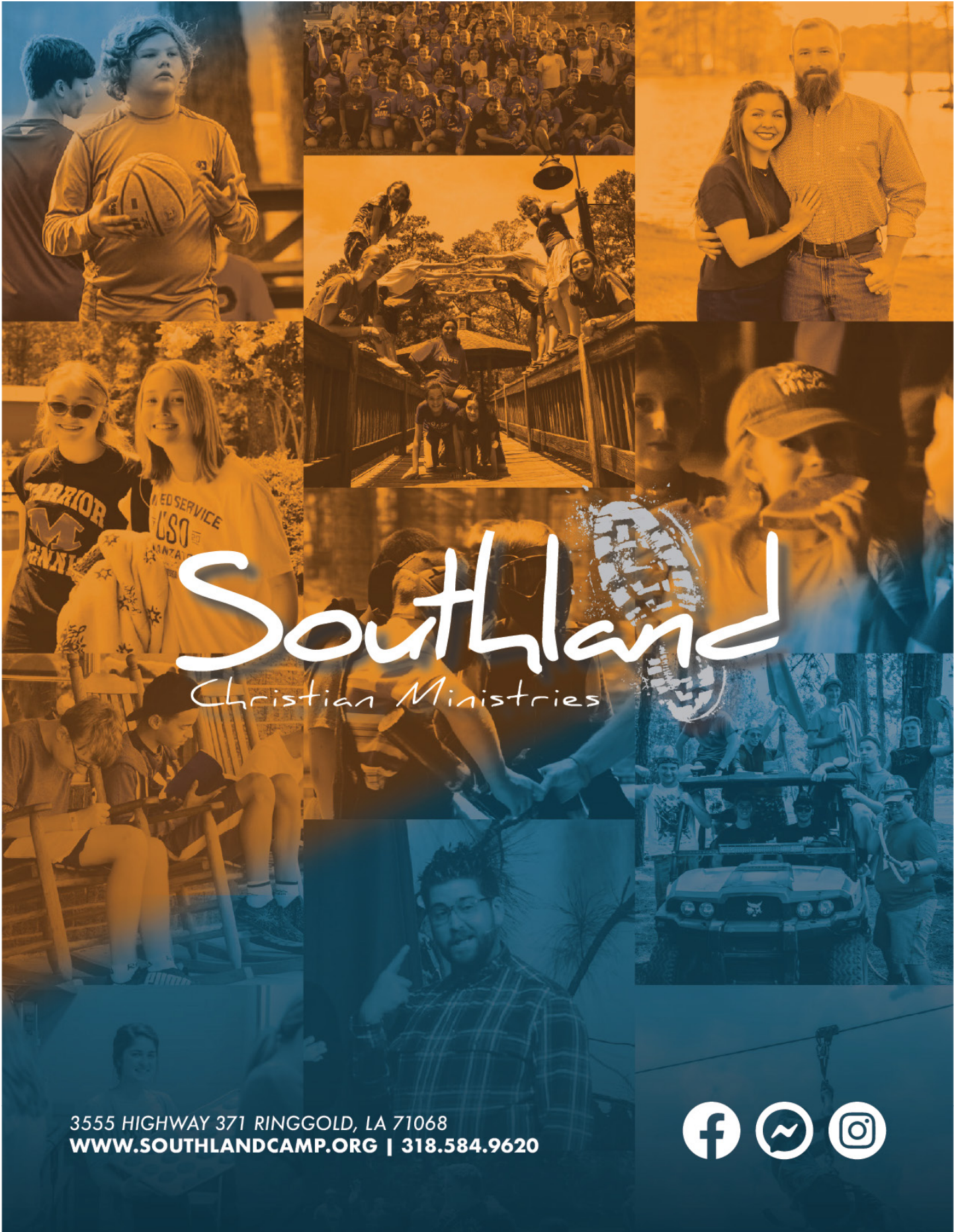


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The SOUTHLAND MINISTRY TEAM is sent out by Southland with the purpose of supporting the local church in Bible preaching and music. Schedule the team for church revival meetings, youth event, Sunday or Wednesday service, or for a school revival week.



To schedule the team, email [mdherbster@southlandcamp.org](mailto:mdherbster@southlandcamp.org)





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# BEGINNING THE RHYTHM OF WEEKLY WORSHIP



Pastor Mark Minnick | main session #1 | 1.2.24

## INTRODUCTION

- A. A Common Christian Disappointment
- B. A Simple, Yet Profound Answer
- C. How Can We Come To Do This More Consistently, Day By Day?

**Thesis: In every new week there is a distinctive day which God has graciously given to His people for renewing the refreshing rhythm of glorifying and enjoying Him.**

## I. BEGIN WITH THE DISTINCTIVE DAY FOR NT BELIEVERS (REV. 1:10)

All days are His. But He uses an expression for one particular day that heightens His Lordship over it.

- A. It Is The Lord's Possession To A Unique Degree.

R. J. Bauckham: "The Lord's Day may not have been the only day of the week on which John's churches gathered for worship, but that it was the regular and most significant day for worship is clear from its title. . . As such it is the time that serves to mark out the church (gathered specifically as the community that confesses Jesus as Lord) for his sphere of lordship in the present world. This marking out is by no means merely symbolic; it is through the corporate worship of the church that Christ's lordship is actually realized in the life of the church. Therefore it is meaningful to speak of the day for worship as in a special sense, "the Lord's Day" (From Sabbath to Lord's Day, 245).

- B. It Is The First Day Of The Week.
  - 1. This is the day of the Lord's resurrection. (Mtt. 28:1; Mk. 16:2; Lk. 24:1; John 20:1).
  - 2. The NT record reveals that the Church began to meet on this day (Acts 20:7; I Cor. 16:2).

(Rom. 14:5-6; Col. 2:16; Gal. 4:10 have to be understood in light of this. Col. 2:17 says these were a shadow of the substance to come.)

- C. It Is The Day For Elevated Joy (Psalm 118:22-24; Acts 4:11).

But for how many believers is it really characterized by this? For how many Christians does it heighten their enjoyment of the Lord?





## II. USE THE LORD'S DAY TO DELIGHT IN THE LORD (IS. 58:13-14)

- A. Begins With What We Turn From (our own pleasures).
- B. Assisted By Accepting A Certain Perspective.
  - 1. On what it is to ourselves (a delight).
  - 2. On what it is to the Lord (holy).
  - 3. On what it is in its own character (honorable).
- C. Requires A Distinctive Honoring
- D. The Consequence Is What We're Wanting: Delight in the LORD

## III. STEPS TOWARD RENEWING THE RHYTHM IN OUR CHURCHES

- A. Do We Need to Rethink Our Own Practices?
- B. Make a Satisfying Study of the Elements Prescribed For Gathered Church Worship.
- C. Helpfully, Patiently Shepherd The Lord's People

## CONCLUSION

**Thesis: In every new week there is a distinctive day which God has graciously given to His people for renewing the refreshing rhythm of glorifying and enjoying Him.**



# WHAT ARE WE TRYING TO CONSERVE?



*Dr. Scott Aniol | 1 Corinthians 14 | main session #2 | 1.2.24*

The adjective “conservative” to describe Christianity has fallen on hard times. For many Christians today, the term “conservative” is considered a bad word—at least if the term is used to describe anything beyond allegiance to the inerrancy of Scripture and orthodox, evangelical doctrine. When the word is used to describe a particular philosophy of culture, beauty, or worship, “conservative” is often considered something extra-biblical, unbiblical, or even anti-biblical.

The theme of this conference highlights the problem. We are experiencing a crisis of conservative worship in large part because many evangelicals who champion the authority and sufficiency of Scripture perceive those who defend conservative worship to be defending something beyond what Scripture itself teaches.

But this crisis could actually be helpful for us in causing us to engage in a little bit of self-reflection. It could cause us to ask ourselves, what is it, exactly, we are trying to conserve? It could cause us to evaluate whether what we are defending as “conservative worship” is truly conserving what the Bible prescribes.

Because here is a problem that has often faced God’s people throughout history: often those who claim to be the conservatives are actually not conserving what God has prescribed, but rather, they are advocating for their own traditions in the name of biblical conservatism.

## 1. THE TRADITIONS OF MEN

The confrontation between Jesus and the Pharisees provides a core principle that must govern any discussion of worship. In the midst of so much controversy over worship today, we must remain firmly convinced that the fundamental, bedrock truth upon which all of our theology and practice of corporate worship must be founded is the authority and sufficiency of Scripture.

Our standard for worship must never be something centered in man. Not man’s ideas, man’s preferences, man’s commandments, or man’s traditions. The only acceptable worship is that which God Himself has commanded.

Yet we live in a day in which the vast majority of evangelicals teach as doctrines the commandments of men when it comes to what they advocate for corporate worship.

## 2. THE STANDARD OF GOD’S WORD

We must be very careful that what we claim to be the conservative position is actually founded upon the sufficient Word of God. God alone has the right to determine how we worship, and He has communicated sufficient revelation for how He desires to be worshiped in His inspired Word. Therefore, we must be sure that how we are worshipping, and especially what we are defending as conservative worship, is what God has prescribed.





A crisis in conservative worship is a prime opportunity for us to be certain that what we are seeking to conserve is actually what has been prescribed by God in His Word. We ought to regularly evaluate our positions and our practices, not compared with things we view as abhorrent or erroneous, but compared with God's Word. We cannot be satisfied to pat ourselves on the back because "at least we're better than that." Our standard is still man-centered in that case. We ought to defend positions and practices, not because we think they are beneficial, decent, or proper, but only on the basis of what our gracious Master has authorized as such.

When we are asked, What do you mean by "conservative worship," our immediate answer must be, "We are seeking to conserve what God prescribes in His Word regarding His worship." Not our own traditions, not our own ideas, not just how we've always done things. No, we must continually re-evaluate what, exactly, we are defending—what, exactly, we are calling conservative—to be certain that what we are trying to conserve is truly what God has prescribed. Otherwise we make void the Word of God by our tradition that we have handed down.

### 3. TWO WORSHIP THEOLOGIES

This is why it is so important that we give attention to our theology of worship to make sure that it is biblical. At the end of the day, differences over what kind of music we use in worship arise from different theologies of worship.

There are, of course, a number of different theologies of worship floating around in evangelicalism today, but I would suggest you could categorize them all into one of two perspectives: corporate worship as disciplined formation or corporate worship as authentic expression. Or, to put it another way, the first perspective sees corporate worship primarily about what God is doing to sanctify His people into mature worshipers, while the latter considers corporate worship as primarily us performing for God.

#### A. WORSHIP AS DISCIPLINED FORMATION

The first theology of worship is what I am calling worship as disciplined formation. This, I would suggest, is the biblical theology of worship, it is the theology of the early church, and it is the theology of worship recovered during the Reformation. This is what I would describe as conservative worship.

This theology of worship understands that the corporate worship service is a gathering of the church—it is a gathering of believers who come to meet with God. The service is not primarily for unbelievers or "seekers," though unbelievers are certainly welcome. Rather, the church service is for Christians, who come, not on their own initiative, but rather they come at God's invitation.

One of the most remarkable statements Jesus makes in His conversation with the Samaritan woman in John 4 is when He says, "The Father is seeking such people to worship Him." Unbelievers are not "seekers." Romans 3 says that no one seeks for God. Not even one." We are not the seekers. God is the seeker. He initiates the relationship and calls His people to draw near in communion with Him through His Son in His Spirit. That is the nature of worship.





This theology of worship considers a worship service first and foremost a meeting that God has called with His people in order to speak His Words to us. Only after God has spoken His words to us do we respond to Him. Worship is not us “performing” for God—that actually characterizes pagan worship. In pagan worship, there is some deity out there, and the worshipers want to get his attention in order to appease his wrath or receive some sort of blessing, and so they perform before the god. Like Baal’s prophets on Mt. Carmel, they dance and sing and perform all sorts of rituals to please their God.

Our responses toward God are essential to true worship, but that is not where worship begins. Worship begins with God speaking through His Word. And furthermore, this theology of worship recognizes that our natural, “authentic” responses of worship need to be sanctified. Our understanding of God and our affections toward Him must be sanctified as God’s Word teaches us, reproveth us, corrects us, and trains us in righteousness.

And so one of the fundamental purposes of a corporate worship service is for that kind of sanctification to take place. This is what I mean by worship a disciplined formation. We come to worship to be built up, to be formed into the image of Christ, to have our affections sanctified anew by the God’s Word.

As Paul stresses in 1 Corinthians 14, the only single chapter in the New Testament entirely dedicated to the subject of the corporate worship, the purpose of the worship service is the edification of the church. “Let all things” in a church service “be done unto edifying,” Paul commands. Worship as disciplined formation.

And so in this theology of worship, God’s Word is prominent. The service is filled with abundant Scripture. The service does not begin with 30 minutes of our singing to God, nor is the purpose of worship to create some sort of experience. Rather, the service is a dialogue in which God speaks his Word to us, and then we respond appropriately.

## **B. WORSHIP AS AUTHENTIC EXPERIENCE**

The second prominent theology of worship values authentic experience as the goal of corporate worship. The goal of this worship is to experience the felt presence of God.

The first time this theology of worship appeared was in the sacramentalism of medieval Catholic worship. Medieval Christians wanted to experience the presence of God tangibly here on earth, either expecting that heaven came down to them while they worshiped or that they were led into the heavenly temple through the sacramental experiences. The rituals and ceremonies and music of worship created an atmosphere of the senses that the people came to believe was an experience of the felt presence of God.

The Reformers rejected this theology of worship, returning to an understanding of worship that emphasizes disciplined formation.

However, largely due to the influence of Pentecostalism in the early twentieth century, this theology of worship that emphasizes authentic experience of the felt presence of God has once again come to characterize much of evangelical contemporary worship.



Breaking from the traditional worship theology, Praise and Worship instead aims to bring the worshiper through a series of emotional stages from rousing “praise” to intimate “worship.”

In overtly charismatic forms of this theology, evidence of God’s presence will include speaking in tongues and other miraculous experiences, with extreme forms including “glory dust,” being “slain in the Spirit,” “holy laughter,” and more. But even with more moderate charismatics, or non-charismatics who have been what I describe as “Pentecostalized,” there is a certain expectation that in a worship service, the Holy Spirit of God will manifest Himself in some observable, tangible way. And if we don’t feel something intense, then something is wrong. This theology of worship began in Pentecostalism, but it has now expanded to other groups who would not necessarily affirm Pentecostal theology of spiritual gifts, and has come to characterize contemporary worship.

A biblical church will commit to worship that is regulated by what God said about corporate worship in Scripture.



# MAKING BIBLICAL MUSICAL CHOICES IN A STRANGE LAND



Dr. Erik Hanson | Psalm 137 | main session #3 | 1.3.24

## INTRODUCTION

Introduction: Psalm 137:4, “How Shall We Sing the Lord’s Song in a Strange Land?” This is an important question for us to ponder and apply in our lives today. The Bible is timeless and unchanging. While it speaks to all in every culture, God chose not to specify acceptable musical styles. Peacock writes that believers tend to rely “more on spontaneous ‘spiritual’ hunches” in their musical choices rather “than the clear and reliable instruction of the Spirit-inspired Word.”<sup>1</sup> This problem results from the absence of a comprehensive biblical theology of music. My goal is that this message will aid in examining your current musical notions and determining whether your long-held beliefs match scripture.

## I. DEVELOP STANDARDS FOR CHOOSING THE LORD’S SONG

A. God gives principles in developing standards (I Thessalonians 5:17-24).

1. Pray continually (5:17).
2. Give Him thanks in every decision-making situation (5:18).
3. Rely on the Holy Spirit’s working (5:19).
4. Listen to His Word (5:20).
5. Examine His Word and other sources as necessary to determine what is good (5:21).
6. Avoid every appearance of evil (5:22).
7. Rely upon Him to make the right decision (5:23).
8. Display confidence in God’s faithfulness, calling, and grace (5:24). Ultimately, our desire should be to glorify God in every choice we make (I Corinthians 10:31).

B. God indicates the importance of musical choice

1. There is biblical and musical evidence that indicates that musical sound communicates (I Sam. 16:23, II Kings 3:15, Daniel 3:7). I Corinthians 14:7-8, “And even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped? For if the trumpet give an uncertain sound, who shall prepare himself to the battle?”

2. We are encouraged to prove (δοκιμάζω) “what is acceptable unto the Lord” by properly examining God’s Word (Ephesians 5:10). Some songs, although morally good, do not edify (build-up) (I Corinthians 10:23b).

3. The musical selection should be appropriate for its intended purpose.

4. The musical selection should be expedient (wise) to use in worship due to association, culture, or conviction. “All things are lawful for me, but all things are not expedient” (I Corinthians 10:23a).

<sup>1</sup>Charlie Peacock, *The Cross Roads: An Insider’s Look at the Past Present, and Future of Contemporary Christian* (Nashville, TN: B & H Publishing Group, 1999), 47.



5. God created all things, including musical elements, and intends for us to use music for our enjoyment and His glory. This includes secular music.

C. Musicologists indicate the importance of musical choice.

1. Musicologists contend against the idea of music's neutrality. Julian Johnson writes, "I begin with a rejection of the supposed neutrality of music...such an approach is possible only if one perversely refuses to engage with music on its own terms."<sup>2</sup>

2. Musicologists and musicians contend that music communicates and is indeed a moral issue. Elena Mannes writes, "I can feel the musicians talking to each other in the language of their art. For them, music is a language. It is for us, too, because it affects and changes us."<sup>3</sup> Musician Dana Key states, "Music is like automobiles. It's a vehicle that can be used to bring good things or bad. It can lead you closer to God, or it can lead you further away."<sup>4</sup>

## II. UNDERSTAND THE CHARACTERISTICS OF CULTURE

A. God created culture when He created mankind. "And God said, Let us make man in our image, after our likeness...So God created man in his own image, in the image of God created he him; male and female created he them" (Genesis 1:26-27).

B. God's Word instructs us not to love the world nor desire its sinful attractions. "Love not the world, neither the things that are in the world" (1 John 2:15).

1. Theologians, such as Walvoord, Zuck, and MacArthur, agree that kosmos, world, refers to an entity hostile against God and ruled by Satan (Ephesians 2:2; 5:19).<sup>5</sup>

2. Christ states believers are not of the world (John 17:15-16). This means they are not to pattern their lives after the world (Romans 12:2).

3. Perhaps "the present evil world" (Galatians 1:4), the evil part of the culture, applies to the popular culture of our day.

4. According to philosophers (Smith, Knight, and Bloom), cultural relativism is prevalent in popular culture today. Cultural relativism is the view that "culture can only be understood and judged by the norms... within the culture."<sup>6</sup>

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<sup>2</sup>Julian Johnson, *Who Needs Classical Music? Cultural Choice and Musical Value* (Oxford: Oxford University Press, 2002), 4.

<sup>3</sup>Elena Mannes, *The Power of Music: Pioneering the Discoveries in the New Science of Song* (New York: Walker Publishing Company, Inc., 2011), 88.

<sup>4</sup>Jay R. Howard and John M. Streck, *Apostles of Rock: The Splintered World of Contemporary Christian Music* (Lexington, KY: The University Press of Kentucky, 1999), 17.

<sup>5</sup>John F. Walvoord and Roy B. Zuck, *Dallas Theological Seminary, The Bible Knowledge Commentary: An Exposition of the Scriptures, vol. 2* (Wheaton, IL: Victor Books, 1985),

<sup>6</sup>John MacArthur, *The MacArthur New Testament Commentary: 1-3 John* (Chicago, IL: Moody Publishers, 2007), 82-83.

<sup>6</sup><https://sociologydictionary.org/cultural-relativism/#:~:text=of%20Cultural%20Relativism-,Definition%20of%20Cultural%20Relativism,and%20not%20by%20anything%20out-side:> accessed September 24, 2022.



### III. RECOGNIZE CULTURE'S MUSICAL IDENTITY

Cultural anthropologists identify three main sub-cultures: folk, high, and popular/mass. According to musicologists, these sub-cultures also identify the three main musical genres.

A. Folk culture displays the culture of the common people of the industrial working class. Folk songs display both traditionalism and nationalism in both music and lyrics.

1. According to T.D. Gordon, folk music is accessible, easy to learn, and suitable for Christian hymnody.<sup>7</sup>

2. Ralph Vaughn Williams rescued and advocated using traditional English folk melodies in worship.

B. High culture displays intellectualism, quality, and depth.

1. Classical music displays complexity, thought, and intellect.<sup>8</sup>

2. Classical music composers seek to write in a way that communicates transcendence and timelessness.

C. Pop culture displays diversity and acceptance.

1. Storey states that popular/pop culture is inferior to high culture, well-liked and accepted by many people, and hopelessly commercial/mass culture.<sup>9</sup>

2. Pop music displays certain styles. The nonclassical/pop music genre is broad and includes styles such as rock, country, rap, heavy metal, hip hop, jazz, blues, Southern Gospel, and Contemporary Worship Music.<sup>10</sup>

3. Sloan and Harding write that “both pop fans and pop haters have at least one thing in common: they can immediately identify a pop song as ‘pop.’”<sup>11</sup> Perhaps this is due to certain characteristics, including the use of the “hook” and high levels of syncopation.

4. Pop music displays certain vocal characteristics. The pop-singing style produces a vocal sound that is chest dominant, bright in timbre, nasally, and breathy with colloquial speech based articulations.<sup>12</sup>

### IV. KNOW CULTURE'S MUSICAL INFLUENCE

A. Cultural anthropologists view globalization as a “homogenized” world culture in its worldview and way of life.<sup>13</sup>

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<sup>7</sup>T. David Gordon, *Why Johnny Can't Sing Hymns* (Phillipsburg, NJ, 2010), 84.

<sup>8</sup>Julian Johnson, *Who Needs Classical Music? Cultural Choice and Musical Value* (Oxford: Oxford University Press, 2002), 111-115.

<sup>9</sup>John Storey, *Cultural Theory and Popular Culture: An Introduction* (New York: Routledge, 2021), 5-13.

<sup>10</sup>Bartlett and Naismith, 274, 278.

<sup>11</sup>Roy Shuker, *Understanding Popular Music Culture* (New York: Routledge, 2016), 5.

<sup>12</sup>Nate Sloan and Charlie Harding, *Switched on Pop: How Popular Music Works, and Why it Matters* (New York: Oxford University Press, 2020), 71-72.

<sup>13</sup>American Academy of Teachers of Singing, “NATS Visits AATS” (*Journal of Singing*, 65, no. 1, 2008), 7.

<sup>13</sup>John Storey, *Inventing Popular Culture*, (Maiden, MA: Blackwell Publishing, 2003), 107-114.

1. Globalization has connotations with commerce, such as McDonald's and Coca-Cola.
2. Cultural anthropologists agree that pop music is ubiquitous because of globalization.<sup>14</sup>
3. In Mongolia, pop music was considered "subversive," however, today, this music, along with its culture, dominates in Mongolia.<sup>15</sup>
4. Music even affects religious thought and culture. For example, one writer states that Handel's music "inspired a reawakening of true religious feeling" and influenced the character of the Victorian era.<sup>16</sup>

## B. Pop Culture affects worship music.

1. Howard and Streck, secular music historians, comment, "Today one can find the adjective 'Christian' applied to most styles of contemporary popular music."<sup>17</sup>
2. Woods and Walrath, worship professors, comment that pop/rock music influenced the production of the first Praise and Worship choruses initially in Charismatic churches and then eventually in non-charismatic churches in the 1970s. These "Scripture choruses" were set to "pop style music."<sup>18</sup>
3. Hustad writes, "I contend that church music cannot tolerate that degree of slavish attachment to secular pop styles."<sup>19</sup>
4. Mark Porter, musicologist, comments, "The current musical style of the church is happily within the norms of the Contemporary Worship Music genre, featuring a soft rock style using acoustic guitar, keyboard bass, drums, and vocalists."<sup>20</sup>

## CONCLUSION

God commands us to separate from the philosophy and lifestyle of culture that displays unbiblical and worldly sentiments (Romans 12:1-2). The issue of musical choice is essential since God desires that we please Him in every area of life, including musical choice (1 Thessalonians 4:1). Further, God commands us to "prove (examine) all things" (1 Thessalonians 5:21) with the intent of finding out what He deems "good" and "acceptable" (Romans 12:2). As a result, we should make musical decisions that glorify God which is His intended purpose mankind (1 Corinthians 10:31; Ephesians 1:11-12). Augustine writes, "The pleasures of the ear had a more tenacious hold on me... Thus, I fluctuate between the danger of pleasure and the experience of the beneficent effort... that the custom of singing in Church is to be approved, so that through the delights of the ear the weaker mind may rise up towards the devotion of worship."<sup>21</sup>

<sup>14</sup>Sender Dovchin, *Language, Media, and Globalization in the Periphery: The Linguascapes of Popular Music in Mongolia* (New York: Routledge, 2018), 1-22.

<sup>15</sup>Ibid., 13-16.

<sup>16</sup>David Tame, *The Secret Power of Music* (Rochester, VT: Destiny Books, 1984), 150.

<sup>17</sup>Jay R. Howard and John M. Streck, *Apostles of Rock: The Splintered World of Contemporary Christian Music* (Lexington, KY: The University Press of Kentucky, 1999), 8.

<sup>18</sup>Robert Woods and Brian Walrath, eds., *The Message in the Music: Studying Contemporary Praise & Worship* (Nashville, TN: Abingdon Press, 2007), 14.

<sup>19</sup>Hustad, 183.

<sup>20</sup>Mark Porter, *Contemporary Worship Music and Everyday Musical Lives* (New York: Routledge, 2017), 19.

<sup>21</sup>Augustine of Hippo, *Confessions*, X, Trans. Henry Chadwick (Oxford: Oxford University Press, 1981), 207-208.

# PREACHING TO THE...WORSHIP BAND: HOW TO COMMUNICATE CONSERVATISM TO A CONTEMPORARY AUDIENCE



*Pastor Jonathan Johnson | main session #4 | 1.3.24*

*How do we tackle the challenge of appealing to non-conservative Christians about the nature and worth of conservative worship?*

## 1. INTRODUCTION: IT IS EASY TO 'PREACH TO THE CHOIR' – BUT WHAT ABOUT THE 'WORSHIP BAND?'

- a. A General Challenge: the growing normalcy of contemporary worship
- b. A Particular Challenge: ...even in overseas ministries (e.g. life in Hong Kong)
- c. Answering the Challenge: How to help others discover that which is best, in worship?

## 2. IN PRINCIPLE: THE BIBLE'S CALL FOR CARE – WHY HELP OTHERS ABOUT WORSHIP?

- a. Identification: Unity in the essentials, where possible
- b. Edification: Building up the Body, where possible
- c. Compassion: Caring for those 'away' and those 'gone astray'

## 3. IN PRACTICE: THE BIBLE'S WORDS OF WISDOM – HOW TO HELP OTHERS ABOUT WORSHIP?

- a. Wise in Walk: Education through Example
- b. Wise in Words: Sound Speech
- c. Wisdom from Experience: Application and Advice

# MUSIC IN GATHERED CHURCH WORSHIP



*Pastor Mark Minnick | main session #5 | 1.3.24*

## PRELIMINARY

- A. The Focus Of This Message:
  - 1. Is not to worship music's composition or quality
  - 2. Is to answer fundamental questions
- B. Proposition: All fundamental questions must be asked of the Scripture first.
- C. Among The Fundamental Questions:
  - 1. Definition/Description?
  - 2. Presentation?
  - 3. Function/Purpose?
  - 4. Musicians?

## FUNDAMENTAL QUESTIONS & ANSWERS

- 1. Definition/Description: What is music in gathered church worship?
  - a. Old Testament: In the Temple (1 Chronicles 25:1-7)
  - b. New Testament: In a gathered assembly of believers (Colossians 3:16)
- 2. Presentation: How is music in gathered church worship to be done?

Just like preaching, musical ministry consists of both content and delivery. Presentation, or how music is to be done, is the issue of delivery.

- a. Delivery is both vocal and visual.
- b. Delivery will, without fail, either assist or hinder reception of the content. Delivery may even contradict it.
- c. Because these things are so, a church's leadership must take responsibility for. . .

-Not only what is sung (content)  
-But how it is sung (delivery of that content)



3. Function/Purpose: What is music in gathered church worship to do?

a. Chiefly, it is to edify (I Corinthians 14).

V. 3 One who prophesies (which includes singing/playing an instrument) speaks to men for edification and exhortation and consolation.

V. 12 Each member is to (is required to) seek to abound for the edification of the church.

V 26 Let all things be done for edification.

b. But what edifies?

-Our leadership composed a mission statement that was our attempt to define edification scripturally:

**Taking the word to the world  
To make true disciples of Jesus Christ and  
To mature the members of His Body, the Church,  
For displaying His likeness and  
For glorifying God our Father in all we do and  
say.**

-What are applications of our mission statement to the musical ministry of our church?

To make true disciples of Jesus Christ  
To mature the members of His Body, the Church  
For displaying His likeness  
For glorifying God our Father in all we do and say

4. Musicians: Who may minister music in gathered church worship?

a. The congregation (Ephesians 5:19, Colossians 3:16)

b. Gifted individuals? (I Corinthians 14:15-16, I Corinthians 14:26)

c. Women?

a. Expansion of the question: To what degree may Christian women legitimately participate in leading a church's worship?

b. Passages with a bearing on the answer (I Corinthians 11:3-16, I Corinthians 14:34-35, I Timothy 2:12-14)

c. Sub-questions:

# INNOVATIVE WORSHIP: A LOSS FOR GENERATIONS



*Pastor Tom Fuller | 1 Kings 12:26-33 | main session #6 | 1.4.24*

Twenty years ago, various leaders within what had been known in those days as a fundamentalist circle started to communicate of a group of leaders and influencers that had goal and plan to over a 5-10 year period gradually encourage the acceptability of more modern music styles in our circles. The stated rationale was that we were soon coming to a crisis, if not already there, in terms of connecting with and keep the young people of our circle.

That is a similar crisis to what Jeroboam faced in the text before us and his thought process went in the same direction. Tragically, the Scriptural record tells us that the innovations Jeroboam introduced led people to sin. They were worshipping but sinning at the same time.

What adds to the level of concern involved is that the innovations Jeroboam introduced didn't just lead his own generation to sin but had a devastating impact on generations to come. Repeatedly later disobedient leaders are described as walking in the ways of Jeroboam "who caused Israel to sin," and on multiple occasions specific reference is made to the innovations of our text.

The passage before us at least in several respects sets the standards in terms of worship patterns that were innovative but that added up to a profound loss for multiple generations.

We want to explore the Scripturally highlighted characteristics of these new worship patterns that had such a devastating impact on generations and consider parallels in our current circles.

# DISCERNMENT IN WORSHIP: AESTHETICS AT THE HEART OF WISE JUDGMENT



*Pastor Jonathan Johnson | main session #7 | 1.4.24*

*What do the Scriptures say about the concept of 'aesthetics', and how does it relate to our worship and what we teach about worship?*

## 1. INTRODUCTION: 'AESTHETICS' - A NEGLECTED BUT IMPORTANT SCRIPTURAL IDEA

- a. Past: A basic idea in the ancient world
- b. Present: A battlefield in our contemporary world

## 2. JUDGMENT: THE BIBLE'S USE OF THE IDEA

- a. Judgment in the Old Testament (Exodus and the LXX)
- b. Wise Discernment in the New Testament (Philippians and Hebrews)

## 3. JUDGMENT THROUGH EXPERIENCE: THE BIBLICAL SENSE OF THE IDEA

- a. Philippians 1:9 introduces...
- b. Hebrews 5 explains...
- c. Philippians 1:10 elaborates...

## 4. WISE DISCERNMENT: THE USE OF THIS IDEA FOR OUR UNDERSTANDING OF WISDOM





## 5. DISCERNMENT IN WORSHIP: THE USE OF THIS IDEA FOR OUR UNDERSTANDING OF WORSHIP

- a. Beyond good and evil, to better and best
- b. Beyond immaturity, to maturity
- c. Beyond inexperience, to experience
- d. Beyond the shallows of contentment, to depths of desire

# THE CHURCH IS A MAN OF SORROWS: A BIBLICAL THEOLOGY OF CONSERVATIVE WORSHIP



Pastor Michael Riley | Calvary Baptist Church of Wakefield, Michigan | main session #8 | 1.4.24

## INTRODUCTION

Many of us, perhaps most of us here, believe that music is important. But even those who say that music doesn't matter have difficulty sustaining that position consistently. I am often both frustrated and amused that those advocating contemporary worship styles simultaneously make two arguments:

- Music has no intrinsic meaning; it is an interchangeable vehicle for propositional truth.
- Conservative music is bad, presenting God as unrelatable, distant, and ominous.

Obviously, these can't both be true. The reality is that even if I were to concede that music doesn't matter intrinsically, it still functions as a proxy for things that all Christians think are important. Our music, especially our *Christian* music, expresses and informs both 1) what we think God is like and 2) what we think the Christian life is like.

In this session, I want us to think mostly about the second of those two. What should we expect of Christian life? What is its character, its fundamental tenor? Is it a life of joy or of lamentation? Hope or discouragement? Celebration or endurance? To be sure, and hopefully to state something with which no one would disagree, the Christian life is not all one thing. There will be moments—even seasons—of each of these. And not all Christians will have all these seasons in similar measures.

And yet, my argument is that the New Testament does give us, in its theology, an overarching framework of expectations for life in this era of redemptive history. And if I'm correct about this—if there is a theological basis for a predominant mood of the church—I contend it should inform our expectations for the “feel” of our gatherings as the people of Christ in this age.

## CHRIST'S LIFE

In the Gospels, Jesus is surrounded by one dominant misunderstanding. The expectation with which his whole life was greeted—an expectation firmly grounded in OT prophecy—was that the coming of Messiah would usher in the age of glory. The Gospels open with this grand hope: Jesus will be born, and “the Lord God shall give unto him the throne of his father David: and he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end” (Luke 1:32–33). If we did not already know how the story unfolds, I think we would read the Gospels with the same expectations of those who surrounded Jesus: that by the time the Gospels end, Jesus would be wearing David's crown, reigning from Jerusalem.

Jesus is undoubtedly the King of the coming Kingdom. As a dispensationalist, I believe that the Kingdom was truly offered in his first coming, although it was God's eternal plan that when the Son would come to his own, his own would not receive him. Instead, they would reject him. His first advent would be characterized, not by the expected glory, but by *suffering*.



Indeed, this *should* not have been a surprise. We can discern this from Jesus's rebuke of the disciples on the Emmaus Road: "Then he said unto them, O fools, and slow of heart to believe all that the prophets have spoken: Ought not Christ to have suffered these things, and to enter into his glory?" (Luke 24:25–26). The sharpness of Jesus's chiding makes sense only if these disciples should have seen in the Scriptures that the Messiah's suffering would precede his glory.

I'm inclined to think the only person who grasped that the Messiah would first suffer was the woman with the alabaster box. About her, Jesus says, "For in that she hath poured this ointment on my body, she did it for my burial. Verily I say unto you, Wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her" (Matt 26:12–13). And so we remember her again together now.

(If one other person saw what was coming, it was Judas; he had the extreme opposite response of this holy woman, abandoning Jesus for a monetary payoff.)

We've seen that Jesus expected his disciples to know, from Scripture, that his suffering would precede his glory. They should have, but they didn't. Instead, in the Gospel accounts, we see that those closest to Jesus are utterly blinded by expectations of glory now. We see this, surely, in Peter's horrified denial that Jesus would "suffer many things of the elders and chief priests and scribes, and be killed, and be raised again the third day" (Matt 16:21). But I've always been even more amazed at the disciples' response to this same news in Mark 9: "For he taught his disciples, and said unto them, The Son of man is delivered into the hands of men, and they shall kill him; and after that he is killed, he shall rise the third day. But they understood not that saying, and were afraid to ask him" (Mar 9:31–32).

The disciples not understanding Jesus was hardly an uncommon occurrence. We see this often, for instance, with their confused questions about the meaning of the parables. But how could they not understand such a straightforward declaration by Jesus of his impending betrayal? Here, my assumption is that they regarded the literal meaning of Jesus's words as entirely impossible; the language of being killed and raised the third day, in their mind, had to have some kind of symbolic meaning—and they could not imagine what it could be. But the thought that Jesus was *actually* going to suffer and die was such an impossibility to them that they seemed to not even consider that as the meaning of Jesus's announcement.

A final passage that highlights the sorry failure to see "suffering first, then glory" comes a few verses later:

### **Mark 9:33–37**

<sup>33</sup>And he came to Capernaum: and being in the house he asked them, What was it that ye disputed among yourselves by the way? <sup>34</sup>But they held their peace: for by the way they had disputed among themselves, who should be the greatest. <sup>35</sup>And he sat down, and called the twelve, and saith unto them, If any man desire to be first, the same shall be last of all, and servant of all. <sup>36</sup>And he took a child, and set him in the midst of them: and when he had taken him in his arms, he said unto them, <sup>37</sup>Whosoever shall receive one of such children in my name, receiveth me: and whosoever shall receive me, receiveth not me, but him that sent me.

I've often speculated that the disciples' dispute about "who should be the greatest" was likely their jockeying for higher Cabinet positions in the administration of King Jesus. Watching this squabble amongst his men had to have added to Christ's grief, just as the misguided adoration of the crowd at the "Triumphal" Entry. Jesus is going to Jerusalem to suffer and die; his disciples anticipate that the trip to Jerusalem will be capped by their glory (and Jesus's too, of course). Jesus rebukes their ambition by setting before them a child, a picture of the humility of dependence and uselessness.

There is more to say, but for now, I trust that we understand the degree to which virtually everyone around Jesus failed to see that his first advent would follow what the prophets said, when they "testified beforehand the sufferings of Christ, and the glory that should follow" (1 Peter 1:11).

## THE CHURCH AS CHRIST'S BODY

Following the Resurrection, the disciples' eyes were opened to see that the Messiah's glory would come only after his suffering. But what followed, for them, was understanding that the church's glory would come only after her suffering—for the church is the body of Christ.

Christ intends us to see this close connection between himself and his people.

### **Matthew 25:37–40**

<sup>37</sup>Then shall the righteous answer him, saying, Lord, when saw we thee an hungred, and fed thee? or thirsty, and gave thee drink? <sup>38</sup>When saw we thee a stranger, and took thee in? or naked, and clothed thee? <sup>39</sup>Or when saw we thee sick, or in prison, and came unto thee? <sup>40</sup>And the King shall answer and say unto them, Verily I say unto you, Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me.

We must observe that here Jesus is speaking of "the least of these *my brethren*." In Matthew's Gospel, "these little ones" or "my little children" are not a reference either to children or to the poor, but to Christ's disciples.

Suppose our Lord were to appear bodily in our presence here. With it being a cold day, he asks if someone might bring him a cup of hot chocolate. I suspect that many of us might resort to some deeply unsanctified mixed-martial arts techniques to (ahem) beat our brethren to be the first to offer our Lord his hot chocolate. And so let us hear the admonition of Christ: "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." If you wish to serve Christ in an embodied way, serve your brothers and sisters in the Lord.

The flip side of this is also true. When Christ confronted Saul on the Damascus road, what was his accusing question? "Saul, Saul, why persecutest thou me?" (Acts 9:4). How was Saul persecuting Christ? By persecuting "the church, which is his body, the fulness of him that filleth all in all" (Eph 1:22–23).

After his conversion, Paul remains convinced that the church is the body of Christ. For him, this is no mere piece of abstract theology. We can demonstrate this in two ways. The first, I contend, sheds light on one of the more difficult statements of Paul: “whereof I Paul am made a minister; Who now rejoice in my sufferings for you, and fill up that which is behind of the afflictions of Christ in my flesh for his body’s sake, which is the church” (Col 1:23–24).

On first glance, what Paul says here is outrageous. How dare he suggest that anything is lacking in Christ’s sufferings? We can take for granted that Paul is not saying that Christ’s sufferings are in any way inadequate for the work of redemption. Rather, I am convinced that Paul’s point is that the church, being the body of Christ, will suffer during this age, only to come into glory when Christ returns. Thus, the sufferings of the church are, in this sense, the suffering of Christ: “And if children, then heirs; heirs of God, and joint-heirs with Christ; if so be that we suffer with him, that we may be also glorified together. For I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us” (Rom 8:17–18). The “suffering with him” is not some theological locution for union with Christ on the cross; it is parallel to “the sufferings of this present time.”

What we begin to see is Paul’s conviction that the life of the church overall, and often the life of each individual believer, will recapitulate the life of the Lord of the Church: suffering first, then glory. “For ye are dead, and your life is hid with Christ in God. When Christ, who is our life, shall appear, then shall ye also appear with him in glory” (Col 3:3–4). Indeed, there is some suggestion that the return of Christ is tied to the completion of the suffering of his people: “And when he had opened the fifth seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held: 10 And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth? 11 And white robes were given unto every one of them; and it was said unto them, that they should rest yet for a little season, until their fellow servants also and their brethren, that should be killed as they were, should be fulfilled” (Rev 6:9–11).

This connection is so strong that Paul uses it as a test to determine who are true apostles and who are false superapostles in 2 Corinthians. I could read long sections of this book, particularly chapters 11–12, to make this point. There, Paul contrasts the superapostles, who glory in the very same kinds of things that those of this age glory in, with those who walk after a crucified Lord: “If I must needs glory, I will glory of the things which concern mine infirmities” (2 Corinthians 11:30). “Most gladly therefore will I rather glory in my infirmities, that the power of Christ may rest upon me. 10 Therefore I take pleasure in infirmities, in reproaches, in necessities, in persecutions, in distresses for Christ’s sake: for when I am weak, then am I strong” (2 Corinthians 12:9–10).

It is therefore a distinguishing mark of the true spokesman of Christ that their lives fit the pattern of Christ: suffering now, glory later.

## SUFFERING NOW IN PRACTICE

This has all now, finally, brought us to our core text of the session: 1 Peter 5. Here Peter (who, you'll remember, had some real difficulty accepting that his Lord would first suffer) has come to see the necessity of this sequence both for Christ and for his people.

### 1 Peter 5:1-7

<sup>1</sup>The elders which are among you I exhort, who am also an elder, and a witness of the sufferings of Christ, and also a partaker of the glory that shall be revealed: <sup>2</sup>Feed the flock of God which is among you, taking the oversight thereof, not by constraint, but willingly; not for filthy lucre, but of a ready mind; <sup>3</sup>Neither as being lords over God's heritage, but being ensamples to the flock. <sup>4</sup>And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away.

<sup>5</sup>Likewise, ye younger, submit yourselves unto the elder. Yea, all of you be subject one to another, and be clothed with humility: for God resisteth the proud, and giveth grace to the humble. <sup>6</sup>Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time: <sup>7</sup>Casting all your care upon him; for he careth for you.

If you have eyes to see, these two paragraphs are filled with the motif of "suffering now, glory later." Peter stoops to address elders as a fellow elder (eschewing his right to command as an apostle). He admonishes men in ministry on the foundation of Christ's suffering and his and our future glory. He therefore fittingly warns against pursuing ministry for glory *now*. Do not be in ministry for wealth or power. Christ's ministers are unconcerned with present recognition in this age; their hearts are set on future glory with Christ. Their current expectation, in this age, is *humility*, consonant with Christ's humiliation in the Incarnation.

When Peter expands his application to the rest of the church, the same principle continues. The opposite of "glory now" is not necessarily persecution (though some Christians will be called to that); the opposite of glory now is *humility*. Those who walk in step with their Lord do not insist on reward and recognition. They acknowledge that there will be injustice in this life; that at times not even their left hand will know what their right hand has done. This is a practical outworking of suffering now, glory later.

## ENCOURAGEMENT BY MUTUAL LAMENTATION

You might find all of this really bleak, especially if compared to the alternatives.

Let me offer two replies. The first is that such a consideration cannot be the basis on which we determine the shape of our worship and our dispositions. I am disheartened by the number of young people being drawn (for instance) to muscular expressions of postmillennialism, simply because they find it more appealing than the comparatively "pessimistic" expressions of pre- and a- millennialism. If you are convinced by exegesis that we will successfully build the Kingdom of God on earth now, you should believe that. But if you want to believe that simply because it is more appealing than the alternatives—quite frankly, you need to reevaluate how you come to conclusions as a Christian.

The second is this: our Lord is good and wise, and one of the marks of his goodness and wisdom is that he has placed us in the church. He has not only given us songs of praise and thanksgiving to sing; he has given us songs of complaint and lament. I don't think we should underestimate



the encouragement and joy of mutual lamentation. We have all experienced this in different ways: teammates commiserating after the coach made them run all practice, co-workers sharing inside humor at the strains of the busiest part of the job, all Americans complaining about all their politicians all the time. One of the reasons our worship needs to communicate that it's not all right now, but it will be is that we all need to hear that. Our Lord has called us together, not always to tell each other that it's OK, but that it will be infinitely better than OK, even if right now it is very, very bad.

## PRACTICE IS DOWNSTREAM OF THEOLOGY

The teacher of my high school Bible classes was a man named T. J. Klapperich (he now pastors in Winter Garden, FL). In God's kindness, he shaped my thought in many ways, not least of which was this: the conviction that *what is practical* always depends on more fundamental convictions of theology and philosophy. Being "practical" is not simply a measure of how "hand-on" a task is (such as digging a hole); it is a measure of whether a given task usefully moves us to our intended goal.

For Christians, practice follows theology. These kinds of theological meditations are essential. They necessarily precede any question of *what* or *how* we go about the work of ministry.

As T. S. Eliot wrote:

The fact that a problem will certainly take a long time to solve, and that it will demand the attention of many minds for several generations, is no justification for postponing the study. And, in times of emergency, it may prove in the long run that the problems we have postponed or ignored, rather than those we have failed to attack successfully, will return to plague us. Our difficulties of the moment must always be dealt with somehow: but our permanent difficulties are difficulties of every moment.

"What should we expect in this age?" is one of those permanent difficulties. The postmillennial Christian nationalists have a radically different answer to this question than the one I have articulated and defended here. So do the health and wealth hucksters.

But so have many of our own fathers and grandfathers in the faith. Even those of us from "conservative" American Christian traditions have been taught, sometimes explicitly and more often implicitly, that those who follow Christ should generally expect to experience a life of stability and peace. Because "the way of the transgressor is hard," it has been supposed that the way of the faithful is at least relatively easy.

How have we portrayed this in our gathered worship and in our music? Do we cultivate a sense of longing, of hopeful homesickness? Or do we instead communicate that simply because we're Christians, each day is sweeter than the day before, that now we're happy all the day? To be sure, there is joy in the Christian life. There is glory.



But if I'm correct at all in the biblical theology I've argued here, the predominant shape of our expectations is one of suffering now, humility now, glory *later*. Those who visit our churches might not be able to articulate it entirely, but they should have the sense that we do not believe our glory comes now. We should express an unbreakable *hope* that is not yet seen: "For we are saved by hope: but hope that is seen is not hope: for what a man seeth, why doth he yet hope for?" (Rom 8:24).



# MUSIC THAT FITS WITH SOUND DOCTRINE



*Dr. Scott Aniol | Titus 2:1 | main session #9 | 1.4524*

I would like to defend an assertion in this message that most Christians throughout church history would have accepted without question, but one that more recent Christians have a very difficult time accepting: music embodies theology. I understand how difficult it can be for modern Christians to accept the fact that music embodies theology. Several hundred years of post-Enlightenment rationalism has influenced us to see music as amoral, without inherent meaning, and merely neutral “packaging” for lyrics.

However, this is not how Christians in the past have viewed music and its role in life and worship. In fact, this is not how anyone viewed music prior to the Enlightenment. And it is certainly not how Scripture views it.

My goal in this message is to introduce a biblical understanding of how music (all art, actually) embodies ideas and therefore must be evaluated as to its fittingness for carrying particular lyrical content or use in certain circumstances—especially Christian worship. And then I will specifically address how two prominent theologies of worship have cultivated two very different kinds of worship music.

## 1. WHAT FITS WITH SOUND DOCTRINE

A first important step to recovering a biblical understanding of music is to remind ourselves of what the Bible teaches about the necessary connection between our theology and our behavior. “What fits with sound doctrine” or what “adorns the doctrine of God our Savior” involves qualities of character that manifest themselves in life behavior.

Yet the challenge with qualities like these is that words alone are often inadequate to precisely define them. So does this mean that Scripture is insufficient to communicate precisely “what fits with sound doctrine”?

Hardly, because we must remember that Scripture is more than abstract words. Of course Scripture is filled with words, but whenever you choose one word over another, whenever you put words into sentences and paragraphs, whenever you employ literary genre and artistic imagery, you are already embodying certain qualities. This is even more true with metaphor. Art embodies qualities and communicates them in ways that abstract words alone cannot.

And in this very way, Scripture itself artistically embodies sound doctrine. The Bible is not an encyclopedia of doctrine or even a systematic theology—it is a collection of artistically embodied doctrine. It is filled with imagery, poetry, narrative, and other artistic devices that do absolutely communicate truth through propositions, but it also communicates embodied qualities that accord with sound doctrine through artistic devices.



So Scripture commands us to be reverent, and then various artistic elements in Scripture *show* us what reverence is like. Scripture tells us to love God, and then its artistic expressions *embody* appropriate love. Scripture admonishes us to be godly, and its artistic expressions *form our conception* of what godliness should be like.

## 2. EMBODIED INTERPRETATION OF FACTS

Art embodies qualities in this manner because art presents an interpretation of the ideas it carries. How so? In exactly the same way that reverence, dignity, and self-control *accord with* sound doctrine. Reverence is not just another way of articulating sound doctrine—reverence *embodies* sound doctrine; it applies sound doctrine in real life.

And in the same way, art can embody ideas.

This makes sense when we remember that art—whether we’re talking about poetry, literature, drama, or music—is itself human behavior; art is human expression. What we express through an artistic medium is not just ideas abstractly stated; rather, an artistic expression *is a person’s interpretation of ideas in concrete form*. Music—in all of its complexities of melody, harmony, rhythm, instrumentation, and performance style—embodies interpretation of ideas that extend beyond merely what the words themselves express.

So the critical question Christians must always ask about a particular artistic expression, whether literary, musical, or otherwise, is this: Do the qualities embodied in this work of art accord with sound doctrine?

Since the earliest days of the church, theologians with a disciplined formation theology of worship cautioned against using music in worship that was simply designed to stir up feelings. Rather, the purpose of music was to sanctify noble affections for God. Churches that understood corporate worship to be disciplined formation used music that modestly supported a fitting embodiment of doctrinally rich hymn lyrics and avoided music that simply “enervates men’s souls.”

Experiential worship, on the other hand, with its understanding of worship as felt experience of God, saw pop music as the perfect vehicle for their goals. It is an undeniable fact of history that *contemporary worship music was birthed in the charismatic movement*.

My central concern is this: Charismatic music fits with charismatic/sacramental doctrine, but charismatic music does not accord with a biblical discipleship theology of worship. Charismatic music actually embodies a theology that aims at experiencing the presence of God *through* viscerally-intense music.

What is so needed today among otherwise conservative churches is a renewed-emphasis upon a formational theology of worship that intentionally incorporates songs that lyrically and musically embody what fits with sound doctrine.



# CREATED TO WORSHIP

*Adam Morgan*



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## Play Skillfully With Joy--A Lecture/Masterclass in Church Piano Skills

Peter Davis, The Worship Conference 2024

Preface: I would like to begin by explaining some basic principles of Church Piano Pedagogy. These are things that I have found over the years to come back repeatedly as general needs among church pianists. Then I would like to have volunteers come and play, followed by instruction and group discussion. Volunteers could play congregational-style hymns, offertories, or preludes.

1. Play with metric accenting that matches the lyrics.
  - A. I don't merely mean to match the mood.
  - B. Metric accenting mostly means light off-beats.
  - C. There are exercises that are helpful for this.
  - D. Thinking of the accenting of the words as you play is another way to arrive at the same thing.
2. Plan and practice your introductions for congregational singing.
  - A. Which phrases you will play
    1. The first phrase will call to mind the melody to be sung
    2. If it doesn't end on the right chord, modify
  - B. What tempo
  - C. What pulsations you will use at the end
  - D. Communicate with the songleader unless you know hm so well it's not necessary
  - E. A 1-minute run through before the service will do a lot to rid distractions from singing
3. Use exercises designed for church piano needs
  - A. Metric accent exercises
  - B. Bass fill-in exercises
  - C. Tactile security exercises (to enable you to look up more while playing)
  - D. Sight-reading exercises
4. Utilize the full tone potential of the piano
  - A. Avoid "lazy thumb syndrome"--make your right hand thumb play the tenor note
  - B. Use doublings to create a sound that is supportive of the congregation



5. Prayerfully make selections in submission to God's will.

A. God providentially uses song selections in the lives of His people.

B. We are sometimes tempted to play a spiritually inferior selection that will make us look good.

1) The text might be inferior

2) The arrangement might not set the melody strongly

C. We should pray over an offertory choice the way a preacher prays over a sermon theme.

6. Understand rubato and use it strategically.

A. Never in a congregational introduction

B. Liberally in offertory playing

C. Moderately with choir accompanying





# *The Church Choir*

## *Expressive Choral Singing, and the Training of Singers*

Dr. Cléusia Gonçalves  
Southland Christian Ministries  
Worship Conference  
January 2-5, 2024

**Purpose – mission: what is to be accomplished and how (realistic goals/vision)**

**Attitude:** commitment and determination

**Energy:** physical / **Enthusiasm:** emotional, mental, and spiritual.

**Opportunity:** take advantage / be proactive / be a part of / give your best / make difference

**What is the role of choral music in the lives of people?**

Choral music: teaches **community and discipline.**

Singing affects attention span, the desire to learn, and the ability to internalize thoughts.

Sacred music: our emotional link with God.

**How to start the church choir:**

1. Choose the director and the accompanist.
2. Decide on rehearsal time and location.
3. Budget for music, folders, and uniform
4. Advertise
5. Recruit singers

**Choral singers:**

a) Sing in parts: Ladies: soprano and alto; Men: tenor and bass

b) Are placed in choir according to their vocal range:

- To sing the part which is comfortable for them to sing.
- Based on their voice quality (brighter and darker)
- To enhance harmony (SA, SSA, SATB, SSATB)
- To reinforce the balance between high and low voices
- Opportunity for all voice types

c) Work together to sound good:

- Blend with each other
- Balance the volume of every singer and all parts together.

**Expressive singing:**

- All singers relate to the message of the music.
- All communicate the message as their personal experience.
- All can express the message effectively by:
  1. Breathing together
  2. Articulating the words correctly (text)
  3. keeping good posture and energy
  4. Showing facial expression

**The training of singers: Technique** (applied music concepts)

- **Voice coach**  
vocal technique
- **Music theory instructor**  
reading music
- **School music program**  
Solo and choral singing

**How trained the singers need to be?**

Ideal: singers who read music and understand how to sing well (vocal technique and music training)

Reality: Not many singers know how to sing or read music

**The collective effort:**

Everyone does the same thing, at the same time, the same way - the result is magnified.

**The text** – In vocal music: the text (lyrics) is the **source of inspiration**.

**Diction**: clear and correct pronunciation of the text, making it understandable

**Dramatic communication of the text**: Effective, dramatic, word-meaning emphasis

**The teaching of rhythm and articulation**

Rhythm: precision and clarity (the inner division of the beat; subdivision)

Articulation: Legato, staccato, non-legato, sostenuto

With dynamic accent: accented legato, marcato, accented staccato.

**Vocal Technique:**

- Correct breathing technique
- Vowel formation
- Vowel equalization
- Blend, balance, and dynamic control
- Rhythmic vitality and precision
- Dynamic range (how loud and how soft can my choir sing?)
- Dynamic accents: energize attacks and releases.

**Quality singing:**

Reference: What do you want your choir to sound like?

Expectation: What do you expect to hear when they sing?

Goal: What are you doing to help your choir achieve the ideal choral tone?

**Identify the problems:**

Immature voices: breathiness, stridency, lack of timber and sparkle

Mature singers with no vocal training: wide vibrato, lack of dynamic control (often loud)

Consistent work on tall uniform vowels, resonance, dynamic control, and range extension

**Good posture**: the production of a pleasant, well-resonated, natural sound by the voice begins with good posture.





You must try to create muscle action, tension, and energy in the abdomen to push and control the air's movement from the lungs, and then release any tension from the neck up.

### **Tone:**

1. Breathiness: poor breath support
2. Stridency: loud passages with tension
3. Tone: Soft passages: keep a supported tone with proper energy.
4. Tone: Excessive vibrato: vocal laziness – focus on each note's intonation (pitch centered)  
– well-supported tone – proper breathing and support

### **Well-formed vowels:**

**Corners of the mouth must remain “in” on “a’s” and “e’s”  
round on “o’s” and “oo’s,”and tall on “ah.”**

Breathe with the choir throughout the piece and use good support as you conduct.  
Don't let the choir sing with excessive vibrato. Vibrato control is important to unify tone and improve intonation. Big vibrato ruins intonation and blend.

The choir must be taught to tune while they sing.  
Be sure all sections are singing with a vital, well- supported tone.

**The tenors must sing with a spinning, floating, yet focused sound that is “in the head” and “off the throat” (light, effortless, lyrical)**

**Altos:** poor intonation when they don't support their middle and low range.  
Support: keep its placement, blend of registers is a consistent work for altos.

**Sopranos:** flat (lack of support), sharp (tension)

**Basses:** often swallow the tone around the middle C (add a mixture of head tone)  
Need to develop the head tone and falsetto.

**Range development: mix in the head and chest registers.**

**Chords: 3<sup>rd</sup>, 5<sup>th</sup>, and 7<sup>th</sup> must ride high.**

**Leading tone, melodic half steps, enharmonic relationships.**

### **Intonation and blend:**

Many intonation problems are caused by discrepancies in vowel agreement. Be sure vowels are produced identically throughout the choir.

**Tone Quality: A unified approach to vowel formation (everyone needs to agree with it)**

Vowel: key component to create the widest spectrum of tonal color. It carries the sound to the audience and therefore gives it its life.

**Six basic vowel sounds (unique and formed in a specific way): ee, eh, ah, oo, oh, aw.**



**Although it is natural in our speaking voice to allow these vowels to be horizontal, they must never be horizontal when singing. Singers must make a diligent effort to keep the opening of these vowels vertical to ensure beautiful singing sound.**

The warmth and resonance of the “oo” vowel needs to be retained in every vowel formation.

Know exactly the vowel sounds on which you want the choir to agree.

Try to form all vowels as identically as possible. Each vowel should have the same quality and character.

Make sure the singers can hear each other and encourage listening.

Fine choral singing: choir sounds like one voice – singers hear to one another.

Don’t let the singers tighten the throat, larynx, jaw, or any other part of the vocal mechanism.

Don’t let the singers “grab” the tone. Vocal production must be free and relaxed.

“Let it float” or some other image suggesting buoyancy and freedom.

**Articulation: mark of a mature choir**

**Lip Mobility:** Clearly articulate consonants. Singing requires extra attention to enunciation and projection.

Exaggerate the text. Articulate the passage as if you were on stage.

In soft passages – shout the words and whisper the music.

It is not good to sing with a good line but with a “mushy” sound.

Concentrate on pitched consonants: *v, m, n, l, z, gl, b, d* – vocalize on these.

Remind the singers that they are often lazy and do not use the muscles around the mouth very effectively.

Decide whether the consonant should come before the beat or on the beat.

Should it be short or long?

Make sure the choir performs these pitched consonants uniformly. These can-do wonders for bringing energy into a line.

Percussion: the clear articulators are the unpitched consonants such as *s, t, sh, c*

Decide how each of these consonants should be performed in the line (before or on the beat)

Teach your choir to perform these consonants with rhythmic precision and vitality, like percussionists.

**Glottal attacks:** sustained vowels are the key to singing any line.

Use a slight glottal attack to separate two vowels sounds.

**Resonance:**

Conditions are right for good tone when the throat feels free, relaxed, and open.

**This feeling of openness, relaxation and ease** in the throat is accompanied by a sensation of loose relaxation in the cheeks, lips, tongue, and jaw.

**“Drink in the tone”** – you do not try to project it or “push” it out to an audience no matter how large the auditorium. To do so merely creates tension, shrillness, and lack of beauty and sonority.

*“Until you are able to relax all muscles of the face, tongue, jaw, chin, throat and neck which interfere with muscles controlling the vocal cords themselves, your singing and speaking will be muscle bound.”* (David Blair McClosky, “Your Voice at Its Best”, 60)

Resonance: “To rely on resonance rather than on force is essential for producing a big and pleasant voice.” (Mario Marafioti, “Caruso’s Method of Voice Production”)

Do not confuse resonance and loudness. Even the softest tone must have vital resonance.

### **Vitality and Precision:**

#### **How to sing long, sustained passages with more vitality?**

With good breath support, attention to phrasing and rhythmic precision.

#### **How to encourage the choir to sing with more precision?**

Make sure singers watch you and understand your gestures. Make sure you are clear on your preparatory gestures. Rid your conducting of extraneous motion.

**Vitality**: physical energy and body language

Emphasize, exaggerate, must be intentional, need to be engaged, more presence.

Exploded “d” propels the energy forward.

#### **Precision on attacks:**

Imprecise diction: “*r, w, m, n, and l*” – these consonants must slightly precede the downbeat with the vowel occurring on the beat to achieve a precise attack. **Flip the “r”**

Rhythmic breathing: essential to clean attacks; have the choir breathe with their mouths shaped in the form of the vowel on which they will enter.

Carefully show the choir where to place the pitched and unpitched consonants.

### **Final considerations:**

- **Tempo** can vary with the acoustics of the chapel, concert hall, auditorium, or church.
- Singers are affected by the acoustics and can drag or rush when they sing.
- Major problems with blend and balance may occur when **microphones** are used.
- When singers and orchestra players cannot hear themselves clearly, to stay together will be challenging.
- **Soloists** need to be placed in front of the choir and orchestra. They need to see the conductor as much as everyone else.
- Singers must be trained **to sing in tune** a cappella (without any accompaniment).
- The conductor is responsible for the choir’s mature sound, precision, and vitality in singing. Singers will reflect the conductor’s work, enthusiasm, and energy.
- Take responsibility and encourage your singers. This is our calling, our ministry, our joy.



# WORSHIP AND THE ARTS: IN SEARCH OF STYLE

*Dr. Seth Custer*

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## Teaching Composition and Arranging

**Dr. David R. Ledgerwood**

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### Challenges

#### Write and Re-write

One thing to get across to students is that writing is a process, not a "one-and-done" affair. Every work needs crafting. This requires many, many revisions. One Pulitzer Prize-winning author re-wrote her novel 80 times.

A clip of one author discussing this

<https://www.youtube.com/watch?v=SSVOKiFNrIk>

<https://www.youtube.com/watch?v=foWidpk0eMc>

I learned this when writing my dissertation. I could not count the number of times I re-wrote it, at one point weekly. I did write my proposal 13 times in 12 months.

#### Rules for Four-Part Writing in Traditional Style

It is essential that students learn traditional four-part harmonization. This craft forms the basis of our hymnody and is still a standard.

Theory students often bristle at the "rules," but the rules are simply the result of hundreds of years of music writing. We build upon the past. The best building occurs when we understand the past.

Each musical era is rooted in past expression, and the more we understand previous eras, the better our writing.

#### Understanding Chord Progressions

In our church music, chords tend to proceed towards a goal. Knowing and practicing this helps our music sound "correct."

#### Stylistic Consistency

Sounds often determine their meaning through context. I use the metaphor of a coordinated outfit. A brown sweater and a purple shirt are fine, but do not go together. Mahler said that every symphony is a world. What matters is that all the parts fit together, and not one note seems to be out of place. When creating a musical work, the parts should relate to one another with an appropriate balance of unity and variety that satisfies and surprises expectations.

#### Unifying Ideas

A unity of ideas holds together the world's best music. It is vital to recognize unifying ideas in extant works and seek to develop them in our own work.

#### Voice and Piano clashes

Students often write choral parts, then piano parts, but when analyzed together, the parts clash. Each part was individually acceptable but did not exactly go with the other.

### **Voice leading**

Melodies have direction, and because of that direction, they create expectations. Frustrating those expectations without good reason results in lesser quality work.

### **Text Accent/Musical Accent**

It is challenging to be able to coordinate textual and musical accents. Not all of our music follows this, but it seems to communicate more effectively when it does.

### **Encouraging Composition and Arranging in the Next Generation**

My burden is to help young people develop skills in composition and arranging to be used to the church. I believe we should be producing new hymns and settings of choral and instrumental music for our people.

At Maranatha, we have re-structured our music program to offer a concentration in composing and arranging. This happened because students wanted training, but also desired transcript recognition for their efforts. For our BA students, they choose two of seven concentrations: Church music, Composing/Arranging, String Pedagogy, Voice Pedagogy, Piano Pedagogy, Early Childhood Music, and Performance. These appear on their transcripts.

In order to structure the program and provide some writing accountability without unduly increasing credit loads, students who are Arranging Concentrations enroll in 8 semesters of a class we named "Arranging Repertoire."

This weekly class is pass/fail and for zero credit, but the work is significant. The students must complete two projects per semester. Each week, the students write and submit their work and read assigned articles on composition, the creative process, and interviews with composers. They submit recorded improvisations and comments on listening assignments. The completed projects form the basis of their final public performance. We call that their "Arranging Showcase." The students recruit and rehearse the student musicians who will perform those compositions.

### **Philosophy**

Ira Glass, founder of *This American Life* on public radio stations, has a two-minute clip on creativity called *The Gap*. The premise is that we get involved in creative work because we have taste. The problem comes when we realize that what we produce does not measure up to our taste. There is a gap. He said that most people give up and quit. To Glass, the only solution is to write a lot of bad stuff. The clip resonated with me, especially after completing my dissertation. I re-wrote it many, many times. In fact, each week, I rewrote entire sections. I thank God for a patient advisor who continually helped me through the process. With each rewrite, the work become stronger.

My philosophy is to aid students in going from their first, halting, awkward projects to something that begins to bridge the gap between output and taste. This requires continual revision and editing. The result is that the students see their own improvement. Seeing their craft grow in quality is a great motivation to press on.

## Talent/Work

There is no question that some students have more of a knack for writing than others. This is the same when we note that some are better at woodworking or car repair than others. However, God is the giver of ability, and I have seen Him empower students achieve beyond what others expected.

John Newton did not consider himself a great poet (unlike his friend William Cowper), but here is what he wrote in the Preface to his hymnbook *Olney Hymns*:

“If the Lord whom I serve has been pleased to favor me with that mediocrity of talent which may qualify me for usefulness to the weak and the poor of his flock, without quite disgusting persons of superior discernment, I have reason to be satisfied.” viii

It is ironic that a substandard poet wrote the most famous hymn in the English language.

Writing is a craft and needs to be developed continually over time. This means lots of writing and rewriting.

## A Community of Practice

For my dissertation, I searched for a lens through which to view my data. I discovered the notion of "A Community of Practice," a group of individuals who share a common interest and teach each other informally. The application for us was our weekly Arranging Rep Class. Students write each week (the expectation is around 4 hours per week) and submit their work as Finale and PDF files. I display each student's submission and play it for all to hear. We collectively make comments and suggestions about each work. The students make changes and continue to write. I try to keep the atmosphere light-hearted and fun in order to relieve tension.

**Submissions:** Students have the option of choosing any project that interests them. I suggest they work towards a wide variety of submissions. They often do hymns, solo songs with piano, instrumental and piano, string quartets, brass quintets, SATB with and without piano, and men's numbers. They write new tunes or arrange traditional ones. They are permitted to write non-sacred literature, pedagogy pieces, and even works with narration.

**Reading:** We must read what others have written in order to grow.

Some books for consideration:

*Cracking Creativity* by Michael Michalko

*A Composer's World* by Paul Hindemith

*Daily Rituals* by Mason Currey (some examples are sordid)

*Bored and Brilliant* by Manoush Zomoreodi

*Composers on Composing for Choir*, edited by Tom Wine

*The Melodic Voice: Conversations with Alice Parker* by Cameron LaBarr and John Wykoff

*The Anatomy of Melody* by Alice Parker

*The Inner Game of Music* by Barry Green

*Composers on Music* edited by Sam Morgenstern Pantheon Books, 1956 (especially the section on Charles Ives)

*What to Listen for in Music* by Aaron Copland



*Grit* by Angela Duckworth  
*Atomic Habits* by James Clear.

**Improvisation:** Many composers were improvisers. They enjoyed sitting at the piano and "making up stuff." My friend Ben Knoedler began this practice in high school. He records a certain number of ideas each day and then schedules a time to revisit and evaluate them. If an idea does retain interest after a year, he discards it. He categorizes the ideas so that he is never at a loss for what to work on next. He has many more ideas than time.

My students are required to improvise and record two ideas per week.

**Listening:** As musicians, we must also be listeners. We need the ideas of others to stimulate our own. No one writes in a vacuum. I use the metaphor that our listening stuffs our brain with snow. The more we listen to and experience music, the more the snow becomes packed. As we go through life, the snow begins to melt in the form of ideas, themes, textures, colors, and effects. As we continue listening, we replenish the snowpack.

Listening must be purposeful and thoughtful. We should try to be specific as to what part of the listening struck us.

**Interviews:** We have been able to have many fine composers lecture our classes virtually. We have heard Dr. Frank Garlock, Shelly Hamilton, Lloyd Larsen, Molly Ijames, Brian Buda, Dan Forrest, and Ben Knoedler. In addition, J.W. Pepper has a number of composer interviews under *The Inside Voice* that are very instructive.

## Doxology: Giving God the Glory Due His Name

A Study of the Church's Corporate Song

Colossians 3:16 and Ephesians 5:18-20

Building on the foundation that those risen with Christ seek heavenly things, (Colossians 3:1) Paul challenges the church in its mutual responsibility in corporate song.

- I. **MAGNIFY**
  - A. He Is Worthy (Psalm 34:3)
  - B. We must worship (Psalm 95:6)
  
- II. **UNDERSTANDING**
  - A. Word saturated (1 Corinthians 14:15)
  - B. Will submissive
  - C. Welcome situation
  - D. Wise selection
  
- III. **SINGING**
  - A. The Philosophy.
    - 1. God's design (Genesis 1:27)
    - 2. God's delight (Psalm 92:1)
    - 3. God's desire (Psalm 100)
    - 4. God's definition (Psalm 33:1)
  - B. The Practice.
    - 1. Practical definition
    - 2. Peculiar people
    - 3. Prescribed content
      - a. Doctrine
      - b. Experience
      - c. Response
  
- IV. **INSTRUCTION**
  - A. Positive
  - B. Negative
  - C. Direction
  - D. Character
    - 1. Edifying (Ephesians 4:29)
    - 2. Discerning (Ephesians 5:10)
  
- V. **Community**
  - A. Communication (Hebrews 2:12)
  - B. Confirmation
  - C. Communion (John 4:24)





## Knowing From Whom You Learned It

Michael Riley

Calvary Baptist Church of Wakefield, Michigan

Let me start with this: whether we think about it much or not, most of us are reflexive modernists on matters of epistemology. (Epistemology is the study of knowledge. Do we know anything? If so, *what* do we know? Can we *know* that we know? On what basis can we say that we know something?)

*Very* broadly, our modernism shows up in our assumptions that knowledge is purely/merely objective. Let me illustrate: my oldest children are 12 and 10 and 9. We have lots of theology conversations. And there are times when I ask her why they believe this or that, and sometimes their answer is, “Because that’s what you taught me.” Is this a good answer?

Likely, your answer is something like this: that’s fine now. They’re still young. But as they get older, they’ll need to consider these things more deeply *for themselves*. It will no longer be sufficient for them to believe on the basis of my authority; they need to believe, in some sense, *on their own*.

But consider:

### 2 Timothy 3

<sup>10</sup> But thou hast fully known my doctrine, manner of life, purpose, faith, longsuffering, charity, patience, <sup>11</sup> Persecutions, afflictions, which came unto me at Antioch, at Iconium, at Lystra; what persecutions I endured: but out of them all the Lord delivered me. <sup>12</sup> Yea, and all that will live godly in Christ Jesus shall suffer persecution. <sup>13</sup> But evil men and seducers shall wax worse and worse, deceiving, and being deceived. <sup>14</sup> But continue thou in the things which thou hast learned and hast been assured of, knowing of whom thou hast learned them; <sup>15</sup> And that from a child thou hast known the holy scriptures, which are able to make thee wise unto salvation through faith which is in Christ Jesus. <sup>16</sup> All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness: <sup>17</sup> That the man of God may be perfect, thoroughly furnished unto all good works.

There are passages that are striking because of *what* they say. This passage, to me, is more striking because of the *reasoning* Paul gives: continue in what you have learned (unsurprisingly), knowing from whom who learned it (surprising reason). And if we’re going to learn from Scripture, we need to take special note of the passages that surprise us.

Timothy is a grown man. He is, to make the contrast blunt, not my daughter. And yet Paul does not think it out of place to appeal to him to continue in the truths he has been taught, at least in part, *because* of who it was that taught him. In other words, it is not right to think that the *people from whom you learned the truth* are irrelevant to why you should continue to believe that what they taught you is true.

The idea of this sermon first really hit me during our church's series on 1 and 2 Thessalonians. Something I'm not sure we grasp is the degree to which the New Testament reflects Paul's need to establish his theological credibility. This is a challenge for us, because for us Paul is *the theologian* of Christianity. It really doesn't dawn on us to question Paul's credibility, the legitimacy of his speaking on behalf of Jesus.

But that would not have been obvious to all in the early NT days. We need to notice how many times Paul is forced to defend his authority in his letters: certainly at least in Corinthians (especially 2 Corinthians), Galatians, and 1 and 2 Thessalonians.

Often, these challenges to Paul's authority are rooted in contention with the Judaizers. We're familiar with the routine in Acts and the epistles: Paul goes to a city. He begins by preaching Jesus of Nazareth—his death, burial, and resurrection—to the Jews of the city. Typically, a handful would believe, but most would reject his message. Paul would then move on to preaching to the Gentiles; again, some would believe. Paul would organize these new Jewish and (often, predominantly) Gentile believers into a church and then move along to the next city.

At that point, the Judaizers would move in, kindly letting the new assembly know that they, as believers in the Jewish Messiah, should really be keeping the Jewish laws. And this is *really* key: Paul's opponents have *verses to support their claims*. Here Paul is telling his new Gentile converts that they do not need to be circumcised, they do not need to keep the ritual food laws. And his opponents can literally point to verses saying exactly the opposite.

Paul's credibility as a spokesman for God is exactly the issue here. How can he convince people that *his* teaching, rather than the message of his opponents, is the authentic message of Jesus?

He certainly uses more than one method to make this case:

- Signs and wonders (2 Corinthians 12:12: "Truly the signs of an apostle were wrought among you in all patience, in signs, and wonders, and mighty deeds.").
- Old Testament citations.
- Appeal to his own revelations from Jesus (Galatians; 2 Corinthians [reluctantly]).
- Logic and argumentation (Galatians [follow the logic of law-keeping]).

But what I'm struck by, and what I want our focus to be this morning, is how often Paul's appeal for credibility is rooted in his own manner of life. I think here it would be useful to clarify what I am and am not saying about the way in which Paul appeals to his life and character as a basis for his teaching credibility.

### Credibility

- Not mere affection: the cliché that "they don't care how much you know until they know how much you care." That might be true, but it doesn't quite capture all that is in view here.
- Nor mere integrity, simply in the sense of honesty and "generic" good character.
- But Paul's credibility argument is rooted in a life that matches the life of Jesus. In brief: the preaching of a crucified Christ is not credible coming from a person living his best life now.

As I mentioned, I really noted this first in 1 and 2 Thessalonians. The Thessalonian backstory: Acts 17, Paul is driven from Thessalonica by the Jews. There is some debate about how long Paul was in Thessalonica; the account in Acts would suggest as little as a couple of weeks; the fact that the Philippians sent multiple gifts to Paul in Thessalonica suggests a longer time. I lean toward a few months.

Regardless, Paul leaves Thessalonica more quickly than he would have otherwise chosen. And then these same Thessalonian Jews follow Paul to Berea to chase him from there. Presumably, they went back to Thessalonica and (quite assuredly) continued their persecution of the new assembly.

At the time of the writing of Thessalonians, Paul has yet to have been able to get back to the church to check on the fledgling congregation—or to see if it even still exists at all.

### 1 Thessalonians 3

<sup>6</sup> But now when Timotheus came from you unto us, and brought us good tidings of your faith and charity, and that ye have good remembrance of us always, desiring greatly to see us, as we also to see you: <sup>7</sup> Therefore, brethren, we were comforted over you in all our affliction and distress by your faith: <sup>8</sup> For now we live, if ye stand fast in the Lord. <sup>9</sup> For what thanks can we render to God again for you, for all the joy wherewith we joy for your sakes before our God; <sup>10</sup> Night and day praying exceedingly that we might see your face, and might perfect that which is lacking in your faith?

OK, that's the setup. First Thessalonians isn't quite like the "typical" Pauline letter, with a clear doctrinal half followed by a practical half. The practical half is there; that starts in chapter 4. But the first three chapters, more than anything else, are taken up with what seem to be reminiscences of Paul's (relatively brief) time with the saints at Thessalonica. The question: why?

My argument: it seems quite likely that, like everywhere else Paul went, Paul's credibility had been questioned. Maybe not specifically Judaizing. But perhaps the question was something like this: Paul left town pretty rapidly. Perhaps he's not a trustworthy teacher. How are we to be sure that what Paul taught us is *really* the truth? Is Paul really a true messenger of a true message?

### 1 Thessalonians 1

<sup>4</sup> Knowing, brethren beloved, your election of God. <sup>5</sup> For our gospel came not unto you in word only, but also in power, and in the Holy Ghost, and in much assurance; as ye know what manner of men we were among you for your sake.

Word, power, much assurance: difficult to decide if these are descriptions of Paul (Silas/Timothy) or of the Thessalonians. Certainly, both could be true. But I think the final clause of verse 5 tips the scale toward these being descriptions of Paul and his apostolic team. Paul is tell us that he is confident that the Thessalonians are among the elect, at least in part, because of the manner in which he and the others of his apostolic team came and ministered among them. He tells them this to give them assurance.

## 1 Thessalonians 2

<sup>1</sup> For yourselves, brethren, know our entrance in unto you, that it was not in vain: <sup>2</sup> But even after that we had suffered before, and were shamefully entreated, as ye know, at Philippi, we were bold in our God to speak unto you the gospel of God with much contention. <sup>3</sup> For our exhortation was not of deceit, nor of uncleanness, nor in guile: <sup>4</sup> But as we were allowed of God to be put in trust with the gospel, even so we speak; not as pleasing men, but God, which trieth our hearts. <sup>5</sup> For neither at any time used we flattering words, as ye know, nor a cloke of covetousness; God is witness: <sup>6</sup> Nor of men sought we glory, neither of you, nor yet of others, when we might have been burdensome, as the apostles of Christ. <sup>7</sup> But we were gentle among you, even as a nurse cherisheth her children: <sup>8</sup> So being affectionately desirous of you, we were willing to have imparted unto you, not the gospel of God only, but also our own souls, because ye were dear unto us.

<sup>9</sup> For ye remember, brethren, our labour and travail: for labouring night and day, because we would not be chargeable unto any of you, we preached unto you the gospel of God. <sup>10</sup> Ye are witnesses, and God also, how holily and justly and unblameably we behaved ourselves among you that believe: <sup>11</sup> As ye know how we exhorted and comforted and charged every one of you, as a father doth his children, <sup>12</sup> That ye would walk worthy of God, who hath called you unto his kingdom and glory.

Again, on a simple read-through of 1 Thessalonians, it is not immediately evident why Paul writes what he does here. These first three chapters are taken up with these reminiscences—for what purpose? My contention is that Paul wants them to remember these days, so that the church at Thessalonica will have full confidence in the message of Paul and of his apostolic emissaries (like Timothy).

Very much like much of 2 Corinthians, especially the final chapters. As Paul wants to distinguish himself from the superapostles, he does so chiefly by highlighting the ways in which their personal characters and the characters of their ministries differ.

- 2 Corinthians 11:7-15: not taking payment from the Corinthians. He does this to distinguish himself from false apostles who cannot possibly—will not possibly—make the same claim (12-13).
- 2 Corinthians 11:16-12:10: Boasting in weakness. All drives to 12:9-10.

<sup>9</sup> And he said unto me, My grace is sufficient for thee: for my strength is made perfect in weakness. Most gladly therefore will I rather glory in my infirmities, that the power of Christ may rest upon me. <sup>10</sup> Therefore I take pleasure in infirmities, in reproaches, in necessities, in persecutions, in distresses for Christ's sake: for when I am weak, then am I strong.

On the flipside, if I were to ask you, “How do you identify a false teacher?”, I think many of us would be inclined to answer in terms of—wait for it—false teaching. A false teacher is one who undermines the person or work of Christ, for instance. He questions the authority of Scripture. Such things certainly do mark someone out as a false teacher.

But interestingly (in our theme here), they are not normally the first things listed when apostolic writers describe false teachers. Over and again, they focus on the *character and behavior and motivations* of the false teachers.

1 Timothy 6:2–10

Teach and urge these things. <sup>3</sup> If anyone teaches a different doctrine and does not agree with the sound words of our Lord Jesus Christ and the teaching that accords with godliness, <sup>4</sup> he is puffed up with conceit and understands nothing. He has an unhealthy craving for controversy and for quarrels about words, which produce envy, dissension, slander, evil suspicions, <sup>5</sup> and constant friction among people who are depraved in mind and deprived of the truth, imagining that godliness is a means of gain. <sup>6</sup> But godliness with contentment is great gain, <sup>7</sup> for we brought nothing into the world, and we cannot take anything out of the world. <sup>8</sup> But if we have food and clothing, with these we will be content. <sup>9</sup> But those who desire to be rich fall into temptation, into a snare, into many senseless and harmful desires that plunge people into ruin and destruction. <sup>10</sup> For the love of money is a root of all kinds of evils. It is through this craving that some have wandered away from the faith and pierced themselves with many pangs.

Thus we should not be surprised to see that the qualifications for ordained ministry chiefly involve character. And given what we’re seeing, I think we can make the case that these qualifications exist because the credibility of the message depends on them.

## Conclusion

In an important sense, biblical Christianity is intrinsically conservative. Our most basic responsibility is to take the faith “once delivered to the saints” and to “instruct faithful men who will be able to teach others also.” As Charles Hodge famously said about old Princeton Seminary: “a new idea never originated in this Seminary.”

I’ve become increasingly convinced over the past decade that any conservatives worthy of the name are not simply those who have specific positions on certain issues. Rather, conservatives seek to conserve certain ideas, affections, and customs for specific people. It is dangerous to find ourselves defending mere abstractions. Hermits are not conservatives.

If you understand the case I’ve attempted to build from these texts, there are at least two conclusions. The first is that as we seek to establish our own convictions on a variety of matters, we *begin* by taking note of the character—the fullness of Christlikeness—of those who committed to us the word of Christ. Am I saying that if a person is a good person, his words are necessarily true? Of course I’m not saying that. But it is—biblically—not irrelevant.

I am saying that the idea that everything we believe must be our own, that we do not defer to those who have greater wisdom than we do (when, of necessity, we simply do not see what they are seeing): this is not a biblical ideal, but a modernist ideal. And we should reject it.



And in rejecting it, we must regain the idea that when I look for those to whom I defer on wisdom, I look for people whose lives are in step with the gospel of a suffering Savior.

This means, for me, that there are men who have invested heavily into my life whom I respect not only for their exegetical and theological skill, but for their lives. And so I don't lightly turn from that which they have committed to me simply because I, in infinite wisdom, don't see what they're seeing. That's exactly the point: I accept that there are wiser people than me. That is so crucial to *being* mentored into ministry.

On the flip side, for those who wish to pass along Christian and conservative convictions: your life matters. While we might say that truth is truth even if those who profess it live less than exemplary lives, Scripture itself tells us that the character of those who teach *ought* to be a factor in whether other Christians find their words to be credible.



# Nurturing the artists in your congregation: insights from scriptures and practical considerations

Dr. Douglas Bachorik  
Maranatha Baptist University / Brookside Baptist Church

Introduction: a tale of two churches

## 1. Endorsement

### a. God is The Artist

### b. Artists and art in the Bible

### c. Beauty is important

Get beauty right!

'[...] beauty constitutes likeness to God. Hence failing to acknowledge God as the Source of the cosmos leads humankind to pursue other beautiful objects which, accordingly, are classed as "side-tracks." They lead away from rather than towards true happiness. Philosophy is unambiguous, worldly [earthly] beauty is impermanent: it is "fleeting and transitory, more ephemeral than the blossom in spring." It is not a source of authentic beauty in and of itself.'<sup>1</sup>

## 2. Encouragement

### a. In the church

### b. Outside the church

### 3. Edification

a. Artists are different, therefore...

b. Artists are just like everyone else, therefore...

### Final thoughts

Art is not *the* thing. We do not exist for art. Art exists for us. Art is for people, not people for art

'[J. Gresham Machen] knew life and beauty as God's gift and was profoundly thankful for them, and was a more effective servant of God because of it.'<sup>ii</sup>

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<sup>i</sup> Stone-Davis, Férdia J.. *Musical Beauty: Negotiating the Boundary between Subject and Object* (pp. 72-73). Cascade Books, an imprint of Wipf and Stock Publishers. Kindle Edition.

<sup>ii</sup> Ned B. Stonehouse. *J. Gresham Machen: A Biographical Memoir* (Kindle Location 5675). Orthodox Presbyterian Church. Kindle Edition.







# Family Worship



But as for  
me and  
my house,  
we will  
serve  
the L O R D.  
--Joshua 24:15





## I. WHAT ARE MY FEELINGS ABOUT THIS TOPIC?

--Excited, curious, expectant, hopeful, optimistic?

--Ambivalent, hesitant, uncertain?

--Apprehensive, discouraged, embarrassed, frustrated, insecure?

## II. HOW MANY FACTS ABOUT FAMILY WORSHIP ARE DISPLAYED IN THE PICTURES?

## III. WHY BEGIN AND PERSIST?

(1) Because of a scriptural resolve that you already have.

*But as for me and my house, we will serve the LORD*  
(Joshua 24:15).

(2) Because family worship will be one of your most effective means of keeping and promoting that scriptural resolve.

--It will give you a daily opportunity to display spiritual leadership.

--It will give you a precious, practical way to work together with your wife for the spiritual welfare of your home.

--It will provide a consistent means of evangelizing and discipling your children.

*Hear, O Israel: The LORD our God, the LORD is one! You shall love the LORD your God with all your heart, with all your soul, and with all your strength. And these words which I command you today shall be in your heart. You shall teach them diligently to your children, and*



*shall talk of them when you sit in your house, when you walk by the way, when you lie down, and when you rise up (Deut. 6:4-7).*

- It will contribute to the rearing of a new generation of dedicated servants for Christ.
- It will strengthen the general character of your “home.”
- It will strengthen, perhaps even revitalize the church.
- Most importantly, it will ensure that every member of your family worships the LORD daily.

### **III. HOW SHOULD YOU BEGIN?**

- (1) With each other (husband and wife).
- (2) With your children.
- (3) Read a good book on family worship.

Joel Beeke, *Family Worship*

Jason Helopoulos, *A Neglected Grace*

Donald Whitney, *Family Worship in the Bible, in History  
& in Your Home*

*Consider family religion not merely as a duty imposed by authority, but as your greatest privilege granted by divine grace.*

--Samuel Davies

# A Brief Introduction to Aesthetics: Defining Aesthetics, Beauty, and Art



*The word 'aesthetic' has both a simple and a technical sense. What are these, and how do they bearings on what we think about worship? What do they have to do with our discussions with other Christians about worship? These notes are taken from the preparatory work Dr. Johnson drafted for the upcoming issue of Frontline magazine on the topic of Beauty. We will begin with a brief introduction to aesthetics generally, followed by beauty and art – in discussion we will take time for questions about these ideas, and the last set of notes contains 'minimal' and 'maximal' definitions.*

1. A Brief Introduction to Aesthetics: Personal & Professional
  - a. Review of the Term (Connected to our main sessions)
  - b. Review of the History
  - c. Review of the Current Field
  - d. Why is this an important idea?
2. A Brief Consideration of Beauty: In God's Creation & Human Arts
  - a. What do we mean by 'beauty?' – Examining our examples...
  - b. What have others meant by 'beauty?' – Considering historical claims...
  - c. What should we mean by 'beauty?' – A simple, scriptural sense.
  - d. Why must we be clear about the meaning of beauty?
3. A Brief Overview of Art: A Chance & A Challenge
  - a. The fact of art: Describing a human endeavour
  - b. The promise of art: Recognizing the witness of creativity
  - c. The problem of art: Addressing the challenge faced in arts and creative industries
  - d. Why should we care about the arts?
4. Questions and Discussion: From the pastorate, from philosophy

### Defining 'Aesthetics' – what does it mean? <sup>i</sup>

- **Minimal:** Originally, aesthetics referred to judgments made by use of our senses. Taste, touch, smell, and especially sight and sound are used in decisions we make about the world we experience, and are influenced by both the world outside (objectively) and the world inside of tastes, beliefs, experiences (subjectively). Aesthetics in its simplest sense is **discerning or discriminating judgment, employing our senses.**
- **Maximal:** Since the 18<sup>th</sup> century, aesthetics has come to refer to a **branch of philosophy which is chiefly concerned with art and beauty.** It still retains an interest in sensory judgment and value, but most classical writings in aesthetics deal **with the arts and our interest in beauty.** In recent times, aesthetic has also come to refer to **someone or something's general taste, style, or design.**
- **Note:** In aesthetics, we should remind ourselves that God created us as physical and spiritual beings, using our senses and our souls to experience the world. **While we acknowledge the subjective elements in an aesthetic judgment, this in no way eliminates the objective elements which are also found in such judgments.** Christian aesthetics should seek to align our values and views with those which please God, the master Creator.

### Defining 'Beauty' – what does it mean?

- **Minimal:** At its barest, **beauty is the quality of a thing or experience being as it ought to be, aesthetically – it fulfils or exceeds the expectations of our discerning senses.** Experiencing this aesthetic quality pleases and interests us – it delights us.
- **Maximal:** At its most profound, **beauty is the aesthetic vehicle that carries tremendous weight and significance to our hearts and minds;** formal beauty can convey significance of content or expression that speaks to us immediately, compellingly, persuasively, and with a resonance that echoes with ourselves as spiritual and physical beings.
- **Note:** It must be remembered, in both its simple or sublime forms, **beauty alone is no guarantee of something's truthfulness, goodness, or righteousness.** Wedded as it is to formal features, bare beauty can occur alongside contents or in compositions which may not, in part or in whole, be correct. So, **we must recognize that a thing or experience can look correct, but not be correct; sound good, but not be good; appear right, but not be right.** God's creation is formally beautiful, and so is much of human creation – but **we must exercise discernment where human choices affect the use of beauty.**

### Defining 'Art' – what does it mean?

- **Minimal:** To the ancient Greeks, and many ancient cultures, **art was originally associated with the idea of skilled doing, or craft.** If we aim at a definition of art that encompasses all the things which succeeding cultures and periods have considered 'art', we might describe it as: **an artifact or performance creatively expressing an idea for a subject's contemplation.** But of course, art is sometimes much more than this...
- **Maximal:** Because of the power of the arts to appeal to our aesthetic interests, and to convey beautiful forms with significant content, we could say that **successful art can powerfully express the great truths of human experience.** Going a step further, we might say that **great art should elevate the observer to ennobling contemplation.**
- **Note:** For the Christian, our aims for our art (whether in creation or enjoyment) must not only include success or greatness, but **edification of ourselves and those with whom we communicate.** The Bible gives us the supreme example of an Artisan in God the Creator, and echoes God's interest in creativity with the first mention of a Spirit filled believer being Bezalel, the master-artist of the Tabernacle. **Work in craft and art, when done for the glory of God, is a means of reflecting God's character and interests. From sublime worship to simple workmanship, Christian artisans and artists can serve God with the work of their hearts and hands.**

<sup>i</sup> These definitions are adapted by Jonathan Johnson from recent works, including: "Aesthetics of Play" in *Philosophy's Arena: Play and Players in a Gamified World*. Ed. Jeremy Sampson. Delaware: Vernon Press. Forthcoming, 2023; "From Modernity to Memes: Reexamining Visual Culture as a Christian Vessel", eds. Chan and Lemon, *Religious Change in Asia*, Amsterdam: Amsterdam University Press, forthcoming, 2023; "Original Intentionalism: A Comparison of Textual and Visual Hermeneutics", in Boone and Eckel, *Originalism in Theology and Law: Comparing Perspectives in Constitutional Law and Biblical Theology*. Lexington Books, forthcoming, 2024



# Understanding Music Copyright for Churches and Ministries

Dr. Charles Plummer

## I. Introduction

- **Welcome and Purpose:** Introduction and explanation of why understanding music copyright is crucial for churches and ministries.
- **Importance of Compliance:** The significance of respecting copyright laws and protecting artists' work.

## II. Basics of Copyright

- **Definition:** Explanation of what copyright is and how it applies to music.
- **Automatic Protection:** Discuss how copyright protection is granted automatically upon creation.
- **Types of Works:** Differentiate between musical works (composition and lyrics) and sound recordings.

## III. Key Rights and Licenses

- **Reproduction and Distribution:** Explore the rights granted by copyright, including making copies of music.
- **Derivative Works:** Discuss creating new works based on existing music.
- **Public Performance and Display:** Explain the importance of licensing for public performances during worship services.

## IV. Licensing Solutions

- **CCLI (Christian Copyright Licensing International):**
  - Overview of CCLI's role in simplifying access to legal content.
  - SongSelect®: Real-time access to worship songs and resources.
  - Streaming Plus License™: Covering master recordings and multitracks for online services.
- **Christian Copyright Solutions (CCS):**
  - Annual performance licenses for both online and onsite music performances.
  - Collaboration with Broadcast Music, Inc. (BMI) to ensure compliance with U.S. Copyright Law.

## V. Practical Considerations

- **Reporting and Documentation:** Encourage churches to keep records of music usage.
- **Educating Church Musicians:** Train and educate church musicians on copyright compliance.
- **Using Licensed Resources:** Highlight the benefits of using licensed audio samples, lyrics, and chord sheets.

## VI. Q&A Session

- Open the floor for questions and address common concerns related to music copyright.





## Music Permissions and Licenses

**Permission to arrange.** If you don't know the owner of the copyrighted work, you can search the online databases at the Performing Rights Organizations:

ASCAP ACE database (ASCAP Clearance Express) – <https://www.ascap.com/repertory>

- American Society of Composers, Authors, and Publishers

BMI Repertoire Search – <https://repertoire.bmi.com/StartPage.aspx>

- Broadcast Music, Inc.

SESAC Repertory Search – <https://www.sesac.com/#/>

- Society of European Stage Authors and Composers

If you don't find it there, try the U.S. Copyright Office:

U.S. Copyright Office catalog search

- <https://www.copyright.gov/public-records>

- You can also hire a company to request permission from the copyright owner on your behalf.
- Two of these companies are Tresóna and CopyCat Music Licensing.
- Their job is to contact the music publisher on your behalf and secure permission for you to arrange their music.
- You then pay the licensing fee (if any) to make the arrangement and a fee for the service the company has provided for you.

To make a recording of a copyrighted work, you need a **mechanical license** from the copyright owner.

For this service, contact the Harry Fox Agency:

- <https://www.harryfox.com>

They will work with you to secure the appropriate licenses and collect the fee(s) due to the copyright owner.





To use music in a video, you need a **synchronization license** because you are synchronizing the copyrighted music with a copyrighted video production.

Contact the copyright holder directly to secure permission and the appropriate license.

To post a video with music on YouTube, you should already have a *synchronization license* with the copyright owner. However, in an effort to make this process less onerous, YouTube uses their Content ID system to make it easier for the copyright owners to identify use of their music.

- Videos uploaded to YouTube are scanned against a database of files submitted by content owners. If the music in an uploaded video matches a work in the database, the copyright owner can take several possible steps:
  - o Block the video entirely
  - o Mute the copyrighted audio from the video
  - o Allow the video to be viewed, but insert an advertisement to play before or during the video and generate income when it is viewed (aka “monetize” your video)
- If you dispute the claim against your post, there are still a few options you can take, but at this time YouTube tends to err on the side of the alleged copyright claimant.

An audio recording made available for download from a website is called a *digital phonorecord delivery*.

- That is, the digital item can be delivered (downloaded) any number of times by any number of individuals.
- The Performing Rights Organizations consider on-demand streaming to be a performance, which requires no licensing.
- The Harry Fox Agency, on the other hand, argues that the ephemeral cache created by on-demand streaming constitutes a copy, which would require a mechanical license.
- ***Warning - This information may change***

The [Religious Service Exemption](#) in U.S. Copyright law allows churches to play and perform copyrighted music during religious services, however, this exemption does NOT apply to music outside of services. PERFORM music can help pick up where the exemption leaves off. **U.S. Code, Title 17, § 110**

#### *110. Limitations on exclusive rights: Exemption of certain performances and displays*

Notwithstanding the provisions of [section 106](#), the following are not infringements of copyright:

(1) performance or display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution, in a classroom or similar place devoted to instruction, unless, in the case of a motion picture or other audiovisual work, the performance, or the display of individual images, is given by means of a copy that was not lawfully made under this title, and that the person responsible for the performance knew or had reason to believe was not lawfully made;

(2) except with respect to a work produced or marketed primarily for performance or display as part of mediated instructional activities transmitted via digital networks, or a performance or display that is given by means of a copy or phonorecord that is not lawfully made and acquired under this title, and the transmitting government body or accredited nonprofit educational institution knew or had reason to believe was not

lawfully made and acquired, the performance of a nondramatic literary or musical work or reasonable and limited portions of any other work, or display of a work in an amount comparable to that which is typically displayed in the course of a live classroom session, by or in the course of a transmission, if—

(A) the performance or display is made by, at the direction of, or under the actual supervision of an instructor as an integral part of a class session offered as a regular part of the systematic mediated instructional activities of a governmental body or an accredited nonprofit educational institution;

(B) the performance or display is directly related and of material assistance to the teaching content of the transmission;

(C) the transmission is made solely for, and, to the extent technologically feasible, the reception of such transmission is limited to—

(i) students officially enrolled in the course for which the transmission is made; or

(ii) officers or employees of governmental bodies as a part of their official duties or employment; and

(D) the transmitting body or institution—

(i) institutes policies regarding copyright, provides informational materials to faculty, students, and relevant staff members that accurately describe, and promote compliance with, the laws of the United States relating to copyright, and provides notice to students that materials used in connection with the course may be subject to copyright protection; and

(ii) in the case of digital transmissions—

(I) applies technological measures that reasonably prevent—

(aa) retention of the work in accessible form by recipients of the transmission from the transmitting body or institution for longer than the class session; and

(bb) unauthorized further dissemination of the work in accessible form by such recipients to others; and

(II) does not engage in conduct that could reasonably be expected to interfere with technological measures used by copyright owners to prevent such retention or unauthorized further dissemination;

**(3) performance of a nondramatic literary or musical work or of a dramatico-musical work of a religious nature, or display of a work, in the course of services at a place of worship or other religious assembly;**

(4) performance of a nondramatic literary or musical work otherwise than in a transmission to the public, without any purpose of direct or indirect commercial advantage and without payment of any fee or other compensation for the performance to any of its performers, promoters, or organizers, if—

(A) there is no direct or indirect admission charge; or

**(B) the proceeds, after deducting the reasonable costs of producing the performance, are used exclusively for educational, religious, or charitable purposes and not for private financial gain, except where the copyright owner has served notice of objection to the performance under the following conditions:**

(i) the notice shall be in writing and signed by the copyright owner or such owner's duly authorized agent; and

(ii) the notice shall be served on the person responsible for the performance at least seven days before the date of the performance, and shall state the reasons for the objection; and

(iii) the notice shall comply, in form, content, and manner of service, with requirements that the Register of Copyrights shall prescribe by regulation



## GUIDELINES FOR THE USE OF COPYRIGHTED MUSIC MATERIAL/FAQs

(Music Publishers Association)

<https://www.mpa.org>

This guide does not presume to be a comprehensive summary of the Copyright Act. It does not attempt to deal with all the laws covered by the legislation, nor does it provide definitive answers to all of the legal questions. It is intended to be a guide to understanding the nature of copyright for the users of church music, and to help church musicians protect themselves and their churches from infringing the legal rights of copyright owners .

A complete copy of the United States Copyright Law and further information regarding the copyright law may be obtained online or by writing: The Copyright Office, Library of Congress, Washington, DC 20559.

### WHAT DOES “COPYRIGHT” MEAN?

Our nation’s founding fathers determined that it was in the public interest that the creative works of a person’s mind and spirit should belong, for a limited time, to the creator. The protection of these works is called “copyright.” The United States Copyright Law grants the copyright owner exclusive rights to their creative work for a specific period of time or term. The term of copyright protection for works published prior to 1978 is 95 years from the date of publication. For works published after 1977 the term is equal to the length of the life of the author/creator plus 70 years. By law, the copyright owner is the only one who has the right to reproduce their work. If any other party wants to reproduce the material in any manner, permission must be obtained from the copyright owner. Copyrighted creative works such as musical compositions are often referred to as “intellectual property.” That is exactly how they should be treated: as the property of the copyright owner.

### WHAT ARE THE COPYRIGHT OWNER’S EXCLUSIVE RIGHTS?

- To reproduce the copyrighted work in any form, including but not limited to: printed copies, digital files, recordings, tapes, CDs, videos, motion pictures, or any duplicating process which later comes into being.
- To make arrangements and adaptations of the copyrighted work.
- To distribute and/or sell printed or recorded copies of the work.
- To synchronize the copyrighted work with visual images: video or film.
- To perform the copyrighted work.
- To display the copyrighted work.
- To license others to do any of the above.



## **WHO OWNS AND CONTROLS THE LEGAL RIGHT TO MAKE COPIES?**

The copyright owner. This may be the original creator (author or composer), a publisher, or an agent who has been assigned the right to license use of the work by the copyright owner.

## **HOW DO I FIND OUT WHO THE COPYRIGHT OWNER IS?**

The copyright owner's name is listed in the copyright notice. Copyright notices should appear on all reproductions of copyrighted works. On printed music the notice is generally found on the bottom of the first page of music. On recordings the notice can usually be found on the packaging. The copyright notice will contain the word "copyright" or the symbol © (for printed material) or (p) (for sound recordings), followed by the year of first publication, and the name of the copyright owner.

## **MUST I GET PERMISSION TO...**

- To reproduce the copyrighted work in any form, including but not limited to: printed copies, digital files, recordings, tapes, CDs, videos, motion pictures, or any duplicating process which later comes into being.
- Make photocopies of copyrighted music?
- Print bulletins, songbooks or song sheets containing copyrighted works for use in church services, Bible studies, or home prayer groups as long as they are not sold.
- Make a transparency, a slide or an electronic file of a copyrighted work for projection?
- Make a photocopy of a copyrighted work for my accompanist in order to sing a solo?
- Make audio recordings of worship services?
- Make videos of worship services or special musical presentations, such as youth, children, s, and holiday presentations?

...YES, you must request permission secure licenses from the copyright owner prior to making any of the copies or duplications described above.

## **WHAT IF I AM FACED WITH A SPECIAL SITUATION?**

If you want to include copyrighted lyrics in your bulletin . . . arrange a copyrighted song for four baritones and kazoo . . . or make any use of copyrighted music in any way, the magic word is . . . ASK. Copyright owners as a whole wish to see their music used by the widest possible audience. You may or may not receive permission, but when you use someone else's property, you must have the property owner's consent.

## **WHAT IF THERE ISN'T ENOUGH TIME TO WRITE?**

Call, many publishers routinely grant permissions over the phone, but try to plan ahead.



## **WHAT ABOUT EXISTING PHOTOCOPIES OR TAPES IN OUR CHURCH MUSIC LIBRARY?**

To protect yourself and your organization you should destroy all unauthorized photocopies, tapes, etc., and replace them with legal editions. Possession of illegal copies puts you in a position of harboring stolen goods.

## **IS IT PERMISSIBLE TO PERFORM COPYRIGHTED RELIGIOUS WORKS IN CHURCH SERVICES WITHOUT FIRST OBTAINING PERMISSION FROM THE COPYRIGHT OWNER?**

Yes, “the religious services exemption” in the Copyright Law permits for the performance of copyrighted religious works in the course of services at places of worship or at religious assemblies. However, performance licenses must be obtained from the copyright owner for any musical performance outside of a specific “worship service” including concerts and special musical programs.

## **CAN I MAKE AN ORIGINAL RECORDING OF A COPYRIGHTED SONG?**

Yes, but you must contact the copyright owner and obtain a “mechanical license.” You will be charged a fee, the amount of which is determined by the “statutory rate” as set forth in the Copyright Law. The current statutory rate, for the period of January 1, 2001 to December 31, 2001 is 7.55 cents per song, per recording. For the period of January 1, 2002 to December 31, 2003 it will be 8 cents, for the period of January 1, 2004 to December 31, 2005 it will be 8.5 cents, and for the period of January 1, 2006 to December 31, 2007 it will be 9.1 cents. This includes recordings of church services, concerts, musicals, or any programs that include copyrighted music.

## **CAN I MAKE A RECORDING USING A PRE-RECORDED INSTRUMENTAL ACCOMPANIMENT TRACK?**

No, not without permission. Two separate licenses are necessary in this situation. The first is from the copyright owner of the work to be recorded, and the second is from the publisher of the accompaniment track. Many times, these will be one and the same. Fees are usually required for each permission.

## **WHAT IF I CAN'T FIND THE OWNER OF A COPYRIGHTED SONG? CAN I GO AHEAD AND USE IT WITHOUT PERMISSION?**

No. For assistance in locating copyright owners and publishers, contact CMPA and request the CMPA Copyright Holders & Publishers list.



## **IS THERE ONE SOURCE I CAN CONTACT TO OBTAIN PERMISSION TO USE MANY CONGREGATIONALLY SUNG COMPOSITIONS?**

Yes, Christian Copyright Licensing, Inc. (CCLI) provides such a license. Contact CCLI at:  
1-800-234-2446  
6130 NE 78th Court  
Suite C-11  
Portland, OR 97218

The CMLPA endorses CCLI and has cooperated in making this license available to churches.

**IMPORTANT:** The CCLI License does not grant the right to photocopy or duplicate any choral music (octavos), cantatas, musicals, handbell music, keyboard arrangements, vocal solos, or instrumental works. The CCLI license grants duplicating rights for congregational music only.

## **CAN I MAKE COPIES OF OUT-OF-PRINT ITEMS?**

No, not without permission. Many publishers are agreeable, under special circumstances, to allow reprinting of out-of-print items, but again, permission must be secured from the copyright owner prior to any duplication.

## **WHAT IS PUBLIC DOMAIN?**

Public domain simply means that the term of the copyright protection has expired and anyone is free to use those works in any way. The absence of a copyright notice is one indication that a song may be in the public domain.

## **WHAT IS FAIR USE?**

Fair use is not generally applicable to churches. Fair use permits portions of copyrighted works to be legally reproduced for purposes of criticism, comment, news reporting, classroom teaching, scholarship, and research. Fair use does not apply to performance.

## **CAN I MAKE COPIES OF ACCOMPANIMENT RECORDINGS FOR MY CHOIR MEMBERS TO TAKE HOME AND REHEARSE WITH?**

No. You must obtain permission from the copyright owner and the recording publisher (if they are not one and the same) to duplicate a recording for any purpose.

## **WHAT ARE THE PENALTIES FOR MAKING UNAUTHORIZED COPIES?**

The law provides for the owner of a copyright to recover damages ranging from \$500 to \$100,000 per copyright infringed, and if willful infringement for commercial advantage and private financial gain is proved, criminal fines of up to \$250,000 and/or five years imprisonment, or both.



## **CAN I RECORD OUR CHURCH SERVICE FOR DISTRIBUTION TO CHURCH MEMBERS?**

No, not without permission. However, the CCLI license covers the making of a limited number of recordings for shut-ins.

## **CAN I VIDEO OUR CHURCH SERVICES, MUSICALS AND CONCERTS?**

No, not without permission. The videotaping or filming of a musical performance requires a “synchronization license” from the copyright owner.

## **WHAT ABOUT MIDI FILES, INTERACTIVE VIDEO, CD-ROMS, THE INTERNET, AND ALL THE NEW TECHNOLOGY USED BY CHURCHES TODAY?**

Carefully read the labels and notices on all of these to see what you can and cannot do without permission from the copyright owner. When in doubt, ASK the copyright owner.

### **PERMISSION FORMS AND INFORMATIONAL PDFS:**

<https://www.mpa.org/permission-forms-informational-pdfs/>

### **COPYRIGHT SERVICES: COPYRIGHT TERM AND PUBLIC DOMAIN:**

<https://guides.library.cornell.edu/copyright/publicdomain>

### **COPYRIGHT RESOURCE GUIDE FROM THE MUSIC PUBLISHERS ASSOCIATION**

<https://www.mpa.org/wp-content/uploads/2019/07/Copyright-Resource-Guide-MPA.pdf>

**Respecting copyright not only protects artists, but also ensures that your church’s worship experience is legally sound and ethically responsible.**

# THE POCKET GUIDE TO Copyright Licenses for Churches



When using copyrighted music, there are two important rights to consider - performance and reproduction. Your church may need more than one license to cover all church activities.

## CCLI Church Copyright License®

- Reproduction license for songs to assist with congregational singing
- Print song lyrics in bulletins, programs, and song sheets
- Record and capture your worship services (audio and video)
- Make custom arrangements where a published version is not available
- Make copies of copyright-protected lyrics for projection or display during congregational singing
- Translate song lyrics where a published version is not available
- Christian songs from leading publishers

## CCS PERFORMmusic Facilities License

- Performance license for church events and activities
- Music can be live or pre-recorded
- Play music in the lobby, café, bookstore, or anywhere in church facilities
- Play music before and after worship services
- Hold concerts (no admission charge)
- Play on-hold music
- Play music at church social events
- Christian and secular songs from the catalogs of ASCAP, BMI, and SESAC

## CCLI Streaming License™

- Streaming license for worship services
- Available as an add-on to the CCLI Church Copyright License
- Stream services on your church website, social media, or other streaming platforms
- Show song lyrics in streamed services
- Archive streamed services
- Christian songs from leading publishers

## CCS WORSHIPcast Streaming License

- Streaming performance license for church activities, events, and services
- Stream live-recorded worship services to your church-owned website
- Stream live-recorded special events and other activities to your church-owned website
- Archive streamed services and activities
- Christian and secular songs from the catalogs of ASCAP, BMI, and SESAC

## CCLI Streaming Plus License™

- Streaming license for worship services
- Available as an add-on to the CCLI Church Copyright License
- Stream services on your church website, social media, or other streaming platforms
- Stream artist tracks, multitracks, backing tracks, accompaniment tracks, and stems
- Use master recordings throughout your streamed church service
- Show song lyrics in streamed services
- Archive streamed services
- Christian songs and recordings from leading publishers and labels

## Church Video License®

- Show whole films or select scenes
- Use video to enhance sermon points
- Show videos at youth events
- Host special event movie nights
- Covers media intended for personal, private use only (DVDs, Blu-rays, online streaming, and digital downloads)
- Show as many movies as you want, as often as you want
- Includes every major Hollywood studio
- ScreenVue Vault comes free with online resources that include 11,000+ scene ideas and downloads

## CCLI Rehearsal License

- Share digital audio files with your worship leaders, musicians, and vocalists for the purpose of learning and rehearsing songs
- Create CDs to share with your team for rehearsal purposes
- Christian songs and recordings from leading publishers and labels

## Licensing Tips

- These licenses work together to provide comprehensive copyright coverage for the most common church activities.
- The CCS licenses are only available in the United States and its territories.



**THE ART OF PIANO ACCOMPANYING**  
by Shelly Hamilton

**Principle:**

Apply what you do know to what you don't know!

**Purpose:**

1. to enhance the vocalist by:
  - a. supporting, but not getting in the way
  - b. being a follower
2. to enhance the message by:
  - a. word painting the lyrics with style
  - b. word painting the lyrics with chord patterns

**Process:**

1. follow the chords indicated by the song's 4-part-writing
2. figure out the chords by using your ear
3. plan an outline of the accompaniment and a mood setting introduction
4. choose appropriate accompanying patterns
5. determine if a transposition would be beneficial

**Particulars:**

1. let the singer take pick-up notes by himself
2. seldom play the melody
3. set a comfortable tempo for the singer, appropriate to the song
4. when the singer has a lot of motion, stay simple – when the singer is stationary, provide motion

**Patterns:**

1. blocked chords
2. arpeggiated and rolled chords
3. horn fifths
4. pedal tone octaves – LH and RH
5. scales
6. arpeggios



## Spurgeon on Music

*From Treasury of David*

Dr. David Ledgerwood

Maranatha Baptist University

My musical and spiritual background until age 19 was strongly Roman Catholic. I began playing the organ at mass when I was 11 and was an altar boy for the Latin Mass beginning in the 3rd grade. I was president of my Catholic Youth Group through high school. I attended Duquesne University for 1 1/2 years, an unabashedly Catholic University.

Musically, I witnessed the musical transition from Gregorian Chant and Latin hymns to the folk-rock presentations common after Vatican 2. In my high school years, I would often close mass by playing "Let There Be Peace on Earth," as that song represented the peace movement prevalent in our church during the Vietnam War.

After conversion as a member of an Air Force Band (where I played jazz, rock, pop, and Dixieland in addition to standard concert fare), my musical standards began to change.

For my 25th birthday, my wife presented me with the three-volume set of the *Treasury of David*, a commentary on the Psalms by Charles Spurgeon. It sat on my shelf, only occasionally referenced, for nearly 40 years. In my early 60s, I decided to read and annotate portions that resonated with me. As I underlined sections, I took the time to type these portions into my journal document. I created two documents, one with general quotes and one specifically related to music. The file with general quotes ran nearly 400 pages, and the musical quote file over 80 pages.

After finishing the study (it took over five years), I decided that for the music file, I needed to type the quote and the scriptural passage upon which the quote was based. Next, I entered all the material into the qualitative research program I had previously used for my doctoral studies (HyperRESEARCH). I read each quote, wrote a summary statement concerning the quote, and then placed it in a self-determined category.

Categorization of the quotes was my way of grouping them. In qualitative research, this grouping process is called coding. I categorized over 500 quotes. Each summary statement is called a code. Several quotes fall into more than one category; this is typical and expected. Once all the quotes are coded, they are organized into groups where the researcher looks for themes.

Spurgeon divides his commentary into several sections. He provides personal commentary and then adds a section of quotes from other writers, and then, finally, gives preaching help to pastors. For this musical project, I limited my quotes to those written by Spurgeon, although there is a rich trove of quotes by other authors that would be worthy of investigation.



The purpose of the project was personal. I wanted to improve my spiritual life. I desired to spend extended time in the Psalms and, as a church musician, enrich my understanding of a godly Pastor's perspective on music's purpose and practice.

I realize that Spurgeon's musical practice did not allow for what I currently do (church choir, piano, organ, special music), yet, I could not escape noting the heart of a consecrated Pastor, a student of the Word of God, and a man of extensive reading.

It is my conviction that the person and work of Jesus Christ are revealed through a prayerful study of His Word. I cannot count the times when reading the Psalm text and Spurgeon's comments revealed my own sinfulness as well as the glories of the Savior. As I read Spurgeon's commentary and the quotes he sourced from others, I sensed his warm heart, careful scholarship, and extensive reading, as he quoted from the Reformers, Puritans, Shakespeare, Milton, Wesley, and contemporary hymn writers. His example should be followed.

No human author or Pastor is without flaw or error. Still, we are commanded to carefully consider what is proposed, filtering all like the Bereans. In my understanding of Spurgeon, I believe he would concur. The final authority is the Word of God. It demands our attention, study, and obedience.

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## Congregational Singing

The singing of the congregation is the most delightful part of worship

**Source Material:**

**Psalm 42:4** — *“When I remember these things, I pour out my soul in me; for I had gone with the multitude, I went with them to the house of God, with the voice of joy and praise, with a multitude that kept holyday.”*

David appears to have had a peculiarly tender remembrance of the singing of the pilgrims, and assuredly it is the most delightful part of worship and that which comes nearest to the adoration of heaven. What a degradation to supplant the intelligent song of the whole congregation by the theatrical prettiness of a quartette, the refined niceties of a choir, or the blowing off of wind from inanimate bellows and pipes! We might as well pray by machinery as praise by it. 272

Vocal praise is not to be neglected

**Source Material:**

**Psalm 65:1**. — *“Praise waiteth for thee, O God, in Sion: and unto thee shall the vow be performed.”*

A church, bowed into silent adoration by a profound sense of divine mercy, would certainly offer more real praise than the sweetest voices aided by pipes and strings; yet, vocal music is not to be neglected, for this sacred hymn was meant to be sung. It is well before singing to have the soul placed in a waiting attitude, and to be humbly conscious that our best praise is but silence compared with Jehovah’s glory. 90

Vocal praise stirs the soul and is contagious

**Source Material:**

**Psalm 66:1**. — *“Make a joyful noise unto God.”*

If praise is to be wide-spread, it must be vocal; exulting sounds stir the soul and cause a sacred contagion of thanksgiving. Composers of tunes for the congregation should see to it that their airs are cheerful. 108

The general assembly on high and the sacred congregation have not ceased to sing unto Jehovah.

**Source Material:**

**Psalm 89:5**. — *“And the heavens shall praise thy wonders, O Lord: thy faithfulness also in the congregation of the saints.”*

The heavens broke forth with music at the wonders of mercy contained in the glad tidings concerning Bethlehem, and the saints who came together in the temple magnified the faithfulness of God at the birth of the Son of David. Since that auspicious day, the general assembly on high and the sacred congregation below have not ceased to sing unto Jehovah, the Lord that keepeth covenant with his elect. 26

Congregational singing is delightful

**Source Material:**

**Psalm 100:02**. — *“Serve the Lord with gladness. Come before His presence with singing.”*

Singing, as it is a joyful, and at the same time a devout, exercise, should be a constant form of approach to God. The measured, harmonious, hearty utterance of praise by a congregation of really devout persons is not merely decorous but delightful and is a fit anticipation of the worship of heaven, where praise has absorbed prayer, and become the sole mode of adoration. How a certain society of brethren





can find it in their hearts to forbid singing in public worship is a riddle which we cannot solve. We feel inclined to say with Dr. Watts—

“Let those refuse to sing  
Who never knew our God;  
But favorites of the heavenly king  
Must speak his praise abroad.”

Singing that unites the subjects of the Great King

**Source Material:**

**Psalm 103:19.** — *“The Lord hath prepared his throne in the heavens; and his kingdom ruleth over all.”*

Thus has the sweet singer hymned the varied attributes of the Lord as seen in nature, grace, and providence, and now he gathers up all his energies for one final outburst of adoration, in which he would have all unite, since all are subjects of the Great King. 283

## The Character of our Worship

Even the most crafted music falls short unless energized by the Holy Spirit

**Source Material:**

**Psalm 22:25.** — *“My praise shall be of thee in the great congregation.”*

The rarest harmonies of music are nothing unless they are sincerely consecrated to God by hearts sanctified by the Spirit. The clerk says, “Let us sing to the praise and glory of God” but the choir often sing to the praise and glory of themselves. Oh! When shall our service of song be a pure offering? 332

A glowing heart should produce praising lips in song

**Source Material:**

**Psalm 28:7.** — *“The Lord is my strength and my shield; my heart trusted in him, and I am helped: therefore my heart greatly rejoiceth; and with my song will I praise him.”*

A song is the soul’s fittest method of giving vent to its happiness, it were well if we were more like the singing lark, and less like the croaking raven. When the heart is glowing, the lips should not be silent. 22

Excessive propriety can kill heartfelt emotion

**Source Material:**

**Psalm 32:11** — *“Be glad.”*

Our happiness should be demonstrative; chill penury of love often represses the noble name of joy, and men whisper their praises decorously where a hearty outburst of song would be far more natural. It is to be feared that the church of the present day, through a craving for excessive propriety, is growing too artificial; so that enquirers’ cries and believers’ shouts would be silenced if they were heard in our assemblies. 85

A person with a crooked heart will produce crooked music

**Source Material:**

**Psalm 33:1** — *“For praise is comely for the upright.”*

God has an eye to things which are becoming. When saints wear their choral robes, they look fair in the Lord’s sight. A harp suits a blood-washed hand. No jewel more ornamental to a holy face than sacred praise. Praise is not comely from unpardoned professional singers; it is like a jewel of gold in a swine’s snout. Crooked hearts make crooked music, but the upright are the Lord’s delight. 104

Praise should involve life and soul and heart

**Source Material:**

**Psalm 33:3.** — *“Sing unto him a new song.”*

Let us not present old worn-out praise, but put life, and soul, and heart into every song, since we have new mercies every day, and see new beauties in the work and word of our Lord. 105

Experiencing new mercies requires fresh praise

**Source Material:**

**Psalm 33:3.** — *“Sing unto him a new song.”*

Let us not present old worn-out praise, but put life, and soul, and heart into every song, since we have new mercies every day, and see new beauties in the work and word of our Lord. 105

Worship should be hearty



**Source Material:**

**Psalm 33:3.** — *“With a loud noise.”*

Heartiness should be conspicuous in divine worship. 105

Musical praise must not be a carnal, sentimental love song

**Source Material:**

**Psalm 45: Title.** —

Not a carnal, sentimental love song, but a celestial canticle of everlasting love fit for the tongues and ears of angels. 315

The best music is sung by those with sanctified affections

**Source Material:**

**Psalm 45: Title.** —

King Jesus deserves to be praised not with random, ranting ravings, but with the sweetest and most skillful music of the best trained choristers. The purest hearts in the spiritual temple are the most harmonious songsters in the ears of God; acceptable song is not a matter so much of tuneful voices as of sanctified affections, but in no case should we sing of Jesus with unprepared hearts. 315

Hymns sung without heart insult the Lord

**Source Material:**

**Psalm 45:1.** — *“My hearts is inditing a good matter; I speak of the things which I have made touching the King; my tongue is the pen of a ready writer.”*

There is no writing like that dictated by the heart. Heartless hymns are insults to heaven. 315

Selah: What it means

**Source Material:**

**Psalm 46:11:** — *“The Lord of hosts is with us; the God of Jacob is our refuge: Selah.”*

Selah bids the music rest

Pause in silence soft and blest;

Selah bids uplift the strain

Harp and voices tune again;

Selah ends the vocal praise,

Still your hearts to God upraise.

343

Coming before God involves both confession and praise

**Source Material:**

**Psalm 48: Title.** —

A song for joyfulness and a Psalm for reverence. Alas! Every song is not a Psalm, for poets are not all heaven-born, and every Psalm is not a song, for in coming before God we have to utter mournful confessions as well as exulting praises. The Sons of Korah were happy in having so large a selection of song; the worship where such a variety of music was used could not become monotonous; but must have given scope for all the sacred passions of gracious souls. 360

God does not need banners, music, incense, and fine linen

**Source Material:**

**Psalm 51:12.** — *“If I were hungry, I would not tell thee; for the world is mine, and the fulness thereof.”*



Even under the grossest idea of God, faith in outward ceremonies is ridiculous. Do men fancy that the Lord needs banners, and music, and incense, and fine linen? 387

The problem of unresponsiveness in sinners is not music

**Source Material:**

**Psalm 58:5.** — *“Which will not hearken to the voice of charmers, charming never so wisely.”*

Try all your arts, ye preachers of the Word! Lay yourselves out to meet the prejudices and tastes of sinners, and ye shall yet have to cry “who hath believed our report?” It is not in your music, but in the sinner’s ear that the cause of failure lies, and it is only the power of God that can remove it. 2

Both vocal praise and mental adoration are vital to the Christian experience

**Source Material:**

**Psalm 63:5.** — *“My soul shall be satisfied as with marrow and fatness; and my mouth shall praise thee with joyful lips.”*

When God gives us the marrow of his love, we must present to him the marrow of our hearts. Vocal praise should be rendered to God as well as mental adoration: others see our mercies, let them also hear our thanks. 67

It is a weighty responsibility to lead the worship of God's people

**Source Material:**

**Psalm 64: Title** —

It were well if the chief musicians of all our congregations estimated their duty at its due solemnity, for it is no mean thing to be called to lead the sacred song of God’s people, and the responsibility is by no means light. 82

The best praise flows out of a profound sense of God's mercy

**Source Material:**

**Psalm 65:1.** — *“Praise waiteth for thee, O God, in Sion: and unto thee shall the vow be performed.”*

A church, bowed into silent adoration by a profound sense of divine mercy, would certainly offer more real praise than the sweetest voices aided by pipes and strings; yet, vocal music is not to be neglected, for this sacred hymn was meant to be sung. It is well before singing to have the soul placed in a waiting attitude, and to be humbly conscious that our best praise is but silence compared with Jehovah’s glory. 90

**Source Material:**

**Psalm 66:2.** — *“Make his praise glorious.”*

Let not his praise be mean and groveling: let it arise with grandeur and solemnity before him. 108

Our sacred songs should be weighty, but not sad

**Source Material:**

**Psalm 68:4.** — *“Sing unto God, sing praises to his name; extol him that rideth upon the heavens by his name, JAF, and rejoice before him.”*

We ought to avoid dullness in our worship. Our songs should be weighty with solemnity, but not heavy with sadness. 137

God is to be worshipped with due decorum

Vocal music is superior to instrumental music in worship

**Source Material:**



**Psalm 68:25.** — *“The singers went before, the players on instruments followed after; among them were the damsels playing with timbrels.”*

God is to be worshipped evermore with due decorum. First the singers, and lastly the musicians, for the song must lead the music, and not the music drown the singing. In the midst of the vocal and instrumental band, or all around them, were the maidens. Some have imagined that this order indicates the superiority of vocal to instrumental music; but we need not go so far for arguments, when the simplicity and spirituality of the gospel already teach us that truth. 144-145

Soul-singing is the soul of singing. Men, set at liberty by Christ’s blood, are fitted to magnify the Lord

**Source Material:**

**Psalm 71:23.** — *“My lips shall greatly rejoice when I sing unto thee; and my soul, which thou hast redeemed.”*

Soul-singing is the soul of singing. Till men are redeemed, they are like instruments out of tune; but when once the precious blood has set them at liberty, then are they fitted to magnify the Lord who bought them. 213

Sacred music should be performed in tune and in measure

**Source Material:**

**Psalm 81:1.** — *“Sing aloud unto God our strength; make a joyful noise unto the God of Jacob.”* “Sing” in tune and measure, so that the public praise may be in harmony. 399

Modern singing restrains full outbursts of praise

Leaving singing to the choir only mocks worship

Jehovah can only be adored with the heart

**Source Material:**

**Psalm 81:1.** — *“Sing aloud unto God our strength; make a joyful noise unto the God of Jacob.”*

It is to be regretted that the niceties of modern singing frighten our congregations from joining lustily in the hymns. For our part we delight in full bursts of praise and had rather discover the ruggedness of a want of musical training than miss the heartiness of universal congregational song. The gentility which lisp the tune in well-bred whispers, or leaves the singing altogether to the choir, is very like a mockery of worship. The gods of Greece and Rome may be worshipped well enough with classical music, but Jehovah can only be adored with the heart, and that music is the best for his service which gives the heart most play. 399-400

Our praise of the Lord is sweet

**Source Material:**

**Psalm 92: Title**

Sweet is the work, my God, my King  
To praise thy name, give thanks, and sing;  
To shew thy love by morning light  
And talk of all thy truth at night. 116

Vocal worship is sweeter than silent worship

**Source Material:**

**Psalm 92:1** — *“It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O most High.”*

Silent worship is sweet, but vocal worship is sweeter. 116



Fine music without devotion is but a splendid garment upon a corpse

**Source Material:**

**Psalms 92:3** — *“Upon an instrument of ten strings, and upon the psaltery; upon the harp with a solemn sound.”*

It is a blessed work when hand and tongue work together in the heavenly occupation of praise.

Strings and voices, hands and hearts,  
In the concert bear your parts;  
All that breathe, your God adore,  
Praise him, praise him, evermore.

It is, however, much to be feared that attention to the mere mechanism of music, noting keys and strings, bars and crochets, has carried many away from the spiritual harmony which is the soul and essence of praise. Fine music without devotion is but a splendid garment upon a corpse. 117

Much religious singing is geared towards pleasing the ear of the congregation not the Lord

**Source Material:**

**Psalms 95:1** — *“O come, let us sing unto the Lord, let us make a joyful noise to the rock of our salvation.”*

It is to be feared that very much even of religious singing is not unto the Lord but unto the ear of the congregation: above all things we must in our service of song take care that all we offer is with the heart's sincerest and most fervent intent directed toward the Lord himself. 164

Sacred singing should be reverent

**Source Material:**

**Psalms 95:2** — *“Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.”*

There is a peculiar presence of grace and glory into which men should never come without the profoundest reverence. 165

God accepts both the unlettered ditty or a ploughman as well as the smooth verse of a Cowper or Milton

**Source Material:**

**Psalms 98:5** — *“Sing unto the Lord with the harp; with the harp, and the voice of a Psalm.”*

God, who accepts the unlettered ditty of a ploughman, does not reject the smooth verse of a Cowper, or the sublime strains of a Milton. All repetitions are not vain repetitions, in sacred song there should be graceful repeats, they render the sense emphatic, and help to fire the soul. 212

The reigning power of Jesus casts out our chill worship

**Source Material:**

**Psalms 98:6** — *“With trumpets and sound of cornet make a joyful noise before the Lord, the King.”*

Let but the reigning power of Jesus be felt in the soul and we shall cast aside that chill matter, drowned by the pealing organ, which is now so commonly the substitute for earnest congregational singing. 213

Songs should lead to godly resolutions

**Source Material:**

**Psalms 101:1** — *“I will sing of mercy and judgment; unto thee, O Lord, will I sing.”*

He would extol both the love and the severity, the sweets and the bitter, which the Lord had mingled in his experience; he would admire the justice and the goodness of the Lord. Such a song would fitly lead



up to godly resolutions as to his own conduct, for that which we admire in our superiors we naturally endeavor to imitate. 239

The simple, unsophisticated ear can hear the voice of God without external props

**Source Material:**

**Psalm 104:17.** — *“Where the birds make their nests; as for the stork, the fir trees are her house.”* Those who cannot see or hear of God except in Gothic edifices, amid the swell of organs, and the voices of a surplice choir, will not be able to enter into the feeling which makes the simple, unsophisticated soul hear “the voice of the Lord God walking among the trees.” 306

God considers meaning above musical performance

**Source Material:**

**Psalm 104:21.** — *“The young lions roar after their prey, and seek their meat from God.”* Evidently, he considers the meaning rather than the music of the utterance and puts the best construction upon it. 307

Only a thoroughly enraptured soul can please God on his instrument

**Source Material:**

**Psalm 108:2** — *“Awake, psaltery and harp.”*

Only when a thoroughly enraptured soul speaks in the instrument can music be acceptable with God: as mere musical sound the Lord can have no pleasure therein, he is only pleased with the thought and feeling which are thus expressed. When a man has musical gift, he should regard it as too lovely a power to be enlisted in the cause of sin. 426

Singing with a heart on fire

**Source Material:**

**Psalm 111:1.** — *“Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.”*

The sweet singer commences the song, for his heart is all on flame: whether others will follow him or not, he will at once begin and long continue. What we preach we should practice. 1

We cannot praise God with a divided heart

**Source Material:**

**Psalm 111:1.** — *“Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.”*

Jehovah the one and undivided God cannot be acceptably praised with a divided heart. 1

Sing the song of Moses the servant of God

**Source Material:**

**Psalm 114:8.** — *“Which turned the rock into a standing water, the flint into a fountain of the God of Jacob.”*

Is it not written of the hosts above that they sing the song of Moses the servant of God, and of the Lamb? 43

God is to be praised whether or not we receive anything

**Source Material:**

**Psalm 118:1.** — *“O give thanks unto the Lord; for he is good: because his mercy endureth forever.”*



He is always to be praised whether we are receiving anything from him or not. Those who only praise God because he does them good should rise to a higher note and give thanks to him because he is good.

Those who neglect public worship generally neglect all worship

**Source Material:**

**Psalm 118:19.** — *“Open to me the gates of righteousness: I will go into them, and I will praise the Lord.”*

Those who neglect public worship generally neglect all worship. 109

Singing without an eye to holy living is of little worth

**Source Material:**

**Psalm 119:8.** — *“I will keep thy statutes, O forsake me not utterly.*

*When praise calms down into solid resolution it is well with the soul. Zeal which spends itself in singing and leaves no practical residuum of holy living, is little worth: “I will praise” should be coupled with “I will keep.” 145*

God is to be worshipped in his own appointed way

**Source Material:**

**Psalm 138:2.** — *“I will worship toward thy holy temple.”*

We are not only to adore the true God, but to do so in his own appointed way. 244

The pure heart shall sing unto the Lord

**Source Material:**

**Psalm 140:13.** — *“Surely the righteous shall give thanks unto thy name.”*

On earth ere long and in heaven for ever, the pure heart shall sing unto the Lord. How loud and sweet will be the songs of the redeemed in the millennial age, when the meek shall inherit the earth, and delight themselves in the abundance of peace! 298

The praise of God in eternity shall never be monotonous

**Source Material:**

**Psalm 145:2.** — *“And I will praise thy name forever.”*

Eternal worship shall not be without its variations; it will never become monotonous. Heavenly music is not harping upon one string, but all strings shall be tuned to one praise. 376

The best adoration is to own Him to be unsearchable and close our eyes in reverence

**Source Material:**

**Psalm 145:3** — *“Great is the Lord, and greatly to be praised.”*

Song should be founded upon search; hymns composed without thought are of no worth, and tunes upon which no pains have been spent are beneath the dignity of divine adoration. Yet when we meditate most, and search most studiously, we shall still find ourselves surrounded with unknowable wonders, which will battle all attempts to sing them worthily. The best adoration of the Unsearchable is to own him to be so and close the eyes in reverence before the excessive light of His glory. 376

Let us use “Praise Ye the Lord” or “Hallelujah reverently “

**Source Material:**

**Psalm 146:1.** — *“Praise ye the Lord.” or, Hallelujah.*

It is saddening to remember how this majestic word has been trailed in the mire of late. Its irreverent use is an aggravated instance of taking the name of Jehovah our God in vain. Let us hope that it has been done in ignorance by the ruder sort; but great responsibility lies with leaders who countenance

and even copy this blasphemy. With holy awe let us pronounce the word HALLELUJAH, and by it summon ourselves and all others to adore the God of the whole earth. Men need to be called to praise; it is important that they should praise; and there are many reasons why they should do it at once. Let all who hear the word Hallelujah untie immediately in holy praise. 400

We must stir up ourselves as well as exhort others

**Source Material:**

**Psalm 146:1** — *“Praise the Lord, O my soul.”*

How dare I call upon others and be negligent myself: If ever man was under bonds to bless the Lord, I am that man, wherefore let me put my soul into the center of the choir, and then let my better nature excite my whole manhood to the utmost height of loving praise. “O for a well-tuned harp?” Nay, rather, O for a sanctified heart. Then if my voice should be of the poorer sort, and somewhat lacking in melody, yet my soul without my voice shall accomplish my resolve to magnify the Lord. 400-401

The ritual use of music has led to many abuses

**Source Material:**

**147:7.** — *“Sing praise upon the harp unto our God.”*

Blend music with song. Under a dispensation of ritual, the use of music was most commendable, and suitable in the great congregation; those of us who judge it to be less desirable for public worship under a spiritual economy, because it has led to so many abuses, nevertheless rejoice in it in our privacy, and are by no means insensible to its charms. It seems a profanation that choice minstrelsy should so often be devoted to unworthy themes; the sweetest harmonies should be consecrated to the honor of the Lord. He is our God, and this fact is one choice joy of the song. We have chosen him because he has chosen us. 416

All powers and faculties should praise the Lord

**Source Material:**

**Psalm 150:3.** — *“Praise him with the sound of the trumpet.”*

The gospel meaning is that all powers and faculties should praise the Lord—all sorts of persons, under all circumstances, and with differing constitutions, should do honor unto the Lord of all.

If men are dull in their worship, they are not acting consistently with the character of their religion

**Source Material:**

**Psalm 150:4.** — *“Praise him with the timbrel and dance.”*

If men are dull in the worship of the Lord our God, they are not acting consistently with the character of their religion.

## Breakout

### Musing on God's Music: Forming Hearts of Praise with the Psalms

It is no secret that among evangelicals today the psalms are mostly ignored in corporate worship. Perhaps a line or two will be cited as a transition between songs; maybe a contemporary song will take a phrase from a psalm and repeat it over and over again. But not much more. This despite the fact that the Psalter is the longest book in our Bibles—it contains more words than any other single book in the Bible and almost as many words as the entirety of Paul's epistles. This despite the fact that the Psalter is the Bible's most quoted book. This despite the fact that the Psalter is the only book whose contents are singled out by Paul for us to minister to one another in gathered church worship—I have argued elsewhere that Paul's command to sing "psalms, hymns, and spiritual songs" is a reference to different kinds of psalms. This despite the fact that the Psalter is just as inspired, just as authoritative, and just as profitable as any other part of Holy Scripture. Jesus himself said in John 24:44, "These are my words that I spoke to you while I was still with you, that everything written about me in the Law of Moses and the Prophets and the Psalms must be fulfilled," setting the Psalter right alongside the Law and Prophets in terms of significance and authority for the believer. C. H. Spurgeon was not wrong when he bemoaned, "It is to be feared that the Psalms are by no means so prized as in earlier ages of the church."

One central reason for contemporary neglect of the Psalter may be that most Christians today do not understand this God-inspired collection of songs. *If* contemporary worshipers use the psalms in personal or congregational worship, they typically do so as a means to express what is already in their hearts. Yet, we do not go to the prophets to confirm or give expression to our theology, and we do not go to the Law to confirm our behavior. We look to those portions of God's authoritative Word to *form* our theology and *form* our behavior. The same should be with the psalms. Paul said in Romans 15, "whatever was written in former days was written for our instruction," and then he quotes from Deuteronomy—the Law, Isaiah—the Prophets, and the Psalms. You see, the important corrective that will remedy modern deficiency among contemporary psalm usage is to understand this: **the psalms have been given to us by God not merely to find a mood that fits our present state of being, but rather, God has given us the psalms to form us.**

In this presentation, I would like to focus our attention on the framework for how this works as it is laid out in the first two psalms, which together serve as an introduction to the organization of the book and communicate God's purpose for the use of psalms in our lives and worship today.

#### 1. An Image of Blessedness

The first word of the Psalm 1 captures well the purpose of the book for our lives: blessedness. To be blessed literally means "a state of well-being"; to flourish; to prosper. It's what we might call "the good life." This is what all people desire. We want to flourish. And this is what God

desires for us—“be fruitful and multiply” was his blessing to humankind, not apart from him, but because and through him.

And clearly, this introductory psalm is going to help us understand how to attain this sort of blessedness: “Blessed is the man who...” The psalm is going to tell us the way to blessedness; the way to a state of well-being. And, in fact, Psalm 1 introduces the fact that the entire Psalter is designed to unfold that way to blessedness.

## 2. Conflicting Images

Psalm 1 began by saying that a truly blessed person will not allow his image of the good life to be shaped by the wicked image of the good life; Psalm 2 shows us what that wicked image is. It shows us the counsel of the wicked—their image of the good life.

These introductory psalms are presenting the structural framework for the entire psalter that is meant to shape our imagination of reality in this world and lead us to blessedness and praise, even as we are surrounded by wicked people with an entirely different image.

## 3. Torah’s Counsel

So here we have two conflicting images of the good life that compete throughout world history: an image of a tree that flourishes under the rule of God, and an image of God’s rule as oppressive and tyrannical. The wicked’s counsel is, the only way to flourish is to burst the bonds of God’s rule and cast of his cords.

Blessed is the man, Psalm 1 tells us, whose imagination is shaped by delighting in the Torah rather than wicked counsel. And the final phrase of Psalm 2 is put there intentionally by the editors of the Psalter to form a bookend with Psalm 1:1: Blessed are all who take refuge in him. If you imagine God correctly, as formed within you by his inspired songs, then you will fly to him for refuge, you will see him as the source of true blessedness and as the one who will provide safety and comfort and protection in the midst of a wicked world.

## Conclusion

Let us return, then, to our initial concern of the utter lack of psalm usage in modern evangelical worship. Perhaps one central reason for the neglect is found in the reality that most modern Christians fail to recognize the fundamental importance of the imagination in directing our paths. Having been so impacted by post-Enlightenment, scientific modernism, modern Christians conceive of the core of Christianity to be purely intellectual.

Art, then, becomes an enjoyable diversion at best, and a distraction at worst. Modern evangelicals stress the importance of sound doctrine, but liturgy, poetry, and music are treated merely as means to excite us about doctrine or make doctrine more interesting. It is no surprise that modern evangelicals use only the “exciting” psalms, if they use them at all.





But if this discussion of the Psalms has revealed anything, it is that the artistic elements of our worship are not incidental, they fundamentally orient our paths by forming our imagination of true blessedness. And it is an imagination that does not ignore the reality of wickedness without or sin within. This is particularly evident in the progression of the psalter's organization and why we must not simply pick and choose the praise psalms that give expression to what is already in our hearts, or worse are used to escape the reality of a sin-cursed world.

Without the psalms—the *entirety* of the psalms, churches are forming men without chests, brains filled with knowledge, but unable to navigate the realities of life in a sin-cursed world. But when we truly recognize what the Books of Psalms—God's music—does for those who muse on these songs, the absolute necessity of singing them all becomes apparent. Hope is formed in our hearts in the midst of wickedness around us and sin within us by musing on the Torah of David, by traveling along this path the psalm editors created for us *from* darkness, *through* adversity, *to* blessedness. We sing our way through the psalms from songs of lament to songs of praise.



## **Doxology: Giving God the Glory Due His Name**

### **A Practical Discussion on Singing with Understanding**

#### **I. Who Is Speaking and to Whom?**

**Point of View**

**Object of Address**

#### **II. What Is Going On?**

**Praying**

**Remembering**

**Praising**

**Pleading**

#### **III. What is the Path?**

**The plan**

**Internal connection**

#### **IV. What Is the Goal or Resolution?**

**Instruction**

**Service function**

**Mood**

#### **V. What Do the Words Mean and Why Did the Author Use Them?**

**Archaic words**

**Biblical allusions**

**Poetic expressions**

**Theological expressions**

## LOVE AND JUDGEMENT IN MUSICAL CHOICES

The very statement of the theme of this conference is one that many are bristling at. Should we celebrate a newfound freedom from concerns about the style and accessories of worship in the name of a sincere focus on the object of our worship? Or does the Scripture still call us to practice discernment about the means of worshipping our God?

Consider the following Scriptural arguments for practicing discernment in particular in our musical choices.

1. The nature of God, man, and the devil argues for the practice of discernment in music.

The capacity in man to delight in beauty; in sights and sounds, order and design is a reflection of the image of God in man. God is an artistic being and the aesthetic capabilities in man are a reflection of God's image.

Musical ability is highlighted as one component of the devil's God-given beauty before his fall. As with any other part of God's creative design the devil would seek to twist music and mar what God intended to be for His pleasure and man's good.

2. The impact of music on the whole man argues from the practice of discernment in music.

Music impacts man's physical condition.

Music impacts man's mental/emotional condition.

Music impacts man's spiritual condition.

Pop musicians and various music "authorities" have consistently testified that the primary influence of pop music is to unbridled sensuality.

3. The God intended prominence of music in corporate worship argues for discernment in music.

This is the case in the worship of both the Old and New Testaments.

This is the case because bare text without the components of music can not communicate the movements of the heart that God desire to see in His people towards Him in worship.

4. The fact that music is a form of communication whose messages must be evaluated argues for discernment in music.

Instrumental music, even apart from the lyrics of vocal music, communicates messages.

In order for music is to be truly helpful it must communicate a consistent and singular message.

This is where much of the concern about CCM is located. It's leading proponents readily testify to it's mixed messages.

Against the backdrop of these arguments, it is no sign of maturing love for God and man to encourage disregard for the practice of discernment that pursues excellence in music choices.





# Arranging Based on a Classical Heritage

Dr. Pitágoras Gonçalves

1. Why should we arrange?
2. Can we still deliver the same enthusiasm and the same artistic aesthetics of older music, but with a new style?
3. Should we conserve everything old?

Classical music is old, yet, it is technically masterful, historically relevant, and aesthetically inspiring.

Since Classical Music provided a basis for a vast collection of the sacred music produced in the last couple of centuries, I will use a few Classical period elements to present refreshed ways to arrange.

## Renaissance Music (1400-1600)

- Modal Harmonies
- Vocal focused

## Baroque Music (1600-1750)

- Intensive use of counterpoint.  
It was highly developed by J. S. Bach, a Christian musician and probably the best musician that ever lived according to many great masters!  
Create multiple melodies (polyphony) based on a given single melodic line.  
Prolific use of Imitation.
- Bass or Harmonic based patterns:  
Passacaglia  
Chaconne
- Stylized Dances (rhythmic patterns)

## Classical Music (roughly 1750-1820's)

- Mostly Homophonic style
- Melody with accompaniment
- D'Alberti bass
- Structure
- Piano!
- Orchestra!

## Romantic Music (roughly 1820's-early 1900's)

- Extended Tonal harmonies
- Mostly Homophonic
- Expanded piano
- Highly developed technique

## Modern Music (early 1900's-mid 1900's)

- Atonal Music "Emancipation of Dissonance"
- Return to older Greek modes
- Ethnic music
- Wild experimentation

## Contemporary Music (late 1900's-present)

- Multiplicity of styles
  - Some return to Tonal Music
- 

### Tonal Harmony:

- Dissonance leading to Consonance
  - Most important dissonance: Tritone (called the "devil in music")
  - Where do I find it?
    - V7
    - vii dim
- Consonance found on the chord called Tonic, or the main chord.

### Modal Harmony:

Characteristic notes of each mode  
Chord Substitutions  
Modal Borrowing

### Introductions and Interludes:

Material from the original tune  
Setting up a mood or style



# God's Lyrics

Rediscovering Worship through Old Testament Songs  
Douglas Sean O'Donnell P&R Publishing

Scott Johnson  
The Worship Conference 2024

## Four Recurring Themes in the Old Testament Songs

The Lord is at the center: God is addressed, adored, and “enlarged.”  
His mighty acts in salvation are recounted.  
His acts of judgment are rejoiced in.  
His ways of living (practical wisdom) are encouraged.

The Psalms  
*Psalm 96:11-13*

## The Song of the Sea: “The Lord is a Warrior”

*Exodus 15:1-6,11*

## The Song of Moses: “Why Should We Not Now Adore Him”

*Deuteronomy 32 :1-4, Deut. 31:19, Deut. 32:46*  
*A Witness & Warning*

## The Song of Deborah: “God of Triumph”

*Judges 5:1-5, 31*

## The Song of Hannah: “Our King, God Does Exalt”

*1 Samuel 2:1-10*

## The Song of Habakkuk: “Though the Fig Tree Blossoms Not”

*Habakkuk 3:1-2, 17-19*

Revelation 5:9-10, 12-13; Revelation 19:1-2





## *A Biblical Understanding of Musical Controversy*

Erik Hanson

**Introduction:** Since divergent views of biblical worship are at the heart of the music controversy, it is imperative that believers study this topic from Scripture. Without such a comprehensive study, problems will arise involving musical choice. These include hymn choice, which musical instruments are appropriate (if at all), and appropriate musical style.

### **I. History reveals musical controversies.**

A. A study of church history reveals differing musical positions.

1. Theologians disagreed upon what texts were suitable for singing. Calvin limited texts to scripture or metrical Psalms, while Luther allowed for songs of “human composing.”<sup>1</sup>
2. Theologians disagreed with using instruments in worship due to the apparent lack of scriptural reference to its use in New Testament worship.

B. A study of church history reveals differing musical practices.

1. Some theologians believed that having unsaved people sing in the assembly “profaned” the singing.<sup>2</sup>
2. Some churches refrained from using musical instruments, while others chose to include musical instruments in worship.<sup>3</sup>
3. The quality of text has also been controversial.
4. Christmas carols also created discussion and controversy among church leaders regarding their acceptance and use.

### **II. Musical controversies continue today.**

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<sup>1</sup> Donald Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993), 450.

<sup>2</sup> Louis FitzGerald Benson, *The English Hymn: Its Development and Use in Worship* (United Kingdom: Hodder & Stoughton, George H. Doran Company, 1915), 98-99.

<sup>3</sup> Cory Griess, “The Regulative Principle of Worship”  
<http://www.pca.org/resources/publications/articles/item/3297-the-regulative-principle-of-worship-3b>: accessed October 4, 2022.

Wendy Isom, “Lectureship addresses use of musical instruments in worship”  
<https://christianchronicle.org/lectureship-addresses-use-of-musical-instruments-in-worship>: accessed October 4, 2022.

Bradley Lehman, “A cappella singing in Mennonite worship services: a good way, but not the only way”  
<http://www-personal.umich.edu/~bpl/singacap.html>: accessed October 4, 2022.

A. Perhaps the essence of Charismatic theology is the belief that, in worship, individuals should manifest a physical response.<sup>4</sup>

1. Contemporary Worship Music (CWM) resulted from the Charismatic movement.
2. Through the use of CWM and its music companies (Maranatha, Word, and Integrity, etc.), the Charismatics are “credited with turning the tide in contemporary evangelical worship by bringing... rock (music) into organized corporate worship.”<sup>5</sup>

B. This eventually led to the “worship awakening” of the twenty-first century.<sup>6</sup> It is marked by drastic changes in evangelical church worship from traditional hymns to pop-infused worship entertainment, from sermons to multi-media presentations, and from doctrine to emotionalism.<sup>7</sup>

1. Musicologists acknowledge the globalization of CWM through the sound of Hillsong’s music.
2. A recent study in 2023 of the top 38 CWM songs demonstrates the dominance and influence of Hillsong and Bethel music.
3. As a result, we have seen the rise of the use of worship teams globally in churches.

C. The Gettys and Sovereign Grace Music (SGM) have countered the rise of the modern worship movement with their worship reformation.

1. The Gettys and SGM seek to write theocentric, timeless, and singable hymns.<sup>8</sup>

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<sup>4</sup> Lester Ruth, ed., *Essays on the History of Contemporary Praise and Worship* (Eugene, OR: Pickwick Publications, 2020), 43-44.

<sup>5</sup> *Ibid.*, 117.

<sup>6</sup> *Ibid.*, 121.

<sup>7</sup> *Ibid.*

<sup>8</sup> Bob Smietana, “Modern Hymn Writers Revive Lost Art with Surprising Success,” <https://www.christianitytoday.com/news/2013/april/modern-hymn-writers-revive-lost-art-with-surprising-success.html>: accessed September 2, 2022.

Bob Kauflin, “Where Do Sovereign Grace Songs Come From?” <https://worshipmatters.com/2010/01/15/where-do-sovereign-grace-songs-come-from>: accessed September 3, 2022.



2. Some churches and individuals are cautious about adopting these hymns. The caution refers to matters of association,<sup>9</sup> doctrine,<sup>10</sup> and musical style.<sup>11</sup>

### III. Music controversies reveal the exaggeration of the root problem.

A. Barna suggests that the coverage and opinion of Christian leaders regarding the worship wars have masked the real issue regarding worship.<sup>12</sup>

B. Barna contends they “don’t understand the relationship between music, communication, God, and worship.”<sup>13</sup>

### IV. Music controversies result from a diversity of biblical interpretations.

A. The normative principle affects musical choice.

1. The normative principle of worship holds that “whatever Scripture doesn’t forbid is allowed”<sup>14</sup> since “all things are lawful” (I Corinthians 10:23).

2. Martin Luther practiced and promoted the normative principle.

B. The regulative principle affects musical choice.

1. The regulative principle of worship holds to the belief that God specifies or implies how He desires to be worshipped in His Word.

a). Proponents cite passages such as I Corinthians 14:40 and II Timothy 3:15-17.<sup>15</sup> “Let all things be done decently and in order” (I Corinthians 14:40).

b). Proponents believe that worshiping God outside of Scripture is a sin.

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<sup>9</sup> Sarah Bereza, *The Right Kind of Music: Fundamentalist Christianity as Musical and Cultural Practice* (PhD dissertation: Duke University, 2017), 78.

<sup>10</sup> Ibid.

<sup>11</sup> Scott Aniol, “What is influencing fundamentalist worship today?” <https://religiousaffections.org/articles/articles-on-worship/what-is-influencing-fundamentalist-worshiptoday>: accessed September 2, 2022.

<sup>12</sup> The Barna Group, “Focus On “Worship Wars Hides The Real Issues Regarding Connection to God,” <https://www.barna.com/research/focus-on-worship-wars-hides-the-real-issues-regarding-connection-to-god>: accessed August, 18,2022.

<sup>13</sup> Ibid.

<sup>14</sup> Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway Books, 2008), 154.

<sup>15</sup> Reisinger and Allen, 7.



2. Calvin popularized and practiced the regulative principle.
3. Strict adherence to the normative or regulative principle can lead to extreme and unbiblical worship practices.

C. Aesthetic Relativism affects musical choice.

1. In a musical sense, aesthetic relativism, also known as the “pragmatic” approach,<sup>16</sup> holds that no one style is the correct one to worship, and allowance must be given to all musical expressions.
2. Both subjectivity and objectivity exist in music.

**Conclusion:** Biblical interpretation affects biblical application, including worship practices. Thus, we must carefully study and understand Scripture and apply it accurately in personal and corporate worship. “These were more noble than those in Thessalonica, in that they received the word with all readiness of mind, and searched the scriptures daily, whether those things were so” (Acts 17:11).

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<sup>16</sup> R.J. Gore, Jr., *Covenantal Worship: Reconsidering the Puritan Regulative Principle* (Phillipsburg, NJ: P & R Publishing, 2002), 9



## Connecting the dots: selecting congregational songs for a worship service and guiding the attention of the congregation

Dr. Douglas Bachorik

Maranatha Baptist University / Brookside Baptist Church

### Introduction:

Why are you leading the singing?

What hinders worship and full participation in congregational singing?

### 1. Remember the big picture

- Praise (especially \_\_\_\_\_)
- Edification
- Beware of \_\_\_\_\_ influence on our thinking about worship
- Remember all the non-musical parts

### 2. Drawing the dots (picking your songs)

- Start with your 'picture'
  - i. \_\_\_\_\_-oriented
  - ii. \_\_\_\_\_-oriented
  - iii. \_\_\_\_\_-oriented
  - iv. some other orientation
- Order the songs logically or toward a \_\_\_\_\_
- Think about the \_\_\_\_\_, not just the lyrics
  
- Keep all the elements of the service in mind, and think homiletically (keep the flow in mind, both the \_\_\_\_\_ and the \_\_\_\_\_)

### 3. Connecting the dots (for the congregation)

- Examples:

4. Practice:

- Option 1
  - i. ANGLES WE HAVE HEARD ON HIGH
  - ii. LITTLE TOWN OF BETHLEHEM
  - iii. BORN TO DIE
  - iv. LIVING FOR JESUS
  
- Option 2
  - i. HOLY, HOLY, HOLY
  - ii. COME, THOU FOUNT OF EVERY BLESSING
  - iii. ALL HAIL THE POWER OF JESUS NAME
  - iv. HIS ROBES FOR MINE

Conclusion:

- Be praying.
- Be planning.
- Be preparing.
- Be pliable.





EXCITING AND MEANINGFUL CONGREGATIONAL ACCOMPANYING  
by Shelly Hamilton

PURPOSES & PRINCIPLES:

1. To unify the congregation – If there was ever a time we needed saint unity, the time is now.
  - “The trumpeters and singers were as one, to make one sound.” 2 Chronicles 5:13a
2. To initiate one heart – One heart with God and one heart with each other
  - “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” Ephesians 5:19
  - When a group sings hymns together, research shows their hearts begin to beat together. They become united and have a common purpose.
  - “When you sing the phrases...you exhale on the phrases and breathe in between the phrases. When you exhale, the heart slows down...it [takes] almost no time at all for the singers’ heart rates to become synchronized. The readout from the pulse monitors starts as a jumble of jagged lines, but quickly becomes a series of uniform peaks. The heart rates fall into a shared rhythm guided by the songs’ tempo.” Musicologist Bjorn Vickhoff
3. To effectively preach the gospel - Congregational singing, next to Bible teaching, is one of the best ways to share the gospel.
  - “And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear, and shall trust in the Lord.” Psalm 40:3
4. To prompt revival - One of the most direct ways to prompt revival would be by the hymn-sing route.
  - “Wilt thou not revive us again: that thy people may rejoice in thee? Show us thy mercy, O Lord, and grant us thy salvation.” Psalm 85:6-7
  - “Has our church-going become a mere form, our ritual a mere pageant, our worship-song a mere emotional pleasure? F. J. Gillman
  - Our hearts, minds, and emotions should be engaged during our congregational singing.
5. To teach spiritual truth – Next to the Bible, the hymnbook has done much to teach the congregation biblical truth.
  - The common hymnbook [is influential] to restore the soul, to enlighten the eyes, and to sustain the faith and love of Christian men and women throughout the world...The heart of the Christian Church is revealed in its hymns.” F. J. Gillman
  - “Teaching and admonishing one another in psalms and hymns and spiritual songs.” Colossians 3:16
  - “It is well known that the character of its songs, almost equal with the character of its preaching, controls the theology of a church.” The Old Trinity Hymnal





6. To sing them into life - The best way now to rejuvenate dead churches is to sing together.

- “Before you can inspire with emotion, you must be swamped with it yourself. Before you can move their tears, your own must flow. To convince them, you must yourself believe.” Winston Churchill
- “Our congregational singing should be so full of life, that if you cut it with a knife, it would bleed.” Dr. Frank Garlock
- “The truth is that worship should be a heart-wrenching, soul-searing, mind-stretching, and generally exhausting experience.” Robert Shaw
- “Never let it be dull.” Alice Parker – “The Anatomy of a Melody”
- What is the key to a good communicator? #1 is energy. #2 is energy. #3 is energy. —Demosthenes (orator of ancient Athens)

7. To teach by example through your song leading and by your life.

- “Be thou an example of the believers.” 1 Timothy 4:12
- “We need to transfer what we believe to the next generation through congregational singing that is alive and authentic. The leader exemplifies the message by demonstrating the meaning of the songs through his bearing, his gestures, his enthusiasm, his facial expressions, his love for song leading, and his skill as a conductor.” —Dr. Frank Garlock
- Use eye contact to connect with your congregation. “I will guide thee with mine eye.” Psalm 32:8

8. To pull our spirits up by the heart strings. Singing hymns and gospel songs is one of the most effective methods of lifting our spirits and sending them soaring.

- “Serve the Lord with gladness: come before his presence with singing.” Psalm 100:2
- “Then was our mouth filled with laughter, and our tongue with singing: then said they among the heathen, The Lord hath done great things for them.” Psalm 126:2

9. To praise God for His goodness to us, His Church.

- “When they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the Lord, saying, For he is good; for his mercy endureth for ever.” 2 Chronicles 5:13b
- Logistics of an exciting song service

#### QUOTABLE QUOTES:

1. Have movement within the phrases. Sing the songs as you would speak the text.
  - “We act as if the quarter note were an ice cube with the syllable frozen Inside.
  - This explains much of the dull singing around us.” Alice Parker (great composer, arranger, & conductor – studied with Robert Shaw)
2. “Every musician knows that getting the right tempo is the key to successful congregational singing.” Alice Parker
3. “Music can be immensely varied within 4/4.” Alice Parker

4. “Rests denote space, either empty or fulfilled.” Alice Parker
5. “Silence is the frame for music.” Alice Parker
6. “The leader’s challenge is to embody the song, to capture its essence in voice, face, body, and gesture.” Alice Parker

#### LOGISTICS:

1. Use the keyboard extremities.
  - Chords become more closed in the upper register
  - Chords become more open in the lower register
  - Don’t stay exclusively in one register
  - Don’t play with a vast expanse between RH & LH
  
2. Key elements of exciting congregational playing
  - Play with energy
    - Slow songs need an internal energy
    - Fast songs need an external energy
    - Never bang the keys
      - Play with feeling
        - Incorporate phrasing
        - Massage the keys  
(as you would knead bread)
  - Play with textual understanding
  - Play with forward motion – “doot do doot do”
  - Follow the leader
  - Know the difference between hymns & gospel songs & choruses
  
3. Tools incorporated in exciting congregational playing
  - Use fill - ins on long notes
    - LH
      - Double the bass in octaves
      - Use octave/chord  
(break away often; do not use for hymns)
      - Use arpeggiation
      - Use running octaves
      - Spell down chords in octaves or with one note
      - Walk down bass by step
    - RH
      - Place the tenor notes with soprano/alto notes
      - Soprano/alto duet in upper register

- Full 4 - note chords in upper register
  - Use added tones
  - Both hands
    - Use doubled running octaves  
(only if another keyboard is playing 4 parts)
    - Use triple - melody chords  
(always set up with a left - hand octave)
4. Incorporate different rhythmic patterns
- Hold out RH melody notes while playing:
    - Syncopated alto, tenor, bass rhythm
    - Eighth-note alto, tenor, bass rhythm
    - Running - eighth/sixteenth rhythm
    - Broken-chord patterns
5. Incorporate arpeggios
- Add the plus two of the chord
  - Play the arpeggio in an inversion



# *The Choir Director*

## *Rehearsal Techniques and Applied Conducting*

Dr. Cléusia Gonçalves  
Southland Christian Ministries  
Worship Conference  
January 2-5, 2024

### **Rehearsal procedures and Score Study**

The study of the score must lead to a clear, detailed mental image of the piece, and ultimately to your own interpretation of it. **Form – Style – Tempo**

1. Form (structure of the piece) is the first step in score study.
2. Style determines the way the music should be performed. Style informs the tempo and articulation of the rhythm.
3. Tempo and tempo changes (in transitions and new sections, especially at the end).

**Articulation, tone production and diction** are to be studied separately. These elements are aligned with the study of the melody (phrases) and the dramatic communication of the text.

Close attention should be given to:

1. The **accompaniment and the orchestration**.
2. The key centers of the piece, harmonic analysis, vocal lines (each part)
3. The counterpoint (imitation, fugue, antiphonal, canon, split of the parts).

You will need to have a plan for isolating individuals' problems and using specific rehearsal procedures:

- Considerate the strengths and weaknesses of the ensemble.
- Anticipate what will need to be done based on the score study.
- Establish specific objectives and know how to accomplish them.

Develop a repertoire of rehearsals procedures for teaching specific concepts and correcting common problems:

- Repertoire of analytical and rehearsal techniques
- Decide what needs to be done and how you will do it.
- Be prepared with two or three alternative approaches for each potential problem.  
(This calls upon your musical experience and knowledge)

### **Organizing rehearsal time:**

1. Decide on how to start and end the rehearsal.
2. Maintain a balance between working on individual parts or detail and working with the whole ensemble.
3. **Make a weekly rehearsal schedule** with specific sections of works identified for each rehearsal.
4. **Make a long-term rehearsal plan for several weeks** of work to set long-range goals. Each schedule should contain clear, attainable goals for the ensemble and for yourself.

Review your long-term rehearsal plans and continually revise and modify them based on the progress of the ensemble.

### **Post rehearsal evaluation:**

Reflect on the results of what you did after each rehearsal.

- What worked? What didn't work? What needs to be done in the next rehearsal?
- How did the singers respond? Did you use the time effectively?
- Were you a confident leader?
- Did you provide useful assistance to the singers?
- Did you communicate clearly?
- Did you give feedback to every section of the ensemble?
- Were there any conducting problems that made you feel uncomfortable?

### **Developing musicianship and musical literacy**

Teach the students at least two or three things about each piece that they perform:

Style, composer, music era, the source of the text, orchestration, the use of instruments.

Changes in texture: polyphonic to homophonic, counterpoint: canon, imitation, fugue.

### **Basic repertoire of rehearsal procedures**

Warm-ups, Style, Rhythm, Tempo, Phrasing, Intonation, Blend and Balance.

#### **Warm-ups:**

- Should produce physical and mental readiness for the rehearsal.
- Should be related to the music to be rehearsed.
- It is an ideal time to work on perfecting fundamentals of tone production, technique, and articulation.
- Emphasize listening.
- Emphasize concentration.
- Introduce enough variation into the warm-up exercise each day to keep them from becoming a mindless ritual.
- Keep track of the time and avoid spending more time than you planned for.

#### **Style:**

Describe the style in musical terms (legato, staccato, non-legato, sustained)

Work on one small section of the piece that embodies the essence of its style.

Play recordings to illustrate other approaches to the work, or to works in a similar style.

#### **Articulation: the start and the end of a note**

Legato (slur), staccato (dot), non-legato (dash), sustained (legato with tenuto)

#### **Accent:**

1. **Dynamic accent** is an emphasis, stress on a note, most pronounced on the attack of the note.
2. **Tonic accent** is an emphasis a note receives by being higher in pitch.
3. **Agogic accent** is an emphasis given to a note by making it longer in duration.

**Dynamic accents:** *Tenuto* (longer stress held for full value)

*Sforzato* (shorter stress with a diminuendo)  
*Marcato* (sharper stress)

**Rhythm:** beat divisions

Precise execution of rhythm: collective understanding

Basic pulse: send rhythmic pulsation through our entire body.

Rhythm is related to the text's articulation (rhythm and speech)

**Tempo:** reflect the understanding of the text and the musical setting of it (see metronome sign)

The best tempo is the right tempo for the piece. The tempo chosen that is too fast or too slow represent a lack of understanding and personal involvement with the music.

**Phrasing:** melody (crescendo-stress-diminuendo) – how to start and end it (cadence).

**Forward motion:** direction (upbeat moving to downbeat and weak beats moving to strong beats)

Keep interest and enhance the musical experience: magnetic for the audience, avoid keeping it static, must be intentional (with purpose), with hushed intensity and driving energy.

**Tempo fluctuations:** push forward, hold back, hesitation, rubato, accelerando and ritardando.

**Intonation, Blend and Balance:**

The teaching and practice of singing in tune is essential to any choir.

The singers need to be frequently reminded to listen to each other for blend and balance and how to establish a well-tuned harmony.

Chords are made of root, third and fifth. The 3<sup>rd</sup> determines if the chord is a major or minor chord. Always listen and encourage the altos to sing beautifully and in tune.

The basses and tenors usually sing stronger than the ladies. Make sure they are in tune and keeping a well-supported tone: **avoid tension and singing with force.**

The sopranos usually have a more developed range extension and better understanding of projection. Usually more trained voices sing in the soprano section. Encourage blend and the control of excessive vibrato.

Blend and Balance are essential to establish a good choral sound. Listening is a must. Control of volume is the way to accomplish it. When singers are singing loudly, they usually are not listening to others around them, instead, they are only trying to listen to themselves.

**Rehearsal procedures:**

1. Text: interpreting the text and the contrasting sections of the piece
2. Tempo choices and tempo changes – on the introduction, and interludes
3. Consistency with your decisions (tempo, tone, dynamic level)
4. Phrasing / when to breathe and when not to.
5. Orchestration: instruments use and combinations
6. Dynamic: active participation
7. Listening skills: find out what you hear when you really listen.
8. Connection with singers: know their needs. Make sure they understand your instructions.
9. Expression: body, face, words, gestures (move more to build up energy)
10. Creative nuances, enhancing interpretation and communication.

**Applied Conducting Technique:**

- 1) Posture and stance (conducting manner)
- 2) Arm and hand position (reaching out, inviting, inspiring)
- 3) Plane of the beat pattern; ictus of each beat
- 4) Preparation motion and downbeat
- 5) Size and style of the beat
- 6) Flexibility of the wrist, elbow, and shoulder
- 7) Location of the source of motion
- 8) Absence of tension (effort/relaxation)

### **Daily warm-up routine**

Should be used to refine and maintain your conducting technique.

- 1) Practice giving preparatory gestures and downbeats, varying tempo, dynamic level, and style. Practice releases in the same manner.
- 2) Think of making a visual representation of the sound.
- 3) Practice different patterns, and different conducting styles.

### **Leadership - Preparation: physical, mental, spiritual**

Physical: good healthy and stamina

Mental: good motivation, know what to do, know the environment and the people

Spiritual: Love what you do, have peace with God and with others, inspired and encouraged.

Rapport between conductors and performers – a positive way to connect and earn respect.

- 1) Treat your performers with dignity and respect.
- 2) Make a point of listening for improvement and giving enthusiastic praise, not only negative feedback.
- 3) If the number of problems seems so overwhelming that it is hard to find anything to praise, the music you have selected is probably too difficult, or you haven't used a well-organized approach to teaching and rehearsing it.
- 4) You should always challenge the group to do better.
- 5) Teach the performers to follow your conducting gestures.
- 6) Conductors often ask verbally results that they have failed to indicate through gestures. When you give a verbal instruction, ask yourself if you did your best to communicate it through your physical conducting.
- 7) Acknowledge choir's consistent progress.
- 8) Plan and prepare for very productive rehearsals and successful performances.
- 9) Choose the music for the choir's enjoyment and growth.
- 10) Acknowledge your pianist and orchestra players. Your conducting must indicate your understanding of the accompaniment and all orchestral lines, especially on interludes.

### **Build up the choir 's experience and musicality:**

Do they understand music notation? Encourage them to follow the music and think musically.

Do they understand your gestures? Do they watch you? Do they listen to each other?

Is the repertoire challenging them? Are the singers exposed to new and old music styles?

Consistently look for ways to improve yourself and your choir.





## Psalm 150:3-6

<sup>3</sup> Praise him with the sound of the trumpet: praise him with the psaltery and harp.

<sup>4</sup> Praise him with the timbrel and dance: praise him with stringed instruments and organs.

<sup>5</sup> Praise him upon the loud cymbals: praise him upon the high sounding cymbals

## Psalm 98:5-6

<sup>5</sup> Sing unto the LORD with the harp; with the harp, and the voice of a psalm.

<sup>6</sup> With trumpets and sound of cornet make a joyful noise before the LORD, the King.

## II Chronicles 5:12-13

<sup>12</sup> Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets:)

<sup>13</sup> It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the LORD; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the LORD, saying, For he is good; for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the LORD;

## I Samuel 16:17-18, 22-23

<sup>17</sup> And Saul said unto his servants, Provide me now a man that can play well, and bring him to me.

<sup>18</sup> Then answered one of the servants, and said, Behold, I have seen a son of Jesse the Bethlehemite, that is cunning in playing, and a mighty valiant man, and a man of war, and prudent in matters, and a comely person, and the LORD is with him.

<sup>22</sup> And Saul sent to Jesse, saying, Let David, I pray thee, stand before me; for he hath found favor in my sight.

<sup>23</sup> And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.

## General Principles

### Piano

Steps to Hymnplaying

Resources

### Vocal

Vocal Theory

Childrens Choir

### Brass

Beginner Methods

Resources

### Woodwind

Beginner Methods

Resources

### Strings

Beginner Methods

Resources

### Handbell/Handchime

Resources

Options



# Ear Training Tools to Effectively Enhance Our Sacrifice of Worship

Dr. Charles Plummer

## I. Intervals

- **Identify or sing different musical intervals by ear:** Practice recognizing major, minor, perfect, and augmented intervals.
- **Example:** Recognize the difference between a major third (e.g., C to E) and a minor third (e.g., C to Eb).

## II. Chords

- **Learn to identify chords by sound:** Understand the quality (major, minor, diminished, augmented) as well as inversions and “color notes.”
- **Example:** Distinguish between a major chord (e.g., C-E-G) and a minor chord (e.g., C-Eb-G).

## III. Rhythms

- **Focus on rhythm patterns:** Clap or tap along with different time signatures, subdivisions, and syncopations.
- **Example:** Practice recognizing a 4/4 rhythmic pattern versus a 3/4 waltz rhythm.

## IV. Scales

- **Train your ear to recognize various scales (major, minor, pentatonic, etc.):** Sing or play scales by ear.
- **Example:** Identify the notes of a C major scale (C-D-E-F-G-A-B).

## V. Chord Progressions

- **Listen to chord progressions and understand their harmonic movement:** Recognize common chord sequences.
- **Example:** Identify a I-IV-V progression (e.g., C-F-G) in a song.

## VI. Melodies

- **Focus on melodies:** Sing back short phrases or tunes played on an instrument.
- **Example:** Repeat a simple melody played on the piano or cello.

## VII. Functional Ear Training

- **Understand how chords function within a key:** Recognize tonic, dominant, and subdominant chords.
- **Example:** Identify the dominant chord (e.g., G in the key of C major).

## VIII. Replication

- **Train your ear to recognize chordal and melodic combinations:** Learn to identify and recognize specific combinations of melodic lines and chordal accompaniments.
- **Example:** Repeat both the melody and harmonic movement of a song on piano after listening to it.



## HOW TO BEGIN PSALM SINGING IN YOUR CHURCH

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*Preface: I still remember the day Pastor Minnick first mentioned to me the idea of singing the psalms at our church. I hesitated and inside I thought how very foreign the idea seemed. As often as I had read the Bible, you would expect that my conscience would be registering strongly in line with his suggestion. But my pre-formed misconceptions were registering more. My response was to bring him an old psalter that I had bought at a yard sale. I thought surely after he had looked through it, he would understand why, with all due respect, psalm singing just wasn't for us. But that wasn't what happened. Instead, he ended up setting us on a quest to make it work—find the best psalm settings available and do it. The edification of the experience has completely turned my heart. If your heart resonates with this also, I would like to help you know how your church might best be able to do it.*

### 1. Choose the psalm setting wisely.

- A. The tune should be pleasant and easy to sing.
- B. The text should be easily understood and be poetic.
- C. The length should be short to moderate.
- D. A familiar psalm (Psalm 23, 51) is commendable.

### 2. Familiarize the congregation ahead of time with the setting.

- A. The choir or a special music number can familiarize the congregation with the text and tune.
- B. If the tune is less familiar, include it in a prelude.  
(The keyboard intro could be the entire tune.)
- C. The choir can heartily lead the congregation.

### 3. Emphasize the edifying power of singing God's Word (Jn. 17:17, Hb. 4:12)

- A. Avoid the "I-know-there's-a-stigma-but-we-have-to-do-this" syndrome.
- B. Avoid over-defending the practice—Perhaps no defense is necessary—just do it.
- C. Testimonials about specific psalms can be supportive.
- D. Sing a specific setting in connection with a message on a psalm, for example.

### 4. It is legitimate, Biblical, and sometimes wise to sing only part of a psalm.

- A. The psalms themselves and Chronicles "borrow" portions of psalms.
- B. We cite portions of psalms in sermons.
- C. The NT quotes portions of psalms.
  - D. Choruses such as Psalm 103:1 are an effective way to "sneak into" psalm singing.

### 5. Be sensitive to the feedback of your people.

### 6. As with all singing, pray about the selection and effectiveness of the psalm singing.



# Developing Skills Through DELIBERATE PRACTICE

If a lack of skill or talent were not an obstacle, would you do something about it?

Dr. Pitágoras Gonçalves

Our life goal should be glorifying God in everything we do, even the more mundane actions such as mentioned by the Apostle Paul (1 Co 10:31). If you want to develop your mental or physical skills but feel that you lack the talent for it, I would like to introduce you to the new science of expertise through Deliberate Practice!

By applying the principles of Deliberate Practice, you can enhance the performance with your current skill set, learn another language, learn to play a musical instrument, and the list could go on and on. There are numerous possibilities for those who apply the principles of Deliberate Practice. This principle has been extensively studied, with thousands of scientific publications, and it is influencing virtually every area of human development.

The focus of this lecture is to introduce step-by-step the principles of Deliberate Practice in a general sense. I will start with two preliminary and essential steps for a healthy application of this process.

The first preliminary step is directly related to your response to my first question: it is a simple decision: **I would like to improve!** If talent doesn't play as big a role as once thought in the development of simple or extraordinary skills, sign me up! And even if you answered with a somewhat skeptical yes, doubting that this is real or that it seems more like self-help than science, I would like to invite you to consider the possibility of becoming an expert in an area you desire, regardless of whether you consider yourself talented in that area or not.

The second step is based on the premise that there is a possibility of improvement, i.e., **I Can Improve!** Or **God made me able to improve!** These first two steps remind me of the old popular saying: 'Where there's a will, there's a way!' Unfortunately, it's not that simple, but undoubtedly, without the first step, or the will, no formula will lead to success. Many studies published in the field of expertise, whether in mental specialties such as medical diagnosis or with physical skills, such as various types of sports or musical performances, demonstrate that if talent exists, it has minimal importance in developing these skills.

The third step is **Engagement**: Engaging in the growth process following the principles of Deliberate Practice, which is a thoroughly documented process with many peer-reviewed scientific research publications.

God gave me the privilege to work on a scientific project with Dr. Anders Ericsson, one of the world's leading scientists in developing expertise. Dr. Ericsson has been cited in research papers, books, and articles almost 100,000 times according to Google Scholar.



Throughout his life as a researcher, professor, and scientist, Dr. Ericsson worked with expert musicians, high-performance athletes, chess masters, medical doctors, and a vast array of people with highly developed skills. He found significant similarities in the development process in each of them. This process is what he called **DELIBERATE PRACTICE!**"

## The Myth of Perfect Pitch

Have you ever heard of perfect pitch?

According to Dr. Anders Ericsson, author of the book "Peak: Secrets from the New Science of Expertise":

"The perfect pitch is not a talent in itself, but the ability to develop perfect pitch that is the talent - and, as far as I can tell, almost everyone is born with that talent."

## Glory to God!

We were made in God's own image! One of our main God-given capacities is being able to think! God thinks! God is glorified when we think, God is glorified when we develop our thinking and He has already given us that ability, so don't wait too long to find out what your gift is. Every day is Christmas, just open up the gift of learning and developing whatever tasks the LORD is placing in front of you now!

## Intentional or Purposeful Training

It starts with intentional training, a practice with a specific purpose to improve a particular performance, which, when accompanied by a teacher, coach, or expert in the subject, results in what Dr. Ericsson called "Deliberate Practice." This practice or training has the purpose of developing a specific skill to an excellent level.

## What is "Deliberate Practice"?

Deliberate Practice has been successfully used as the most efficient known and proven way to develop a high-level aptitude. It is a learning system that God wired us with to optimize the development of extraordinary skills. This system follows the following process:

- Very Specific Goal
- Intentional, focused attempt to reach the goal
- Immediate Feedback
- Concentrated Repetition

# Experience

"Experience is the teacher of all things!"

Julius Caesar

Not always, unfortunately.

If you have heard that it takes 10,000 hours of training or practice to become an expert in a particular area, you already know, with a certain distortion, one of Dr. Ericsson's works. Who has taken advantage of these studies and put this round and catchy number was the writer Malcolm Gladwell in the book "Outliers." According to Dr. Ericsson, only 10,000 hours of training are not enough to become an expert. Many hours of training (not necessarily 10,000) must have employed the principle of "Deliberate Practice." Without using the process of Deliberate Practice, the individual will only accumulate experience, and maybe even get worse...

## Defining Expertise

Now that I have presented what Deliberate Practice is and the steps to follow to achieve it, let's go back a bit and try to define what expertise is because if you are going to try to become an expert, what does that really mean? Basically, becoming an expert means being a specialist in a particular domain or area. In almost every field, some people are considered extraordinary, brilliant, exceptional, talented, and sometimes even lucky. The titles we give to these people are related to high performance or recurring behavior in certain areas. The science of expertise has focused on cases in which extraordinary performances or behaviors are attributed to relatively stable and similar characteristics of these individuals that can be reproduced. This stability and similarity are essential so that there can be a comparison and evaluation between individuals, whether these characteristics are supposed to be genetic or acquired.

## Adaptability or Plasticity of the Brain

The answer to the generality and applicability of the principles of Deliberate Practice is based on the adaptability of the human body and the brain to create, step by step, the ability to do things that were previously impossible. Until the beginning of the new millennium, many scientists denied that the brain could physically develop like a muscle. The general idea was that when a person reaches adulthood, they have already developed their neural connections, and these connections are established for the rest of their life. This genetic determinism made sense within the traditional idea that you have a certain talent from birth for some specific skills.

Training would only enhance what was genetically predisposed! There are indeed certain areas of the brain that develop at a certain age and become more or less fixed, such as learning new phonetic sounds in a language or in the development of perfect pitch. It is also clear that we have genetic limitations with regard to our bodies. If you reached adulthood at 5 feet 9 inches, you won't be able to grow to 6 feet 7 inches by applying the principles of Deliberate Practice!

## Mental Representations

Before climbing a mountain, a professional climber visualizes a path to climb based on their extensive experience and expertise. A surgeon, before starting a new surgery, assesses the options and risks based on a variety of examinations. The more efficient the plan, the better the mental representation of the planner.

The simplest mental representation we can have is an image. If someone mentions the Mona Lisa, virtually everyone will imagine the figure of Leonardo da Vinci's famous painting. But that doesn't mean we know everything about the painting! Some people might be able to say how the Mona Lisa's hands are positioned or what she is wearing. Others will be able to describe the background, the landscape in the painting, and still others will be able to make a copy of the painting. Depending on the complexity of details that an individual uses to describe the painting, their mental representation of that object is more sophisticated.

## Objective of Deliberate Practice

The objective of deliberate practice is essentially to create or develop more complex and sophisticated mental representations. These mental representations give us the ability to make efficient and assertive decisions in a fraction of a second when faced with a task or problem to be solved. This type of performance, which often appears innate, is the result of continuous and deliberate training!

Becoming an expert means that you possess an extraordinary skill compared to the majority of people who perform the same tasks as you do on a daily basis. The difference in these individuals is not that they were born with these skills, but that they developed these skills throughout their lives. These skills, which are stored in the procedural memory of each individual, have characteristics that can be identified. When these characteristics are identified and detailed, they help teachers and coaches guide other individuals to engage in specific and focused training. Teachers involved in this type of training define step-by-step the exercises that will lead trained individuals to systematically improve each component and characteristic of this skill.

With this intentional or deliberate training, the trained person needs to be engaged in a repetitive activity with clear and specific goals, high levels of concentration and focus, and constant feedback. After moments of reflection on what was done correctly or which aspect can be improved, the person adjusts their movements, ideas, or direction to achieve the goal clearly and then returns to the practice of the activity.



This process intends to develop sophisticated mental representations so that during a presentation, performance, or the execution of a task, the individual can bring this automated skill, which will likely be perceived as natural or of extraordinary talent.

## From Cognition to Intuition through Deliberate Practice

### COGNITION

God's gift of making sense of a combination of thoughts.

### INTUITION

God's gift of combining previous thoughts, feelings, and experiences into a quick mental or physical response, **Mental representation in action!**

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## IDEALS OF SACRED MUSIC MINISTRY

The intent of this workshop is that it would function as a contributor to a philosophy of sacred music ministry. A philosophy attempts to answer questions like, “Where are we headed?” and “Why have we chosen the path that we are on?”

In a discussion of targets and techniques, George Barna proposed, *“It is . . . critical that we keep in mind a fundamental principle of Christian communication: the audience, not the message, is sovereign. If our advertising is going to stop people in the midst of hectic schedules and cause them to think about what we’re saying, our message has to be adapted to the needs of the audience.”*

It would be hard to overstate our substantial opposition to such an awful proposal. God has established His Son as the head of the church, and every church must take its orders from the mind of the Head of the church, as He has revealed it in the Scripture.

Colossians 3:16 communicates several ideals of sacred music ministry from the very mind of our Lord.

1. It is the mind of the Head of the church, that our authors/composers be Word saturated.

The most helpful authors of Christian music will be Bible students first and secondly musicians.

The most helpful authors of Christian music will be first occupied with the text of Scripture, before being occupied with the sound.

The most helpful church musicians will have a faith-rooted confidence in the words of Scripture.

2. It is the mind of the Head of the church, that our music has a life-changing purpose.

Teaching and admonishing are words that involve change.

Easy listening music is easy to listen to in part because it doesn’t demand anything of you – you don’t have to think about much.

One danger of “feel good” sacred music is for worshippers to confuse a warm emotional sensation with advancement of the Word and expanded influence of the Spirit.

Loving God with your whole heart, soul, mind, and strength is not the same thing as “falling in love with Jesus” in anything that resembles a romantic type of model.

The style of the sound should fit the doctrine-filled, God-centered content. The goal of all change is greater measures of Christlikeness.

3. It is the mind of the Head of the church that our music ministry be an offering to the Lord.

“Worship” is our communicating to God by what we say and do that we regard Him as uniquely excellent in all that He is and does! By definition it is God-centered.

There are repeated Scriptural calls to worship with an attitude of reverence and in a setting and style impacted by the knowledge of His holiness.

The entire package of music ministry - the text, the sound, the musician, and all aspects of musicianship - must be to the Lord.

Music ministry that targets “worldlings” will often look and sound like the world and contribute to further establishment in an unwitting worldliness.

The extent of the progress we make towards the God-established destination of being to the praise of His glory, will be impacted by the degree to which we yield to the ideals for sacred music ministry revealed by the Head of the church.