

LIBERTY UNIVERSITY SCHOOL OF MUSIC

**MINISTRY THROUGH MUSICAL PERFORMANCE:**

**ESTABLISHING BIBLICAL, HISTORICAL, AND PEDAGOGICAL (EDUCATIONAL)  
PRECEDENT FOR THE CHRISTIAN PERFORMING ARTIST**

A THESIS PROJECT SUBMITTED TO  
THE FACULTY OF LIBERTY UNIVERSITY SCHOOL OF MUSIC  
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DOCTOR OF WORSHIP STUDIES

BY

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**THESIS PROJECT APPROVAL SHEET**

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To my parents,  
Greg and Pixie Graham,  
who have faithfully loved me  
in every season of life...including this one.

To God Be the Glory

Ministry through Musical Performance: Establishing Biblical, Historical, and Pedagogical  
(Educational) Precedent for the Christian Performing Artist

THE DOCTOR OF WORSHIP STUDIES THESIS PROJECT ABSTRACT

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Liberty University School of Music, 2018

As a performing artist, the author suggests in an “*American Idol*” culture, Christian artists have largely lost their identity as worshipers with a ministry of the Gospel through music. The Christian performing artist has the responsibility to commit to spiritual maturity and personal growth. This thesis project proposes the artist is a communicator of the Gospel through music and seeks to substantiate the Christian performing artist through biblical, historical, and educational rationale and precedent.

Biblical rationale of the Christian performing artist is considered in Old Testament and New Testament principle and precedent. Historical rationale and precedent is established through the study of specific personalities and monumental innovations which have contributed to the development of the twenty-first century Christian performing artist. Educational rationale and precedent examines formal and non-formal educational environments where the Christian performing artist is trained and equipped as one called and set apart for service to God. The Christian performing artist is more than an artist who happens to be a Christian. The Gospel message of Jesus Christ is intertwined with the musical gifts of the artist to create the role of the Christian performing artist; one who has a ministry through performance.

*Ministry through Musical Performance:*  
*Establishing Biblical, Historical, and Pedagogical (Educational) Precedent*  
*for the Christian Performing Artist*

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## CHAPTER ONE: INTRODUCTION

As a performing artist, the author suggests most Christian artists are committed to a certain degree of ministry through music as apparent in their professional genre. However, in an “*American Idol*” culture, Christian artists have largely lost their identity as worshipers with a ministry through musical performance. The Christian performing artist is more than an artist who happens to be a Christian. Biblical, historical and educational precedent points to the Christian performing artist as a communicator of the Gospel through music and, therefore, requires preparation and equipping. Spiritual preparation and personal maturation are necessary prior to platform ministry opportunities for the Christian performing artist.

### Statement of the Problem and Purpose

The purpose of this study is to establish biblical, historical, and educational precedent for the Christian performing artist. This is accomplished through a study of Old Testament and New Testament practices, including the Levitical priest’s strict regulatory laws, historical example, especially as related to the great revival movements of 1858-1890 and 1920-1950, and educational example of select universities, colleges and trade-sponsored workshops.

The author suggests the Christian performing artist exhorts and teaches within the body of Christ and seeks to develop the principle through this research project there is precedent for training and equipping Christian performing artists specifically for music ministry.

Daniel I. Block explains, “To be human is to worship.”<sup>1</sup> Worship takes various shapes, forms and expressions but is ultimately the human response to the revealed presence of God. To

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<sup>1</sup> Daniel I. Block, *For the Glory of God: Recovering a Biblical Theology of Worship*, (Grand Rapids: Baker Academic, 2014), 1.

lead worship one must first be a worshiper, yet culture has idolized the artist as a “star” rather than a worshiper with a ministry of the Gospel. As a musician, the chief role of the Christian performing artist is communication through song; to glorify God and encourage humanity while carrying forth the biblical mandate of speaking to one another with psalms, hymns, and songs from the Spirit.<sup>2</sup>

Performing artists spend their lives pouring into others. Therefore, a significant degree of ministry preparation must be considered to maintain personal spiritual health as well as mental and physical well-being. While specific qualifications are expected to mark those in ministry of the Gospel, spiritual disciplines are often the unseen underpinnings of these visual qualifiers. The biblical, historical and educational precedent of the Christian performing artist exceeds the popular expectation of the artist as a performer.

### **Statement of Limitations**

This research project does not seek to question the ministry calling of an artist or defend the role of the artist in any other dimension than in vocational ministry through performance. Performance related techniques are necessary for the artist to attain and this paper does not intend to diminish or devalue these disciplines. Many generalizations are presumed as the overall character of every individual Christian performing artist may be impossible to fully assess. The uniqueness of individual calling also contributes certain limitations as each believer in Christ receives a calling tailored to the content and context of the individual.

This research does not seek to establish qualifications, derived from 1 Timothy 3:1-7 or other biblical passages, which may or may not be applicable to the Christian performing artist.

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<sup>2</sup> Ephesians 5:19.

Nor does this study develop for research the various roles of the Christian performing artist, define personal identity in Christ as lifestyle worshiper, or provide principles for ministry to others through music.

The author does not intend to develop a theological argument suggesting the call of pastors and artists are equivalent in nature or charge to the local congregation. The pastor's responsibilities differ greatly from the performing artist's responsibilities to the evangelical community. The focus of this thesis will be to establish the Christian performing artist as communicator of the Gospel through music. The artist serves under the authority and direction of the pastor while ministering to the broader ecclesiastical community.

Finally, the purpose of this study is not to develop a commentary of the spiritual disciplines or how each discipline benefits the artist.

### **Theoretical Basis**

Substantial research for this project is based on a cognitive, working biblical theology of worship with which to assess and observe the role of the Christian performing artist. While several authors have written about the spiritual expectations of worship leaders in the local church, there seems to be a lack of correlation of the biblical expectations of those in ministry positions of leadership specifically to the Christian performing artist. Because the Christian music industry focuses more on business than ministry, some Christian artists fail to recognize their primary role of ministry through musical performance. And, that they are subject to the same biblical qualifications of the pastor or overseer.

Ephesians 4:12-13 implies the role of the teacher contributes "to prepare God's people for works of service, so that the body of Christ may be built up, until we all reach unity in the

faith and in the knowledge of the Son of God and become mature, attaining to the whole measure of the fullness of Christ.” The author suggests anyone who accepts a public platform within the body of Christ assumes to demonstrate the activity of teaching. James 3:1 warns, “Not many of you should become teachers... because you know that we who teach will be judged more strictly.” The Christian performing artist prioritizes edification over entertainment.

### **Statement of Methodology**

Research methodology primarily includes biblical, descriptive, historical, and investigative narrative. This narrative focuses on three areas: (1) Biblical research which articulates practical thought and biblical principles as related to the Christian performing artist; (2) Historical research which investigates the development of the Christian performing artists as worship personnel; and, (3) Workshops and Conferences that emphasize training and equipping of the Christian performing artist. All Scripture references are NIV unless otherwise noted.

This thesis project is organized into six chapters. Chapter One is an introduction establishing context and historical background for the study along with statement of the problem, statement of limitations, theoretical basis, and statement of methodology.

The second chapter is the review of literature including an overview of current published writing on the topics of a theology of worship, the roles of the worship leader, and how spiritual disciplines shape the Christian performing artist’s visibly measurable expectancies. The educational community will be researched to establish precedent in the training and equipping of the Christian performing artist. The review of literature will be representative, revealing relatable information and will, therefore, not be exhaustive on any one particular sub-topic. A

representative overview of literature will demonstrate a broader understanding of the topic at hand without over-emphasizing every detail.

The third chapter establishes Old and New Testament precedent for training musicians as artists. This includes establishing precedent of the Christian performing artist's call to ministry, training in Christian disciplines, preparation for Christian service, and Spirit-filled living.

The fourth chapter introduces the reader to the historical precedent for the role of the Christian performing artist. This chapter examines the role of the Christian performing artist through specific transitions in the church in Jerusalem in the fourth-century, through the Reformation of the sixteenth-century, and more recently, select Great Awakenings.

The fifth chapter provides educational precedent for the Christian performing artist. The chapter is divided into three sections examining select educational and trade-type workshop programs which strategically train and equip performers: 1) Formal Performance degrees at three select universities and colleges; 2) Worship training at four select Christian universities; and, 3) Practitioner training at three Trade-type Music and Worship Industry workshops.

Chapter six is a summary and conclusion of the thesis. The author will re-examine and summarize all major points made within the thesis body. A strong, summary-analysis statement will articulate that which has been learned in this research. The author will also suggest opportunities for further research in the area of the Christian performing artist.

## **CHAPTER TWO: REVIEW OF LITERATURE**

This chapter is a review of related research and literature applicable to the purposes of this thesis. Investigative research includes graduate and postgraduate theses and dissertations, scholarly journals and articles, and books. The reviewed literature has collectively been organized under the following three subheadings: Biblical Theology Research of Worship and the Artist, Historical Research of Worship and the Artist, and Pedagogical (Educational) Research of Worship and the Artist.

### **Biblical Theology Research of Worship & the Artist**

The article, “Corporate Worship and Spiritual Formation: Insights from Worship Leaders,” by A. D. Abernethy, B. E. Rice, L. Rold, K. R Kurian, G.D. Grannum and H. Jones provides insight from various worship leaders into corporate worship and spiritual formation through music.<sup>3</sup> This article addresses the necessity of the artist to acknowledge and accept spiritual qualifications as one called and set apart in service to God through worship and music. The practitioner’s perspective is a valuable resource for the Christian performing artist as a worshiper and lead worshiper.

Peter Atkins and Emery Schubert’s article, “Are Spiritual Experiences through Music Seen as Intrinsic or Extrinsic?” is enlightening to the Christian performing artist who desires for the people of God to experience music intrinsically. Extrinsic experience of music is referential to something outside of the music where intrinsic experience refers to something internal or

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<sup>3</sup> A. D Abernethy, *et al*, “Corporate Worship and Spiritual Formation: Insights from Worship Leaders,” *Journal of Psychology and Christianity*, 34(3), (2015): 266-279, accessed September 28, 2017, ProQuest.

embodied.<sup>4</sup> This ideology of intrinsic experience is similar to John D. Witvliet's concept in his book, *Worship Seeking Understanding: Windows into Christian Practice*, where music is like soul food which once ingested is inseparable from the body. Emotional response without spiritual substance is simply extrinsic. The goal for the Christian performing artist is to encourage the people to intrinsically experience worship for internal transformation and eternal preparation.

Ryan Paul Harper's thesis, "A Sort of Homecoming: The Gaithers and Southern Gospel into the Twenty-First Century," is a useful resource for developing historical rationale for the Christian performing artist. Harper's research and investigation into the performance world of the Gaithers is telling and insightful regarding the Christian performing artist as a performer in ministry through music. Harper interviews Bill and Gloria Gaither, several Gaither Homecoming artists as well as many fans in attendance of various concert dates and venues. Collectively, Harper's research supports the need for personal integrity and authenticity of the Christian performing artist who has a platform ministry and influence over the body of Christ. The research is current and applicable to the Christian performing artist not just in Southern Gospel Music but in every genre of Christian music.

Adrienne Michelle Krone's thesis, "Pop Music with a Purpose: The Organization of Contemporary Religious Music in the United States," is an insightful source when developing a historical rationale of the Christian performing artist. Krone researches the multi-purpose world of contemporary music and the role it plays within American religious communities including

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<sup>4</sup> Peter Atkins and Emery Schubert, "Are Spiritual Experiences through Music Seen as Intrinsic or Extrinsic?" *Religions* 5, no. 1, (January 29, 2014): 76-89, accessed February 28, 2017, ProQuest.



Christianity, Judaism, and Islam.<sup>5</sup> Krone investigates three players in pop music including record labels, musicians, and the audience. Krone's research builds a larger concept of influence through music and is readily applicable to the Christian performing artist negotiating the record label, evangelical community, and the audience all while being musician and artist with a Christian worldview. Krone makes connections and discoveries pointing to the thesis statement of this project, the Christian performing artist is more than an artist who happens to be a Christian. While the "*American Idol*" culture is primed for entertainment, Krone suggests and defends there is a greater purpose for religious music in America.

Katrina Skewes McFerran's article, "Contextualising the Relationship Between Music, Emotions and the Well-being of Young People: A Critical Interpretive Synthesis," suggests a connection between music therapy and music psychology. She emphasizes the correlation between music and emotions which encourages the Christian performing artist to better know how to prepare for musical presentations.<sup>6</sup> With a general awareness as to how the music may affect the audience, the Christian performing artist recognizes relationships between music and emotions. This article is included in research but will provide a limited perspective into the world of the Christian performing artist as a worshiper, worship leader, and in ministry through music.

Jack Fletcher Price's thesis, "Music Ministry as Pastoral Ministry," supports the ideology those involved in music ministry, including the Christian performing artist, do serve the broader

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<sup>5</sup> Adrienne Michelle Krone, "Pop Music with a Purpose: The Organization of Contemporary Religious Music in the United States," (MA thesis, Duke University, 2011), 5, accessed January 9, 2018, ProQuest Dissertations and Theses.

<sup>6</sup> Katrina Skewes McFerran, "Contextualising the Relationship Between Music, Emotions and the Well-being of Young People: A Critical Interpretive Synthesis," *Musicae Scientiae* 20, no. 1 (2016): 104-105, accessed January 10, 2017, ProQuest.

evangelical community in a pastoral-type role.<sup>7</sup> Price provides significant insight into the connection of music and pastoral ministry through the theological perspective of Paul Tillich. Arguably, the pastoral role of the Christian performing artist signifies the need for spiritual maturity through the practice of spiritual disciplines to assure the artist maintains identity primarily in Christ.

Philip Edward Stoltzfus infers in his thesis, "Theology as Performance: The Theological use of Musical Aesthetics in Friedrich Schleiermacher, Karl Barth, and Ludwig Wittgenstein," a certain "authenticity" and "obligation" of public performance based upon the theological interpretations and perspectives of Friedrich Schleiermacher, Karl Barth, and Ludwig Wittgenstein.<sup>8</sup> These theological observations of the aesthetics of performed music signifies the correlation of the Christian performing artist as a theological agent to the broader evangelical community. The potential influence of the Christian performing artist through music is highlighted with a theological comparison of Mozart and Schleiermacher. This reality affirms the need for spiritual formation of the artist.

The article, "The 'Cognitive' and the 'Emotive' Component in Christian Songs: Tracing the Shifts in Traditional and Contemporary Songs," by J. Gertrud Tonsing, Cas J. Wepener and Cas Vos, provides a new way to analyze and critique songs used in worship settings.<sup>9</sup> The writers seek to bridge divisions within church congregations due to musical style preference. Their perspective assists the Christian performing artist in the process of song selection as well

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<sup>7</sup> Jack Fletcher Price, "Music Ministry as Pastoral Ministry," (D.Min., Princeton Theological Seminary, 2002), 1-9, accessed January 9, 2018, ProQuest Dissertations & Theses.

<sup>8</sup> Philip Edward Stoltzfus, "Theology as Performance: The Theological use of Musical Aesthetics in Friedrich Schleiermacher, Karl Barth, and Ludwig Wittgenstein," (Th.D., Harvard Divinity School, 2000), Abstract, accessed January 9, 2018, ProQuest Dissertations & Theses.

<sup>9</sup> J. Gertrud Tonsing, Cas J. Wepener, and Cas Vos, "The 'Cognitive' and the 'Emotive' Component in Christian Songs: Tracing the Shifts in Traditional and Contemporary Songs," *Verbum et Ecclesia* 36, no. 1, (2015): 1, accessed January 10, 2017, ProQuest.

as how to communicate and build interdenominational relationships. These skills complement the itinerant Christian performing artist ministering to various denominations within the body of Christ.

"Music and Spirituality: Reflections from a Western Christian Perspective" by Paul Westermeyer is an academic article with important relevance to the Christian performing artist. Westermeyer investigates the relationship between words and music, music and proclamation, music and prayer, memory, health, emotion and time, community, the absence of music, silence and music, and the dark side of music.<sup>10</sup> His emphasis is largely placed upon the music itself rather than the musician. However, there are certain elements and observations worthy of inclusion for research in determining the role of the Christian artist as a communicator of the Gospel through music.

Vernon M. Whaley's thesis, "Trends in Gospel Music Publishing: 1940-1960," is a rich resource used in this project to better observe the historical development of the Christian performing artist. The influences of the Gospel Music Publishing industry upon the Christian performing artist are significant and noteworthy.<sup>11</sup> Whaley's research provides clear, historical precedent of the development of the Christian performing artist in response to the increase of Gospel Music Publishing.

Vernon M. Whaley's article, "Educating the Worship Leader," is written to the educational community with specific interest in how those who lead worship should be educated, equipped, trained, and prepared by institutions of higher education. He emphasizes "the need for

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<sup>10</sup> Paul Westermeyer, "Music and Spirituality: Reflections from a Western Christian Perspective," *Religions* 4, no. 4 (2013): 567, accessed February 28, 2017, <http://dx.doi.org/10.3390/rel4040567>.

<sup>11</sup> Vernon M. Whaley, "Trends in Gospel Music Publishing: 1940 to 1960," (Ph.D. diss., University of Oklahoma, 1992), 40-61, accessed April 2, 2018, ProQuest Dissertations and Theses.

new curricula” to reflect relevancy to the actual places of ministry graduates will be serving.<sup>12</sup>

Whaley’s insight into the educational world assists in establishing educational precedent for the Christian performing artist to be trained and equipped as a communicator of the Gospel through song.

*We Become What We Worship: A Biblical Theology of Idolatry* by G.K. Beale provides a foundational approach to the ideology of a theology of worship. Beale suggests an ultimatum that every living human being worships either God or something of God’s creation. He explains, “It is not possible to be neutral on this issue: we either reflect the Creator or something in creation.”<sup>13</sup> Beale implies all are created to worship and must learn to worship God in ways acceptable to Him. The ideology of acceptable worship prompts an examination of the performing artist’s ability to worship and lead in worship creating opportunities for the audience to offer God acceptable worship. Beale poignantly defines idolatry as an issue of the heart, encouraging the Christian performing artist to resist worship of anyone or anything other than God. In an “*American Idol*” culture, the artist commits to remain alert to internal forms of idolatry and pledges to resist grasping hold of worship which is intended for the glory of God.

*For the Glory of God: Recovering a Biblical Theology of Worship* by Daniel I. Block develops the concept of a biblical theology of worship and the necessity for maintaining a theology of worship. Block offers insight into the heart of God as to what He anticipates from humanity when engaging with Him in worship. Not all worship is acceptable to God nor is all worship created equally. Block examines music as an expression of worship and explains the

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<sup>12</sup> Vernon M. Whaley, “Educating the Worship Leader,” (written lecture for Conference of Worship Theologians at Calvin Institute of Worship, Grand Rapids, September 27-29, 2007), 10-11, accessed April 5, 2018.

<sup>13</sup> G. K. Beale, *We Become What We Worship: A Biblical Theology of Idolatry*, (Downers Grove, IL: IVP Academic, 2008), 16.

significance of communal identity established through song. This book will be used throughout the research project as a framework of a biblical theology of worship and how music is a significant element of its design.

Block affirms the ideology of lifestyle worship in saying, “True worship is expressed primarily in everyday conduct.”<sup>14</sup> This perspective drives the author’s approach to understanding worship with emphasis on the Christian performing artist in ministry through musical performance. Identity in Christ must be reestablished to demonstrate lifestyle worship through holiness. Holiness is established through a biblical theology of worship of a holy and righteous God.

*Worship in the New Testament: Divine Mystery and Human Response* by Gerald L. Borchert assists in advising leadership of strategic roles and tasks in the worshiping Christian community. This text highlights the issue of integrity over activity. Though Borchert views the position of bishop and deacon as specific offices within the local church, he does suggest leadership and authenticity are merely responses to Christ. He warns, “...if we fail to understand the past, we are doomed to repeat its errors in future contexts.”<sup>15</sup> This observation permits the development of the biblical and historical precedents for the Christian performing artist.

Matt Boswell’s book, *Doxology & Theology: How the Gospel Forms the Worship Leader*, emphasizes the various roles and aspects of those who lead worship. He pursues insight from Scriptural qualifications, principles and examples of worship leaders, including the performing artist. He reminds, “The worship of God is not something we approach flippantly or

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<sup>14</sup> Daniel I. Block, *For the Glory of God: Recovering a Biblical Theology of Worship*, (Grand Rapids: Baker Academic, 2014), 81.

<sup>15</sup> Gerald L. Borchert, *Worship in the New Testament: Divine Mystery and Human Response*, (St. Louis: Chalice Press, 2008), 7.

unadvisedly.”<sup>16</sup> He uniquely develops the concept of spiritual formation of the worship leader/artist emphasizing the personal spiritual welfare of those in ministry positions. This is also a critical component of the discipleship and spiritual development of the Christian performing artist.

*Engaging with God: A Biblical Theology of Worship* by David Peterson is a primary source for this research project. Peterson suggests the basis of worship is the realization humanity engages with God in worship. There is a dialogue which occurs between Creator God and created humanity. Through this dialogue God ministers to the needs of His created ones and continues to re-establish and reaffirm those in ministry positions. This book will be used to explain the necessary components of a biblical theology of worship while encouraging spiritual growth and formation of the Christian performing artist. Peterson also provides insight into serving God in the assembly of His people.<sup>17</sup>

James D. G. Dunn provides an in-depth study of Paul’s theological perspectives in his book, *The Theology of Paul the Apostle*. There is meaningful insight into Paul’s theology of worship and how it correlates to the Christian life. Dunn illumines Paul’s theology of the church including Paul’s perspective on church office and ministries within the church.<sup>18</sup> Paul’s theological angle permits one to examine the authority of those in leadership positions and how these positions are not necessarily offices to be filled but rather ministry opportunities to be pursued by those in leadership positions.

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<sup>16</sup> Matt Boswell, *Doxology & Theology*, (Nashville: B&H Publishing Group, 2013), 23.

<sup>17</sup> David Peterson, *Engaging with God: A Biblical Theology of Worship*, (Downers Grove, IL: IVP Academic, 1992), 194-219.

<sup>18</sup> James D. G. Dunn, *The Theology of Paul the Apostle*, (Grand Rapids: William B. Eerdmans Publishing Company, 1998), 533-597.

A. W. Tozer's book, *The Purpose of Man: Designed to Worship*, is a classic text to include in the research of establishing a biblical theology of worship. Tozer suggests all mankind has been created and designed to worship God. He further argues not all worship is acceptable to God, "even though it is directed toward Him and is meant to be given to Him."<sup>19</sup> This perspective fuels the necessity for discipleship and spiritual formation of the Christian performing artist necessary to offer God worship on His terms. Tozer's chapter on workers and worshipers will especially assist in developing an approach to measure accomplishment in the ministry of the Christian performing artist.

Vernon M. Whaley's book, *Called to Worship: The Biblical Foundations of Our Response to God's Call*, provides a systematic overview of worship in Scripture aiding the performing artist in developing a biblical theology of worship. Old Testament and New Testament worship principles are examined and may be applied to the Christian performing artist's approach to worship leadership. This book strongly encourages an established theology of worship as well as a historical perspective of the eternal nature of worship. This book aids in establishing a biblical precedent for the Christian performing artist, "individually and collectively" called as worshiper to fulfill "God's specific design and purpose."<sup>20</sup>

The *Holman Illustrated Bible Dictionary* is a significant resource for definitions of terms with biblical reference to the use of each word or phrase. This source highlights the qualifications of those called to public positions of ministry, including the Christian performing artist as one called and set apart as communicator of the Gospel through music. This book also

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<sup>19</sup> A.W. Tozer, *Knowledge of the Holy*, (New York: Harper One, 1961), 61.

<sup>20</sup> Vernon M. Whaley, *Called to Worship: From the Dawn of Creation to the Final Amen*, (Nashville: Thomas Nelson, 2012), 24.

provides a broader historical context by interconnecting terms and referencing various passages of Scripture including the applicable topic of “worship.”<sup>21</sup>

D. A. Carson and Douglas J. Moo propose historical and contextual validation of the Pastoral Epistle’s in their book, *An Introduction to the New Testament*. They investigate the content and destination of the letters to better prove the significance of the letters for those in ministry positions of leadership.<sup>22</sup> The role of teacher is unequivocally established and readily made applicable to the Christian performing artist’s ministry through musical performance.

The *Evangelical Dictionary of Theology*, 2nd ed., edited by Walter A. Elwell, is a vast source for various topics including but not limited to worship, administration, worship leadership, and church government. This is an invaluable resource for this research project as it assists with the explanation of terms which may be unfamiliar to the reader. It also encourages further study as terms are interconnected with additional thoughts and ideologies. Elwell’s *Evangelical Dictionary of Theology* proposes an underpinning of theological definition giving exhaustive insight into a biblical theology of worship.<sup>23</sup>

Millard J. Erickson’s *Christian Theology* Second ed. assists the performing artist to develop a theologically foundational approach to leadership and successful personal equipping as a worshiper. Erickson’s emphasis on the study of the church complements the artist’s understanding of position and calling within the church community.<sup>24</sup> His insight into calling

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<sup>21</sup> Chad Brand, General Editor, *Holman Illustrated Bible Dictionary*, Edited by Eric Alan Mitchell, Steve Bonds, E. Ray Clendenen, Trent C. Butler, and Bill Latta, Revised and Expanded ed., (Nashville: Holman Reference, 2015), 1671.

<sup>22</sup> D. A. Carson and Douglas J. Moo, *An Introduction to the New Testament*, (Grand Rapids: Zondervan, 1992), 23-75.

<sup>23</sup> Walter A. Elwell, ed. *Evangelical Dictionary of Theology*, 2nd ed., (Grand Rapids: Baker Academic, 2001), 1300-1303.

<sup>24</sup> Millard J. Erickson, *Christian Theology*, (Second ed. Grand Rapids: Baker Academic, 1998), 1035-1152.



will be used to further propel the ideology calling validates the ministry role of the Christian performing artist with a ministry through musical performance.

Wayne A. Grudem's book, *Systematic Theology: An Introduction to Biblical Doctrine*, proposes what the title suggests; a systematic approach to better understanding the doctrine and theology of God, His Word and the Christian church. Grudem provides an orderly approach to the doctrine of the church with insight into those in ministry positions of leadership relatable to the Christian performing artist. *Systematic Theology* also delves into spiritual gifts, church government, and worship within the church.<sup>25</sup>

Thomas D. Lea and David Alan Black's, *The New Testament: Its Background and Message*, provides specific insight into the character and identity of the Christ follower.<sup>26</sup> The context and style of the New Testament books establish biblical precedent and contextual understanding to enable application of the passages. Lea and Black elaborate on the specificities of Christian lifestyle largely in reference to character rather than position or duty.

### **Historical Research of Worship & the Artist**

Deborah R. Justice's thesis, "Sonic Change, Social Change, Sacred Change: Music and the Reconfiguration of American Christianity," is an academic approach to transitions in music. These transitions continue to shape the role of the Christian performing artist. Justice recognizes the importance of communal identity found in musical expressions such as worship music. The Christian performing artist discovers the power of persuasion behind music as a cultural identifier. Justice suggests North America is post-denominational. However, this main point in

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<sup>25</sup> Wayne A. Grudem, *Systematic Theology: An Introduction to Biblical Doctrine*, (Grand Rapids: Zondervan, 1994), 853-1084.

<sup>26</sup> Thomas D. Lea and David Alan Black, *The New Testament: Its Background and Message*, (Nashville: Broadman and Holman Publishers, 2003), 31-45.

her thesis is largely non-applicable to the project at hand. The research provided by Justice does, however, establish a clear understanding of musical labels such as *contemporary* and *traditional* and how these labels affect the itinerant Christian performing artist.<sup>27</sup>

John William Harrelson's thesis, "Theme and Variation, Call and Response: A Critical History of America's Music" is a critical history of American music. This research project provides a better understanding of the historical precedent of the Christian performing artist. As Harrelson traces musical development throughout American history, he also provides context and framework to better understand the role of the Christian performing artist both culturally and in regard to the evangelical community. With a profound understanding of the relationship between artist and listener, Harrelson brings attention to the listener's "qualities and qualifications that are the result of their own world-view."<sup>28</sup> His research supports and defends many elements of historical precedent of the Christian performing artist presented throughout this project.

David A. Skelton's thesis, "Singers of Wisdom: Hymnody and Pedagogy in Ben Sira and the Second Temple Period," provides a rich, historical perspective of music in the Second Temple Period. He offers insight into singers of the Ancient Near East and Greco-Roman world as well as singers of wisdom in Israel during the Second Temple Period. Skelton also provides insight into singing teachers and singing students affirming historical precedent for the artist as a

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<sup>27</sup> Deborah R. Justice, "Sonic Change, Social Change, Sacred Change: Music and the Reconfiguration of American Christianity," (Ph.D. diss., Indiana University, 2012), 12, accessed January 11, 2018, ProQuest Dissertations and Theses.

<sup>28</sup> John William Harrelson, "Theme and Variation, Call and Response: A Critical History of America's Music," (Ph.D. diss., The Claremont Graduate University, 2001), 11, accessed January 9, 2018, ProQuest Dissertations and Theses.

communicator through music.<sup>29</sup> His research forms a contextual framework of better understanding the historical rationale of the role of the Christian performing artist in antiquity.

*The Oxford History of Christian Worship*, edited by Geoffrey Wainwright and Karen B. Westerfield Tucker, is a reliable scholastic and academic source permitting a scriptural basis and theological framework for Christian worship. Insight is also given to music and the importance of corporate worship throughout the history of Christianity. This source will be used to trace the development of corporate worship and how Christian performing artists uniquely influence and encourage corporate worship in a concert setting. Historical precedent reveals the current roles of the twenty-first century Christian performing artist have developed throughout history.<sup>30</sup> It is historical perspective which drives understanding in the present and vision for the future.

*The Complete Library of Christian Worship: The Biblical Foundations of Christian Worship*. Vol. 1, edited by Robert E. Webber, is an extensive resource to encourage and develop a biblical theology of worship as well as biblical precedent for the Christian performing artist.<sup>31</sup> With insight into the church as an institution of worship, Webber examines acts of entrance in traditional worship including the processional, call to worship, use of silence, invocation, doxology (Gloria) and Lord, have mercy (Kyrie).

*The Complete Library of Christian Worship: Music and the Arts in Christian Worship*, Vol. 4. Book 1 and Book 2, edited by Robert E. Webber, are both an extension of *The Biblical Foundations of Christian Worship*. These texts provide detailed insight into the music and arts of various contemporary churches and denominations. One chapter emphasizes singing in

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<sup>29</sup> David A. Skelton, "Singers of Wisdom: Hymnody and Pedagogy in Ben Sira and the Second Temple Period," (Ph.D., Florida State University, 2017), 237-278, accessed January 9, 2018, ProQuest Dissertations and Theses.

<sup>30</sup> Geoffrey Wainwright and Karen B. Westerfield Tucker, eds., *The Oxford History of Christian Worship*, (New York: Oxford University Press, 2005), 586-629.

<sup>31</sup> Robert E. Webber, ed., *The Complete Library of Christian Worship: The Biblical Foundations of Christian Worship*, Vol. 1., (Nashville: Star Song, 1994), 227.

worship affords validation to the ministry of the Christian performing artist through music.<sup>32</sup>

The historical importance of congregational singing is examined from the biblical songs through the Psalms to traditional hymns as well as praise and worship songs.

*The Leadership Secrets of Billy Graham* by Harold Myra and Marshall Shelley is applicable to this research project in regards to Billy Graham's *Modesto Manifesto* and how these disciplines are not only practical but necessary for the itinerant Christian performing artist. Myra and Shelley point to the need for accountability which confirms the need for spiritual growth and responsibility of the Christian performing artist.<sup>33</sup> Educational precedent verifies growth and accountability are uniquely provided through formal and non-formal educational institutions. The lifestyle of evangelist is similar to that of the itinerant Christian performing artist with valid comparisons and applications made available to the artist.

*Walking Where Jesus Walked: Worship in Fourth-Century Jerusalem*, by Lester Ruth, Carrie Steenwyk, and John D. Witvliet, is a significant historical resource which captures dramatic transitions in worship through eye-witness accounts and preserved elements of history. Believers in the fourth century witnessed "dramatic changes in worship" as a result of the legalization and affirmation of Christianity by the Roman Emperor, Constantine.<sup>34</sup> The legalization of Christianity created an atmosphere for the faith to grow as well as provide opportunity for Christians to publically honor the life of Jesus and his ministry in and around Jerusalem. Egeria is a nun in the fourth century who keeps a daily eye-witness account of worship in Jerusalem. Her preserved diary from the 380's A.D. provides insight into her

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<sup>32</sup> Robert E. Webber, ed., *The Complete Library of Christian Worship: Music and the Arts in Christian Worship*, Vol. 4. Book 1, (Nashville: Star Song, 1994), 93.

<sup>33</sup> Harold Myra and Marshall Shelley, *The Leadership Secrets of Billy Graham*, (Grand Rapids: Zondervan, 2005), 37-45.

<sup>34</sup> Lester Ruth, Carrie Steenwyk, and John D. Witvliet, *Walking Where Jesus Walked: Worship in Fourth-Century Jerusalem*, (Grand Rapids: Eerdmans Pub. Co., 2010), 34.

participation in on-site worship services connected to the life, death, and resurrection of Christ. Jerusalem proved to be a tourist destination as “pilgrimage to the biblical lands had blossomed in the fourth century after the legalization of Christianity.”<sup>35</sup>

Worship in many holy sites of Jerusalem included singing, prayers, censers, and Scripture reading. Often the use of singing provided a means of transportation as Egeria describes being “taken with singing” from one worship location to another.<sup>36</sup> Music proved pivotal to the fourth-century worshipers who identified themselves collectively through song as followers of Jesus Christ. The songs of the people set them distinctively apart from spectators as the music lifted not only their spirits but also provided continuous worship from one sacred location to the next. The practice of being filled with the spirit and speaking to one another in psalms, hymns and spiritual songs triumphed through the fourth century and beyond, creating an extended invitation for the Christian performing artist to carry forth in communication through music.

Karin Maag’s, *Lifting Hearts to the Lord: Worship with John Calvin in Sixteenth-Century Geneva*, is eye-opening to the onset of the Reformation and the battle for integrity of worship. The transition of the Reformation brought significant change to the music of church worship and yet current approaches to worship have been established within these transitions. *Lifting Hearts to the Lord* provides unique insight into the sixteenth-century city of Geneva.<sup>37</sup> This is historically the time of the Reformation initiated by Martin Luther’s *Ninety-Five Theses* produced in 1517.

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<sup>35</sup> Ruth, Steenwyk, and Witvliet, *Walking Where Jesus Walked*, 19.

<sup>36</sup> *Ibid.*, 53.

<sup>37</sup> Karin Maag, *Lifting Hearts to the Lord: Worship with John Calvin in Sixteenth-Century Geneva*, (Grand Rapids: William B. Eerdmans Publishing Company, 2016), 36-47.

However, this particular text emphasizes John Calvin's interpretation of the Reformation and how Reformed worship proves drastically different from the practices, ceremonies and rituals of Catholicism. While it is problematic to gain an encompassing perspective of the cultural context of a community which existed some 600 years ago, this text amazingly captures significant glimpses of life as it once was and how these realities contribute to modern worship and present-day church culture.

### **Pedagogical (Educational) Research of Worship & the Artist**

Susan Lynn Forshey's thesis, "Prayer in Theological Education for Ministry: Toward a Contemplative Practical Theological Pedagogy," offers a segment on the importance of prayer in the Christian life.<sup>38</sup> Her research and conclusions support the ideology of spiritual qualifications applicable to the Christian performing artist through the practice of spiritual disciplines. Spiritual development is acquired through the practice of spiritual disciplines such as prayer and is a vital component of the Christian performing artist's ministry. Forshey affirms the necessary elements of spiritual formation in the lives of those in ministry positions including the Christian performing artist as a communicator of the Gospel through performance.

Don E. Saliers and Emily A. Saliers' article, "Music as a Door to the Holy," is an insightful perspective into the ideology that music itself creates opportunity to experience God. Music inherently causes the listener to question several aspects of humanity including, but not limited to: justice, injustice, peace, instability, hope, and fear.<sup>39</sup> Through pondering these

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<sup>38</sup> Susan Lynn Forshey, "Prayer in Theological Education for Ministry: Toward a Contemplative Practical Theological Pedagogy," (Ph.D. diss., Boston University, 2015), 83-124, accessed January 10, 2018, ProQuest Dissertations and Theses.

<sup>39</sup> Don E. Saliers and Emily A. Saliers, "Music as a Door to the Holy," *Interpretation: A Journal of Bible and Theology* 71, no. 1, (2017): 8-9, accessed February 28, 2017, <http://dx.doi.org/10.1177/0020964316670843>.

questions, the Saliers' suggest music uniquely opens the door to encounter the Living God. This ideology encourages the Christian performing artist to recognize the power and persuasion of music upon the audience as a door of communication to God. The Christian performing artist is trained and equipped in musical communication to uplift and inspire others to encounter God in worship.

*Worship Three Sixty-Five: The Power of a Worshiping Life* by David M. Edwards encourages the ideology of a "lifestyle" of worship rather than worship as an organized event of music and testimony.<sup>40</sup> Edwards affirms the priority of the Christian performing artist as primarily a worshiper before pursuing any other role of ministry. This concept is closely related to John McArthur's pursuit of "a fresh understanding of worship" as the ultimate priority of the human life.<sup>41</sup> Edward's book permits the author to suggest there is no compartmentalizing worship in the life of the Christian performing artist; lifestyle worship is of utmost importance to the spiritual formation of the artist and the longevity of the performing artist's ministry and career.

*Worship Matters: Leading Others to Encounter the Greatness of God* by Bob Kauflin develops four meaningful aspects applicable to the Christian performing artist including the role as a leader, the task of leading worship, the healthy tensions which must exist in public ministry as well as the importance of attaining and maintaining right relationships. The Christian performing artist is a worship leader who requires an awareness of responsibility and accountability as one who helps people "connect with the purpose for which they were created-to

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<sup>40</sup> David M. Edwards, *Worship Three Sixty-Five: The Power of a Worshiping Life*, (Nashville: B & H Publishing, 2006), 18-20.

<sup>41</sup> John McArthur, *Worship: The Ultimate Priority*, (Chicago: Moody Publishers, 2012), 26.

glorify the living God.”<sup>42</sup> This book will be used to defend the thesis statement the Christian performing artist is communicator of the Gospel through musical performance.

*The Complete Worship Leader* by Kevin J. Navarro calls the performing artist to be a theologian, disciple, and leader as well as an artist. Becoming a theologian is important to the role of the Christian performing artist as theology “deals with our ideas about God.”<sup>43</sup> This concept of the performing artist as a theologian reflects his or her responsibilities not only as a worshiper but as a leader of worship. Christian performing artists are teachers every time they step upon the platform before the evangelical community, also referred to as the body of Christ. Therefore, this book will encourage a biblical theology of worship as well as create an awareness of the various roles of the Christian performing artist in the Kingdom of God.

Rory Noland’s book, *The Worshiping Artist: Equipping You and Your Ministry Team to Lead Others in Worship*, is a vital book to include in researching the role of the Christian performing artist’s ministry through musical performance. Noland focuses on the role of the worship leader belonging to anyone on a platform including back-row choir members. This book will supply a fundamental approach to recognizing the performing artist as a worshiper in spirit and in truth, and how this awareness is crucial in regard to the audience. The Christian performing artist has a responsibility for personal equipping as well as team equipping of those who stand on the stage with the artist as fellow vocalists or instrumentalists at the forefront of worship.<sup>44</sup>

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<sup>42</sup> Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God*, (Wheaton, IL: Crossway Books, 2008), 16.

<sup>43</sup> Kevin J. Navarro, *The Complete Worship Leader*, (Grand Rapids: Baker Books, 2001), 17.

<sup>44</sup> Rory Noland, *The Worshiping Artist: Equipping You and Your Ministry Team to Lead Others in Worship*, (Grand Rapids: Zondervan, 2007), 9.



Frank S. Page and L. Lavon Gray's book, *Hungry for Worship: Challenges and Solutions for Today's Church*, offers educational precedent for training and equipping the Christian performing artist. They share insight into Worship Conferences including the National Worship Leader's Conference and Experience Conference, both referenced in this research project as viable options for training, equipping and preparing the Christian performing artist in non-formal educational environments.<sup>45</sup> This book also points to the need for relevant and practical training to avoid training leaders of worship to lead in churches which no longer exist.<sup>46</sup>

*The Art of Worship: A Musician's Guide to leading Modern Worship* by Greg Scheer examines the process of planning worship in respect to historical concepts and biblical implications of worship. He gives guidelines for the Christian performing artist as a worship leader to demonstrate a sense of freedom from the expectations of tradition within a particular genre or denomination. This is a freeing reality for the performing artist to pursue creative outlets of artistry and worship in an attempt to remain culturally relevant as well as biblically grounded. Scheer offers insight into the Praise and Worship movement and how this affects those in worship leadership positions.<sup>47</sup>

*Worship Seeking Understanding: Windows into Christian Practice* by John D. Witvliet gives an overview of biblical, theological, historical, musical and pastoral studies. Every angle of these subjects are in some way applicable to the ministry role of the Christian performing artist in need of a biblical theology of worship. Witvliet has a unique understanding of how corporate worship prepares the believer for death.<sup>48</sup> This is meaningful to every believer, but

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<sup>45</sup> Frank S. Page and L. Lavon Gray, *Hungry for Worship: Challenges and Solutions for Today's Church*, (Birmingham, AL: New Hope Publishers, 2014), 132.

<sup>46</sup> *Ibid.*, 71-88.

<sup>47</sup> Greg Scheer, *The Art of Worship: A Musician's Guide to Leading Modern Worship*, (Grand Rapids: Baker Books, 2006), 213.

<sup>48</sup> John D. Witvliet, *Worship Seeking Understanding: Windows into Christian Practice*, (Grand Rapids: Baker Academic, 2003), 291-308.

especially the artist whose ministry is geared toward the exhortation and edification of those in the church. This book will be included in research to affirm the role of the Christian performing artist in the evangelical community as a communicator of the Gospel through music.

*Mastering Life Before It's Too Late: 10 Biblical Strategies for a Life of Purpose* by Robert J. Morgan is a uniquely practical source for the spiritual and general well-being of those in ministry positions. Morgan emphasizes the “art of strengthening oneself” in the Lord which will be further developed in regard to the performing artist maintaining personal spiritual renewal and discipleship.<sup>49</sup> This book highlights the importance of taking care of self before attempting to minister to others. This reality is examined and applied to the performing artist who consistently pours into the lives of others while needing to be continually filled with the Holy Spirit.

The fifth chapter of this project highlights scholastic contributions of training and equipping the Christian performing artist. Janice L. Chapman’s book, *Singing and Teaching Singing*, is a most practical and useful resource for vocal pedagogy. Chapman’s “pedagogical philosophy” includes a holistic approach to the voice, creating an all-encompassing understanding of the voice, vocal study, and the discipline of teaching voice.<sup>50</sup> Worship pedagogy embraces the same holistic approach when considering the Christian performing artist. The life of the Christian performing artist cannot be compartmentalized with the bipolar effect of being different on stage than when off stage. The core spiritual developments of the artist contribute to the holistic perspective of the individual just as the holistic approach to voice encompasses the entirety of the body, mind, soul, will, etc.

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<sup>49</sup> Robert J. Morgan, *Mastering Life Before It's Too Late: 10 Biblical Strategies for a Life of Purpose*, (New York: Howard Books, 2015), 161-169.

<sup>50</sup> Janice L. Chapman, *Singing and Teaching Singing: A Holistic Approach to Classical Voice*, Third ed., (San Diego, CA: Plural Publishing, 2017), 1-15.

*Basics of Vocal Pedagogy: The Foundations and Process of Singing* by Clifton Ware provides a solid introductory understanding of vocal pedagogy. Much of vocal pedagogy reflects philosophical and psychological understanding of the discipline with attention given to the many interconnections working together to create vocal singing sound. Ware has traced current vocal performance practice to “be inherited from the *ecclesiastical chant* of the Hebrew synagogue and the *liturgical chant* of the Catholic Church.”<sup>51</sup> He suggests the *singing gesture* (act, response, impulse) is “that highly variable, exaggerated, sustained vocal expression humans use for heightened communication.”<sup>52</sup>

The Christian performing artist has been gifted with music for the solitary purpose of communication. Ware confirms, “As an exaggerated, heightened extension of speech, elite or highly skillful singing requires training and development of many complex skills.”<sup>53</sup> It is this ideology which drives the need for the Christian performing artist to be trained spiritually in order to develop many complex skills of personal being, demonstration, and communication.

Richard Miller’s book, *Solutions for Singers: Tools for Performers and Teachers*, is a practical application of vocal pedagogy to the inquiries of students, performers, and teachers. Miller not only provides solutions but also presents methodological approaches to achieving proper technique and “healthy singing.”<sup>54</sup> The format of this book is beneficial as chapters are subdivided based upon general and specific inquiries.

Where Miller’s book offers solutions, James C. McKinney’s book provides a systematic method to not only correct but also diagnose vocal faults.<sup>55</sup> *The Diagnosis and Correction of*

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<sup>51</sup> Clifton Ware, *Basics of Vocal Pedagogy: The Foundations and Process of Singing*, (New York: McGraw-Hill, 1998), 249.

<sup>52</sup> *Ibid.*, 1.

<sup>53</sup> *Ibid.*, 2.

<sup>54</sup> Richard Miller, *Solutions for Singers: Tools for Performers and Teachers*, (New York: Oxford University Press, 2004), 169-185.

*Vocal Faults: A Manual for Teachers of Singing and for Choir Directors* is structured to create an awareness of potential faults regarding the many components of vocal performance. He looks to the basics of vocal sound, posture, breathing and support, phonation, registration, resonance and articulation with meaningful insight into the possible dysfunction of each component offering solutions and methods of implementing correction for resolution.

The educational community endeavors to assist the Christian performing artist to remain aware and alert to diagnose and correct spiritual faults. This is extremely vital when answering God's call in ministry of the Gospel through music as well as spiritual leader in the evangelical community. Robert Morgan's insight into strengthening oneself in the Lord is a significant component of worship studies and interrelates with McKinney's manual of vocal diagnosis and correction. God's manual of Scripture guides the Christian performing artist in diagnosing and correcting spiritual faults as part of the process of sanctification. This concept is introduced and developed in formal and non-formal educational environments.

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<sup>55</sup> James C. McKinney, *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*, (Nashville: Genevox Music Group, 1994), 11-19.

### **CHAPTER THREE: BIBLICAL PRECEDENT FOR THE PERFORMING ARTIST**

The purpose for this chapter is to establish biblical precedent and principles for the Christian performing artist. This precedent and their corresponding principles are found in the Old and New Testaments.

#### **Old Testament Precedent**

The Old Testament precedent for worship establishes many roles of the Christian performing artist in service to God and His kingdom. Old Testament precedent portrays the roles of the Christian performing artist as responder, exhorter, encourager, consoler, spiritual warfare militant, and teacher. These precedents are established through the following Old Testament characters: Jubal, Miriam, the Levites, David, and Asaph. The role of Christian performing artist is an ancient position initiated and implied through: worship practices by select Old Testament personalities; the worship structure and mandate for worship required for the Old Testament Levite; and the prophetic nature of music in worship.

#### *Worship Practices by Select Old Testament Personalities*

The Christian performing artist is called to ministry as well as an educational role to the body of Christ through music. Vocation establishes purpose for the Christian performing artist anchored in Old Testament biblical precedent. Teaching, exhortation, and ministry through spiritual warfare are roles of the artist validated in Old Testament understanding of music and worship.

The role of Christian performing artist is an ancient vocation established first in Jubal named in Genesis 4:21 as, “the father of all who play the harp and flute.” Jubal’s name is specified in God’s Holy Word as well as his role as the “father of all who play the harp and

flute.”<sup>56</sup> Genesis 4:20 says Jubal’s brother Jabal was “the father of those who live in tents and raise livestock.” Jubal and Jabal’s half-brother, Tubal-Cain, “forged all kinds of tools out of bronze and iron.”<sup>57</sup> The established place of music as a historical lineage is equivalent to caring for livestock and working as a blacksmith. This lineage of musical establishment begins with Jubal as an individual rather than a collective or corporate body.

While corporate praise is undeniably facilitated by a community of worshipers, the first account of musical lineage belongs to an individual. Apparently, the role of musician is founded in Jubal as equivalent in purpose and historical significance to urbanization, cattle domestication, agriculture, and metallurgy. This reality is captured in *The Biblical Foundations of Christian Worship*, “The real importance of Jubal is in the attention given to music making this far back in sacred history, and further, that such attention is focused on its natural appearance along with other human and cultural activities.”<sup>58</sup>

Second, the precedent of the Christian performing artist as exhorter is specifically noted in the person of Miriam, Moses and Aaron’s sister. Exodus 15:20 shows Miriam leading the women in worship with tambourines and dancing, and in verse 21 states, “Miriam sang to them: ‘Sing to the LORD, for he is highly exalted. The horse and its rider he has hurled into the sea.’” The *Holman Illustrated Bible Dictionary* says of Miriam, “After crossing the Red Sea, she assumed the role of prophetess and led the women in the song of victory that was steeped in faith and gratitude [Exod. 15:20-21].”<sup>59</sup> In this context, Miriam, as worship leader, directs the women of God to imitate her actions of dancing and playing tambourines as an expression of worship.

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<sup>56</sup> Genesis 4:21.

<sup>57</sup> Genesis 4:22.

<sup>58</sup> Webber, *The Biblical Foundations of Christian Worship*, Vol. 1, 227.

<sup>59</sup> Brand, ed., *et al*, *Holman Illustrated Bible Dictionary*, 1111.

However, Exodus 15:21 clearly states, “Miriam sang *to* them (emphasis added).” Miriam uses her platform and musical gifting to exhort the people of God. Inspired of God, she acts as Christian performing artist encouraging the people of God by singing *to* them. The role of Christian performing artist as exhorter is directly reflected in Miriam’s position of worship influence and inspiration to the people of God.

Third, the Levites as professional musicians solidify the role of the “professional” Christian performing artist dedicated to serving the people of God through music. In his article, “Decoding the Secrets of the Psalms,” Joshua Jacobson points to the professional role of artists in the Old Testament by suggesting, “....in time the Psalms became the hymnal of the professional musicians in the official sanctuary (Temple) in Jerusalem.”<sup>60</sup> The leaders of the Levites are ordered by David to “appoint their brothers as singers to sing joyful song, accompanied by musical instruments: lyres, harps and cymbals.”<sup>61</sup> It is of extreme significance the musicians are listed individually in 1 Chronicles 15:16-22. Though they ultimately sing and play together, each musician is painstakingly listed as an individual artist. The artists are to use their individual gifts and talents corporately for the exhortation and education of the people of God.

Fourth, David demonstrates the influence the Christian performing artist has upon the listener as consoler and counselor in 1 Samuel 16:23, “Whenever the spirit from God came upon Saul, David would take his harp and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him.” David uses his musical gifts and excellence in skillful playing to console Saul. Kathryn L. Nichols affirms the consoling power in music, “That which

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<sup>60</sup> Joshua R. Jacobson, "Decoding the Secrets of the Psalms," *Choral Journal* 56.7 (2016): 20-31, accessed February 6, 2018, ProQuest.

<sup>61</sup> First Chronicles 15:16.

seems intangible, and fades as soon as it is heard, and is different each time it is performed, can express and elicit emotions of great intensity, something that touches the human soul.”<sup>62</sup> The performing artist’s role of consolation through song encourages the listener to regain a godly perspective while also providing the Holy Spirit a means to deeply minister to the human soul.

Fifth, David engages in an act of spiritual warfare on behalf of King Saul as 1 Samuel 16:23 depicts this example in suggesting “...the evil spirit would leave him [Saul]” as a result of David’s playing. The artist has uniquely been equipped to engage in spiritual warfare through musical expressions of worship. The King James version of Psalm 22:3 states, “But thou *art* holy, *O thou* that inhabitest the praises of Israel.” The enemy has no choice but to flee as the artist creates an atmosphere to welcome God’s presence through worship in song.

Sixth, Asaph as contributor to the Psalms provides insight into the performing artist’s ministry of teaching through song. David M. Fleming and Russell Fuller note, “The book of Psalms has been a source of instruction, comfort, and blessing for the people of God by teaching His people how to worship, serve, and glorify God forever.”<sup>63</sup> Thirteen Psalms are identified as *maskil* which may mean “‘instruction’ or ‘contemplation,’ though its precise sense is unknown.”<sup>64</sup> Asaph is a musician who intentionally pens certain Psalms with the purpose of communicating wisdom, providing understanding and/or giving instruction. As a musically equipped artist, Asaph teaches through music.

While the Psalms are typically encouraged in private devotion as well as in corporate worship settings, the Psalms are considered by ancient Israel as performance pieces. Webber’s

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<sup>62</sup> Webber, *Music and the Arts in Christian Worship*, Vol. 4. Book 1, 93.

<sup>63</sup> Brand, ed., *et al*, *Holman Illustrated Bible Dictionary*, 1315.

<sup>64</sup> William Sanford Lasor, David Allan Hubbard, and Frederic William Bush, *Old Testament Survey: The Message, Form, and Background of the Old Testament*, (Grand Rapids: William B. Eerdmans Publishing Company, 1996), 445.



*Biblical Foundations of Christian Worship* explains, “The Psalms were not offered spontaneously by individual worshipers but were presented by the appointed musicians of the sanctuary in behalf of the king and of the entire community (although it is possible that the congregation joined in responses or other portions of the Psalms).”<sup>65</sup> The Christian performing artist is responsible to represent the voice of the people of God while also exhorting, teaching, encouraging, consoling and engaging in spiritual warfare through song. Paul Westermeyer suggests, “Church musicians are the chief singers, the leaders of the church’s song. They are responsible for singing the congregations whole story.”<sup>66</sup>

#### *Worship Structure and Mandate for the Old Testament Levite*

After the appalling scene in Exodus 32 of Israel worshiping the Golden Calf, Moses pleads for the “people to separate themselves from the crowd and identify with Yahweh. The Levites answered the call and helped Moses restore order. Their response guaranteed them a permanent place in the priesthood.”<sup>67</sup> The Levites, as ordained priests in the Temple, are called to set apart themselves as holy ambassadors of Holy God. In the heart of the Pentateuch is the book of Leviticus containing “the details of worship.”<sup>68</sup> Though the title of the book may be ambiguous, “In the Hebrew Bible this book receives its name from the first word *wayyiqra’* ‘and he [the LORD] called,’ a title which rightly spotlights God’s authority and initiative in issuing the rules for acceptable worship.”<sup>69</sup>

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<sup>65</sup> Webber, *The Biblical Foundations of Christian Worship*, Vol. 1, 240.

<sup>66</sup> Webber, *Music and the Arts in Christian Worship*, Vol. 4. Book 1, 457.

<sup>67</sup> Lasor, Hubbard, and Bush, *Old Testament Survey*, 77.

<sup>68</sup> *Ibid.*, 80.

<sup>69</sup> *Ibid.*, 81.

The Old Testament Levitical priest's "vocation was to minister (*sheret*) before Yahweh, performing the service (*vodah*) of the house of the Lord, whether it was the service of the altar or the service of song and prayer."<sup>70</sup> The Christian performing artist looks to the historical role of the priest who serves God and His people through song. The priestly role also includes teaching, as Webber affirms, "The Levitical priests functioned also as teachers, instructing the people in the traditions of the Lord's covenant (Deut. 17:9-11; 24:8)."<sup>71</sup> The priests were set apart with great attention given to ceremonial preparation and ministry obligation to God. The priestly role develops throughout history, yet the Christian performing artist gleans historical context of the role of the artist through the practices of the Levitical priests including to communicate through song and to teach the body of Christ.

Special conditions of ritual purity govern the day-to-day activity of the Levites including, but not limited to: do not let your hair become unkempt and do not tear your clothes or you will die (Lev. 10:6), do not leave the entrance to the tent of meeting or you will die (10:7), do not drink wine or fermented drink when you go into the tent of meeting or you will die (10:8). The priests and Levites, according to the *NIV Cultural Backgrounds Study Bible*, "are accountable for proper performance of festivals, which implies the need for mental clarity."<sup>72</sup> The severity of punishment for disobedience demonstrates the authority of God. Gary Mathena captures the significance of obedience to God, "David learned the painful lesson of Nadab and Abihu that ignorance of the Law is no excuse for disobedience (Lev 10:1-3)."<sup>73</sup> Worshipers approach God

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<sup>70</sup> Webber, *The Biblical Foundations of Christian Worship*, Vol. 1, 166.

<sup>71</sup> *Ibid.*, 167.

<sup>72</sup> *NIV Cultural Backgrounds Study Bible: Bringing to Life the Ancient World of Scripture*, (Grand Rapids: Zondervan, 2016), 196.

<sup>73</sup> Gary Mathena, "The Romanian Church Musician: Biblical Foundations for Training Musicians to Serve the Romanian Evangelical Church," (DWS, Dissertation, Liberty University, 2017), 45, accessed March 6, 2018, <http://digitalcommons.liberty.edu/doctoral/1446/>.

on His terms and in response to His invitation. Moses explains to the Levites this is all done so “the glory of the LORD may appear to you.”<sup>74</sup>

God creates a holy and clean people qualified to “teach the Israelites all the decrees the LORD has given them through Moses.”<sup>75</sup> The ideology of cleanliness extends to dietary restrictions, “...that even Israel’s diet should distinguish them from others as they live out the holy status conferred on them by God.”<sup>76</sup> The *Cultural Backgrounds Study Bible* explains, “The full sanctuary of ancient Israel consisted of concentric zones based on degrees of purity” with the priests and three clans of Levites in the third zone.<sup>77</sup> Ceremonial separation for those in the third zone, or courtyard of the sanctuary of ancient Israel “...was an elaborate week-long procedure that purified and sanctified them by ritual agents such as water, anointing oil and sacrificial blood.”<sup>78</sup>

In the current age of grace, the Christian performing artist honors the call to holiness by invoking certain restrictions and limitations on self to remain an active holy ambassador for God. The process of sanctification is mirrored in the Old Testament responsibilities and restrictions of the Levites. It remains applicable to the Christian performing artist, “Since God is holy, it is crucial that his people prepare themselves to enter his presence.”<sup>79</sup> Jesus Christ fulfills the Old Testament law, removing the need for animal sacrifice as well as liturgical and ritual purity. However, the principle remains the glory of God may appear in unique ways to those who sacrifice self-will, restrict the desires of the flesh, and remove any sign of impurity in heart, thought, and deed. Significant preparation must occur in the heart, soul, and mind of the

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<sup>74</sup> Leviticus 9:6.

<sup>75</sup> Leviticus 10:11.

<sup>76</sup> *NIV Cultural Backgrounds Study Bible*, 197.

<sup>77</sup> *Ibid.*, 202.

<sup>78</sup> *Ibid.*, 194.

<sup>79</sup> Lasor, Hubbard, and Bush, *Old Testament Survey*, 87.

Christian performing artist prior to leading others in worship according to Old Testament Levitical precedent.

### *Prophetic Nature of Music in Worship*

The prophetic role of the Christian performing artist denotes a seemingly charismatic connotation. However, *The Biblical Foundations of Christian Worship* suggests, “Prophecy and music were closely associated in ancient Israel; the prophets were musicians, and the sanctuary musicians, at least, seem to have been prophets.”<sup>80</sup> Asaph contributes to the book of Psalms as the “father of the clan of temple musicians who served through the history of the temple.”<sup>81</sup> Asaph’s role as musician is recorded as being a “ministry of prophesying” in 1 Chronicles 25:1. The Old Testament perspective of the prophet (*nabi*) perceives the individual as “the one who speaks before in the sense of proclaim, or the one who speaks for, i.e., in the name of (God).”<sup>82</sup>

God actually places His words in the heart of Asaph who is “responsible for composing the temple psalmody and thus had some claim to divine inspiration.”<sup>83</sup> The artistry and unique gifting of Asaph allows him to record the revealed Word of God as song in the Psalms. Asaph’s role as performing artist includes the tasks of teaching, prophesying, and exhorting God’s people to live for Yahweh. The *Cultural Backgrounds Study Bible* affirms this reality, “In their singing, these Levites were proclaiming the praises of God and thereby instructing the people about God.”<sup>84</sup>

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<sup>80</sup> Webber, *The Biblical Foundations of Christian Worship*, Vol. 1, 241.

<sup>81</sup> Brand, ed., *et al*, *Holman Illustrated Bible Dictionary*, 124.

<sup>82</sup> Elwell, ed., *Evangelical Dictionary of Theology*, 960.

<sup>83</sup> *NIV Cultural Backgrounds Study Bible*, 709.

<sup>84</sup> *NIV Cultural Backgrounds Study Bible* 709.

The New Testament spiritual gift of prophecy extends out of the role of the Old Testament prophet presuming a more identifiable role of teacher based upon God's revelation. Elwell's *Evangelical Dictionary* explains of the early church's understanding of prophet, "...the prophet's special gift was the edification, exhortation, consolation, and instruction of the local churches."<sup>85</sup> Asaph's prophetic activity as teacher and encourager are extended to the Christian performing artist who understands calling, accepts spiritual qualifications of ministry, and applies principles of Spirit-filled effectiveness to daily life.

Intertestamental Judaism begins to record shifts of emphasis from tradition to moral and ethical worship. However, J. Julius Scott Jr. suggests, "During the kingdom period, temple and ceremony were primary; the law's directives for conduct and daily life, morality and ethics, were frequently relegated to a secondary role."<sup>86</sup> The Pharisees in Jesus' day continue to wrestle with this issue of *cultus* verses morality. The Pharisaic leaders often pride themselves on maintaining the written law to the most finite detail and yet the issue of the heart is the priority of Jesus Christ. A.W. Tozer sees this as religion versus relationship with religion as an "...intolerable burden on the back of all mankind"<sup>87</sup>

Rory Noland proposes a historical understanding of the Christian performing artist in the Old Testament by noting, "In the Bible, artists are often at the forefront of worship."<sup>88</sup> In Psalm 68:25, David describes the processional leaders of worshipers are actually artists leading others into the sanctuary. Second Chronicles 20 captures the image of an assembled choir of worshipers leading Jehoshaphat's army into battle. Noland firmly believes, "Much like David's

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<sup>85</sup> Elwell, *Evangelical Dictionary of Theology*, 1136-1137.

<sup>86</sup> J. Julius Scott Jr., *Jewish Backgrounds of the New Testament*, (Grand Rapids: Baker Publishing Group, 1995), 122.

<sup>87</sup> Tozer, *The Purpose of Man*, 73.

<sup>88</sup> Noland, *The Worshiping Artist*, 9.

praise team or Jehoshaphat's worship choir, artists today are on the front lines of worship ministry."<sup>89</sup>

### **New Testament Precedent**

Where the Old Testament precedent highlights the tasks of the Christian performing artist, the New Testament precedent emphasizes the roles of the Christian performing artist as one who has been called and set apart in service to God. The New Testament precedent for the Christian performing artist includes understanding and applying the call, recognizing and honoring the spiritual qualifications for those set apart in service to God, and application of Spirit-filled living. To understand the New Testament application of the Old Testament provision for the role of the Levite worship leader, it is important to review the Biblical guidelines for the believer's call to ministry (Ephesians 4), responsibility to Christian graces and fruits of the Spirit (Galatians 5:22-23), and life-style worship (Romans 12:1-12).

Organizationally, these issues are dealt within the broader range of subjects, as follows: Understanding the Call; Spiritual Qualifications: Set Apart; and Precept for Spiritual Effectiveness. Application is made in a brief summary/conclusion to daily Christian life-style.

#### *Understanding the Call*

As one who has been called into service, the Christian performing artist is a living sacrifice (Romans 12:1-2), a workman approved by God (2 Timothy 2:15-16), an instrument for a noble purpose (2 Timothy 2:21-26), as wise making the most of every opportunity (Ephesians 5:15-16), and is to live a life worthy of the calling received (Ephesians 4:1-3). Calling is primary

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<sup>89</sup> Noland, *The Worshiping Artist*, 9.

to establishing and developing the role of the Christian performing artist as a follower of Christ endowed with spiritual gifts of music with the purpose of communicating the Gospel through song. Without calling, the Christian performing artist risks growing weary of the responsibilities at hand as well as endeavoring through wrong motive to build one's personal kingdom as opposed to building the kingdom of God. Webber confirms the significance of calling, "The practical life of the church musician is the outcome of a vocation – a calling – that serves God and the people of God with the unique gift of music."<sup>90</sup>

The one who accepts calling from God must live as wise, making the most of every opportunity. Ephesians 5:15-16 states, "Be very careful, then, how you live—not as unwise but as wise, making the most of every opportunity, because the days are evil." Calling necessitates the individual to be spiritually alert and wise; savvy to every opportunity given to advance the Kingdom of God. Psalm 111:10 describes the process of achieving wisdom, "The fear of the LORD is the beginning of wisdom; all who follow his precepts have good understanding." Old and New Testament passages point to the rules of God and the need to follow His precepts in fulfillment of receiving and accepting God's call as an instrument for noble purposes and a workman approved by God.

As a called agent of God, the Christian performing artist redeems the time through a disciplined pursuit of godly wisdom. Dallas Willard states, "So we come now to look at this matter of our personal interaction with God with the purpose of redeeming our time and place in history."<sup>91</sup> Robert Morgan says, "...true wisdom knows how to take advantage of the small drops of time that so easily fall unnoticed from our days."<sup>92</sup> These small drops of time must be

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<sup>90</sup> Webber, *Music and the Arts in Christian Worship*, Vol. 4. Book 1, 459.

<sup>91</sup> Dallas Willard, *The Allure of Gentleness: Defending the Faith in the Manner of Jesus*, (New York: Harper One, 2015), 156.

<sup>92</sup> Morgan, *Mastering Life Before It's Too Late*, 69.

accumulated through the redeeming purpose of using them proactively and with deliberate intention to interact with God in an effort to redeem personal time and place in history.

Paul implores the one who has received a calling from God to be a workman approved by God. He explains in 2 Timothy 2:15, “Do your best to present yourself to God as one approved, a worker who does not need to be ashamed and who correctly handles the word of truth.” The call of the Christian performing artist is not limited to a single instance but is rather a lifetime of striving to be approved by God. All who come to God in true sincerity are accepted by Him yet this verse implies an additional level of striving as a result of answering God’s call. This endeavor is to live a life pleasing to God by submitting to His ways revealed in Scripture. Paul says it in this way to Timothy, “...if anyone competes as an athlete, he does not receive the victor’s crown unless he competes according to the rules.”<sup>93</sup> A higher mantle is placed upon those who receive and accept God’s call into ministry.

Paul explains the call as a noble purpose and implores the one who has received the call to be instruments for a noble purpose. Second Timothy 2:20-21 states, “In a large house there are articles not only of gold and silver, but also of wood and clay; some are for noble purposes and some for ignoble. If a man cleanses himself from the latter, he will be an instrument for noble purposes, made holy, useful to the Master and prepared to do any good work.” To cleanse of ignoble purposes is an act of surrendering personal will, fleshly desires and individual goals to that of the Gospel of Jesus Christ. The one who answers the call is sanctified, or made holy, in the process of spiritual maturation. Sanctification makes the individual useful to the Master, prepared to do any good work. Calling requires alertness as well as preparation.

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<sup>93</sup> Second Timothy 2:5.



### *Spiritual Qualifications: Set Apart*

New Testament precedent dictates the Christian performing artist's spiritual qualifications as being called and set apart for service to God. These spiritual qualifications serve as New Testament precedent for the Christian performing artist.

As a follower of Jesus Christ, the Christian performing artist is foremost a worshiper. The New Testament precept of the artist is characterized by worshiping as a living sacrifice, a workman approved by God, an instrument for noble purpose, wise in redeeming the time, and as living a life worthy of the call. Block submits, "To be human is to worship."<sup>94</sup> Worship is humanity's response to *Deus Revelatus*, the revealed God. The Christian performing artist is a worshiper called and set apart for the service of God.

Paul appeals to the called one to "...live a life worthy of the calling you have received."<sup>95</sup> The Christian performing artist as a called agent of God's kingdom is participant of the New Testament precept of living a life worthy of the calling received. This precedent for the one called to ministry is developed throughout Scripture with clear moral obligations and restraints, both in the Old Testament and New Testament. New Testament precept for one called and set apart for service includes, but is not limited to:

- 2 Timothy 2:16, "Avoid godless chatter, because those who indulge in it will become more and more ungodly."
- 2 Timothy 2:22, "Flee the evil desires of youth and pursue righteousness, faith, love and peace, along with those who call on the Lord out of a pure heart."
- Titus 2:12, says God's revealed grace "...teaches us to say "No" to ungodliness and worldly passions, and to live self-controlled, upright and godly lives in this present age."

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<sup>94</sup> Block, *For the Glory of God*, 1.

<sup>95</sup> Ephesians 4:1.

- Ephesians 4:2-3, “Be completely humble and gentle; be patient, bearing with one another in love. Make every effort to keep the unity of the Spirit through the bond of peace.”
- Ephesians 4:31-32, “Get rid of all bitterness, rage and anger, brawling and slander, along with every form of malice. Be kind and compassionate to one another, forgiving each other, just as in Christ God forgave you.”
- 2 Timothy 2:23-24, “Don’t have anything to do with foolish and stupid arguments, because you know they produce quarrels. And the Lord’s servant must not be quarrelsome but must be kind to everyone, able to teach, not resentful.”
- Ephesians 4:29, “Do not let any unwholesome talk come out of your mouths, but only what is helpful for building others up according to their needs, that it may benefit those who listen.”
- Ephesians 4:30, “And do not grieve the Holy Spirit of God, with whom you were sealed for the day of redemption.”
- Ephesians 5:3-4, “But among you there must not be even a hint of sexual immorality, or of any kind of impurity, or of greed, because these are improper for God’s holy people. Nor should there be obscenity, foolish talk or coarse joking, which are out of place, but rather thanksgiving.”
- Ephesians 5:15-21, “Be very careful, then, how you live—not as unwise but as wise, making the most of every opportunity, because the days are evil. Therefore, do not be foolish, but understand what the Lord’s will is. Do not get drunk on wine, which leads to debauchery. Instead, be filled with the Spirit, speaking to one another with psalms, hymns, and songs from the Spirit. Sing and make music from your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.”

### *Precept for Spiritual Effectiveness*

New Testament precedent for one called and set apart for service is the Spirit-filled life with evidence of the fruits of the spirit recorded in Galatians 5:22-23 as, “love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control.” With a foundational understanding of calling and being set apart by spiritual qualifications for service, this section emphasizes the Spirit-filled life is a New Testament precept for spiritual effectiveness.

The framework of the Spirit-filled life includes: 1) Transformation by the renewing of the mind, according to Romans 12:2, “Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind,” 2) Service to God and His kingdom, according to Colossians 3:23-24, “Whatever you do, work at it with all your heart, as working for the Lord, not for human masters, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving,” and 3) God’s example, walking in the way of love demonstrated in Christ according to Ephesians 5:2, “Follow God’s example, therefore, as dearly loved children and walk in the way of love, just as Christ loved us and gave himself up for us as a fragrant offering and sacrifice to God.”

A.W. Tozer suggests, “What comes into our minds when we think about God is the most important thing about us.”<sup>96</sup> The mind is constantly filled with seeds of thought from external sources as well as internal desire. Transformation is primarily a process of mind renewal which must occur on a regular basis. The ideology of process suggests long-term commitment as opposed to a one-time decision. The methodological approach to offering one’s life as a living sacrifice is provided in Romans 12:2, “Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind.” Spiritual transformation and sanctification transpire only through avoiding the patterns of this world by creating new patterns to renew the mind.

Renewing the mind is the act of taking “...every thought captive to make it obedient to Christ.”<sup>97</sup> James D.G. Dunn propels Paul’s teaching and the importance of “....the knowing of God’s will which comes from the renewed mind – [Romans]12:2.”<sup>98</sup> This disciplined practice

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<sup>96</sup> A.W. Tozer, *Knowledge of the Holy*, 1.

<sup>97</sup> Second Corinthians 10:5.

<sup>98</sup> James D. G. Dunn, *The Theology of Paul the Apostle*, 647.

helps the artist grow in spiritual maturity becoming more “...useful to the Master and prepared to do any good work.”<sup>99</sup> The Christian performing artist commits to renewing the mind by reading Scripture and restoring thought patterns to emulate Paul’s pattern in Philippians 4:8, to think on “...whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable – if anything is excellent or praiseworthy – think about such things.”

Meditating on the Word of God, according to Adele Ahlberg Calhoun, “...opens us to the mind of God and to his world and presence in the world.”<sup>100</sup> Author Robert J. Morgan expounds on Biblical meditation in his book, *Reclaiming the Lost Art of Biblical Meditation*:

Biblical meditation is not just *reading* Scripture or *studying* Scripture or even thinking *about* Scripture; instead, it is *thinking* Scripture - contemplating, visualizing, and personifying the precious truths of God. Like water flowing through a fountain or oil through a machine, Scripture should be constantly circulating through our minds so that we become God-conditioned. In the process, we start to look at things as He does, which is the essence of wisdom – seeing life from His point of view.<sup>101</sup>

In answering God’s call to ministry, the Christian performing artist is an instrument for noble purposes, set apart, made holy by being transformed by the renewing of the mind, and useful to God and His kingdom. This process of spiritual transformation of the mind prepares the Christian performing artist to do any good work.

Second, the New Testament precept of service is of utmost importance when considering the Christian performing artist as an ambassador of God’s Kingdom. The precedent of serving others is exemplified in the life of Jesus who “did not come to be served, but to serve...”<sup>102</sup> Colossians 3:23-24 provides a biblical framework of service in stating, “Whatever you do, work

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<sup>99</sup> Second Timothy 2:21.

<sup>100</sup> Adele Ahlberg Calhoun, *Spiritual Disciplines Handbook: Practices that Transform Us*, (Downers Grove, IL: IVP Books 2015), 192.

<sup>101</sup> Robert J. Morgan, *Reclaiming the Lost Art of Biblical Meditation: Find True Peace in Jesus*, (Nashville: Thomas Nelson, 2017), xi.

<sup>102</sup> Matthew 20:28.

at it with all your heart, as working for the Lord, not for human masters, since you know that you will receive an inheritance from the Lord as a reward. It is the Lord Christ you are serving.”

Peterson affirms New Testament precedent for service by explaining, “Ministry exercised for the building up of the body of Christ is a significant way of worshipping and glorifying God.”<sup>103</sup> The New Testament precept of service includes the Christian performing artist who is called and set apart in service to God and His kingdom in ministry through performance.

Third, the New Testament precept of following God’s example and walking in the way of love is inclusive of the Christian performing artist who is called and set apart in service to God. Ephesians 5:1-2 explains this precept, “Follow God’s example, therefore, as dearly loved children and walk in the way of love, just as Christ loved us and gave himself up for us as a fragrant offering and sacrifice to God.” The Christian performing artist is affirmed in the New Testament precedent of Spirit-filled living through transformation, service, and following God’s example.

### **Conclusion**

The biblical rationale for the role of the Christian performing artist is examined in Old Testament precedent and New Testament precedent. The Old Testament precedent includes observation of five biblical characters to develop six precedent of the Christian performing artist: 1) Jubal – historical vocation of music, 2) Miriam – to exhort the listener through song, 3) Levites – to recognize place for professional musicians in service to God, 4) David – the task of consolation through music, 5) David – to engage in spiritual warfare through music, 6) David and Asaph – to teach through song. The principles within the Levitical restrictions and

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<sup>103</sup> Peterson, *Engaging with God*, 220.

guidelines are applicable to the Christian performing artist in pursuit of sanctification and personal preparation prior to ministry opportunities. A unique connection is also made between musician and prophet in the Old Testament with an emphasis placed on the artist as a communicator of the Gospel through song.

The New Testament precedent for the Christian performing artist includes understanding the call, recognizing and honoring the spiritual qualifications for those set apart in service to God, and observing the precept for spiritual effectiveness. New Testament precedent includes recognizing and applying the role of the artist worshiping as a living sacrifice, a workman approved by God, an instrument for noble purpose, wise in redeeming the time, and as living a life worthy of the call. These may be defined as roles. New Testament precedent dictates the Christian performing artist's spiritual qualifications as being called and set apart for service to God. These spiritual qualifications serve as precedent, restraints and obligations in the New Testament just as Levitical law in the Old Testament demands restraints and obligations in service to God and His Kingdom.

There is precedent for the Christian performing artist when making application of Spirit-filled living by: 1) being transformed by renewing the mind, 2) serving wholeheartedly for Jesus in all aspects of life, and 3) following God's example and walking in the way of love. These processes establish precedent for the Spirit-filled artist to encourage, equip, admonish, and instruct the body of Christ. The Old Testament and New Testament precedents are foundational to the biblical rationale of the Christian performing artist in ministry through performance.

## **CHAPTER FOUR: HISTORICAL PRECEDENT FOR THE PERFORMING ARTIST**

Historically, the role of the Christian performing artist is deeply anchored in the concept of offering God worship which is pleasing and acceptable to Him. While expressions of worship have transitioned to reflect culture, the role of worship remains a steadfast response to the self-revelation of God. Worship is and must always be on God's terms as He creates opportunity through Jesus Christ for humanity to commune with Him through lifestyle worship in spirit and in truth.<sup>104</sup> John MacArthur warns, "Those who offer self-styled worship are unacceptable to God, regardless of their good intentions."<sup>105</sup> The Christian performing artist strives to exhort right worship in the body of Christ through the activity of teaching. As consoler through music, the Christian performing artist is used by God to encourage, strengthen and inspire the body of Christ to a closer walk with the Lord.

This chapter emphasizes pre-Reformation precedent and post-Reformation precedent of the Christian performing artist with: 1) fourth-century worshipers, 2) monks and priests prior to the Reformation, 3) worship leaders of the Reformation, and more recently, 4) the development of the Christian performing artist as a result of the Great Awakenings, revivalism and itinerant ministries. There is undeniable historical precedent for the Christian performing artist as the role of the artist develops throughout history.

### **The Christian Performing Artist: Pre-Reformation**

*The Oxford History of Christian Worship* suggests there is a definite role for the performing artist in the Christian community, "Surprisingly, solo singing by musically gifted

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<sup>104</sup> John 4:23-24.

<sup>105</sup> John MacArthur, *Worship: The Ultimate Priority*, (Chicago, IL: Moody Publishers, 2012), 19.

members of the gathered church is the most clearly attested musical role during the first three centuries.”<sup>106</sup> Paul testifies to individual singing as an expression of worship equivalent in nature to teaching, prophesying, speaking in tongues, and interpretation.<sup>107</sup> However, William T. Flynn concludes, “...the early church’s charismatic solo song, which seems to have emerged as a way of expressing the uniqueness of the new faith, needed to be properly integrated into the service.”<sup>108</sup> The solo singer begins to fill a musical role developed to contribute to unified worship in the framework of liturgy.

The Christian performing artist discovers an ancient connection to the musical gift of communicating through song. *The Sacred Actions of Christian Worship* records the interconnection of communicator and auditor in suggesting, “In the act of uttering, a relationship is established between the speaker and hearer.”<sup>109</sup> This relationship affords the opportunity for influence as well as the edification of the body through the gift of communication through song.

The fourth century denotes “dramatic changes in worship” as a result of the legalization and affirmation of Christianity by the Roman Emperor, Constantine.<sup>110</sup> The legalization of Christianity creates an atmosphere for performing artists to grow as well as provides opportunity for Christians to publically honor the life of Jesus and his ministry in and around Jerusalem. The authors of *Walking Where Jesus Walked: Worship in Fourth-Century Jerusalem* suggest, “A Jerusalem worshiper would have been aware of the world-wide diversity in Christian worship, especially because Jerusalem was an increasingly important pilgrimage site.”<sup>111</sup> Jerusalem proved to be a tourist destination as “...pilgrimage to the biblical lands had blossomed in the

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<sup>106</sup> Wainwright and Tucker, *The Oxford History of Christian Worship*, 770.

<sup>107</sup> First Corinthians 11-14; 14:26-27.

<sup>108</sup> Wainwright and Tucker, *The Oxford History of Christian Worship*, 773.

<sup>109</sup> Robert E. Webber, ed., *The Sacred Actions of Christian Worship*, (Peabody, MA: Hendrickson Publishers, 1993), 70.

<sup>110</sup> Ruth, Steenwyk, and Witvliet, *Walking Where Jesus Walked*, 34.

<sup>111</sup> *Ibid.*, 8.



fourth century after the legalization of Christianity.”<sup>112</sup>

These diversities create new opportunities for musicians including, “...the creation of a musical role for the lector, which during the course of the century led to the creation of the new musical office of *psaltes* or cantor.”<sup>113</sup> Solo and choral practices continue in various roles within the church throughout the Middle Ages. Towns and Whaley suggest monks are “...some of the Middle Ages’ most important Christian figures. Some used songs as a means of communicating truth.”<sup>114</sup> As communicators of truth through song, the monks contribute to historical rationale of the Christian performing artist as communicator through song.

Prior to the Reformation, liturgical mass is king in the Holy Catholic Church. Many roles of the Christian performing artist are present in various ways within the framework of liturgy. Pope Gregory I initiates a reform in year 595 A.D. where clerics, not monks or nuns, “...began to form scholas, where singing later became a principal focus.”<sup>115</sup> It is most probable these clerics are responsible for the full development of the Proper of the Roman Mass. By the conclusion of the seventh century, services are largely composed of “ministerial and choral singing.”<sup>116</sup> Songs are often led by a solo voice typically belonging to the priest or cantor. The role of the Christian artist in this period is to actively participate in worship services to encourage unity and harmony with God. Flynn suggests, “...the music of the liturgy was interpreted as reflecting heavenly joy and binding the congregation to God and to each other through moving them to devotion.”<sup>117</sup>

Transitions and expansion of the roles of the Christian performing artist are emphasized just prior to the Reformation. The musical role of the Christian performing artist within the

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<sup>112</sup> Ruth, Steenwyk, *Witvliet, Walking Where Jesus Walked*, 19.

<sup>113</sup> Wainwright and Tucker, *The Oxford History of Christian Worship*, 770.

<sup>114</sup> Elmer L. Towns and Vernon M. Whaley, *Worship Through the Ages: How the Great Awakenings Shape Evangelical Worship*, (Nashville: B & H Academic, 2012), 89.

<sup>115</sup> Wainwright and Tucker, *The Oxford History of Christian Worship*, 771.

<sup>116</sup> *Ibid.*, 771.

<sup>117</sup> *Ibid.*, 774.

church is firmly established in liturgical practices. *The Oxford History of Christian Worship* affirms, “Thus by the end of the fourteenth century or beginning of the fifteenth century, the full range of musical roles that is in use in the early-twenty-first century had emerged in the liturgy; these comprised discrete roles for ministers, the congregation, cantors, choirs, organist, and occasionally other instrumentalists.”<sup>118</sup>

### **The Christian Performing Artist: Reformation Insight**

The Christian performing artist’s roles continue to develop throughout the Reformation as identity renewal begins to shape the evangelical community. The Reformation is described as, “A wide-ranging movement of religious renewal in Europe concentrated in the sixteenth century but anticipated by earlier reform initiatives...”<sup>119</sup> While Martin Luther receives the most recognition, he is not alone in the efforts of the Reformation. *The Oxford History of Christian Worship* explains, “In several important respects, the Reformation had already begun well before Luther posted his ninety-five theses on the door of the castle church in Wittenberg (in modern-day Germany) 31 October 1517.”<sup>120</sup> The Reformation initiated change in the perspective of the Roman Catholic church and its various forms of liturgy, including the role of the artist.

Gordon Lathrop observes, “The sixteenth-century Reformers regarded the worship model of the Roman Catholic church in varying ways.”<sup>121</sup> With varying responses to Catholicism and the traditional forms of worship, Luther “...seems to have run generally toward the conversation of visually dramatic ceremony and the encouragement of good, participatory music.”<sup>122</sup> While

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<sup>118</sup> Wainwright and Tucker, *The Oxford History of Christian Worship*, 772.

<sup>119</sup> Elwell, *Evangelical Dictionary of Theology*, 995.

<sup>120</sup> Wainwright and Tucker, *The Oxford History of Christian Worship*, 311-312.

<sup>121</sup> Webber, *Twenty Centuries of Christian Worship*, Vol. 2, 188.

<sup>122</sup> *Ibid.*, 188.

the Christian artist remains a contributor to certain liturgical practices, the role shifts to largely inspire response from congregational members; encouraging participatory corporate worship more relevant to the common individual. In a period of evangelical renewed identity and emphasis on corporate worship, the musical role of the Christian performing artist diminishes but does not disappear. While the musical role becomes less emphasized in liturgical services, the artist is still equipped with a musical skill set in response to individual calling to ministry of the Gospel through performance.

### **The Christian Performing Artist: Post-Reformation**

The emergence of the Christian performing artist's ministry activity as teacher and encourager are most evident in the movements which grow out of the Great Awakenings between 1700 and 1900. Towns and Whaley imply there are several "...strategic times in history when God purposefully and passionately revealed himself to the world through times of revival and Holy Spirit movement. During each of these awakenings, a new paradigm for the practice of worship has emerged."<sup>123</sup> With new paradigms for the practice of worship develops the role of the Christian performing artist in response to the evangelical community and the ever-leading guidance of the Holy Spirit.

Revival serves as an individual renewal of identity in Christ. In the *Evangelical Dictionary of Theology* revival is defined as, "A period of unusual and heightened spiritual activity in a section of the church, brought about by the renewing and empowering work of the Holy Spirit, bringing a new sense of the presence of God, especially in holiness, resulting in a deeper awareness of sin in the lives of believers, followed by new joy as sin is confessed and

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<sup>123</sup> Towns and Whaley, *Worship Through the Ages*, 113.

forgiven.”<sup>124</sup> Several historical accounts of revival reflect the importance of corporate and individual song.

One particular innovation to worship as a result of The Great Awakening in Europe and America (1727-1790) resulted in the need for “itinerant music teachers” to travel from church to church hosting “singing schools and selling psalters or hymn books.”<sup>125</sup> The psalters or hymn books are made available for purchase to attempt to recreate moments of worship after the itinerant teachers have moved on to the next location. These practices reflect those of the twenty-first century itinerant Christian performing artist in two ways.

First, the Christian performing artist travels from church to church hosting concerts, hymn sings, or sharing in special music during the local church worship service. The artist desires to create opportunity for worship in every venue. However, Webber suggests a potential weakness in itinerant music ministry in saying:

The dangerous and unhealthy concept known as “special music...” usually translates into a soloist or small ensemble who travel from church to church to minister. Since very little, in any, relationship may exist between the “special music” and the specific congregation, the selection of songs will probably neither blend with nor enhance the worship style of that church. The result is a “time out” for entertainment instead of participation in worship.<sup>126</sup>

Arguably, the relationship that undeniably exists is anchored in the saving grace of Jesus Christ and empowered by the indwelling presence of the Holy Spirit. Relevancy is key to the Christian performing artist when visiting other churches and attempting to serve the local congregation through song. Webber’s concern is valid though it completely removes the participation of the Holy Spirit to lead the artist to sing songs applicable to any given body of believers.

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<sup>124</sup> Elwell, *Evangelical Dictionary of Theology*, 1025.

<sup>125</sup> Towns and Whaley, *Worship Through the Ages*, 125.

<sup>126</sup> Webber, *Twenty Centuries of Christian Worship*. Vol. 2, 400.

Second, historically, the Christian performing artist teaches new songs of worship via concert ministry and in distribution of various kinds of merchandise. The establishment of singing schools throughout the early colonies uniquely develop the role of the Christian performing artist in ministry through musical performance. In addition to learning to read music, Towns and Whaley observe, “...the early settlers learned doctrine, theology, and practical methods for leading worship.”<sup>127</sup>

Several personalities and developments propel the role of the Christian performing artist into a more well-defined position within itinerant ministry during the Great Awakenings of 1825 – 1850 Sunday School Revival, 1858 – 1890 Laymen’s Prayer Revival, 1904-1910 Welsh Revival, and 1920-1960 Revivalists and Great Evangelistic Campaigns. Historical duo evangelistic preacher-singer teams include, but are not limited to: Charles Finney with Thomas Hastings; Ira D. Sankey with D.L. Moody; Billy Sunday with Homer Rodeheaver, Reuben A. Torry with Charles Alexander; Mordecai Ham with W.J. Ramsay; Billy Graham with Cliff Barrows, and George Beverly Shea. Three specific movements contribute monumentally in establishing the current role of the Christian performing artist within the revival-campaign community including the two-men evangelistic teams, evangelistic radio programs, and the establishment and success of Christian record companies in the late 1950’s through the 1990’s.<sup>128</sup>

Thomas Hastings, “a leading music teacher, conductor, and composer of the day,” is secured as a music evangelist by Charles Finney.<sup>129</sup> According to Donald P. Hustad, Hastings most likely is the first to establish a “clearly defined evangelistic music ministry.”<sup>130</sup> Hastings’

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<sup>127</sup> Towns and Whaley, *Worship Through the Ages*, 126.

<sup>128</sup> *Ibid.*, 346.

<sup>129</sup> *Ibid.*, 168.

<sup>130</sup> Donald P. Hustad, *Jubilate II: Church Music in Worship Renewal*, (Carol Stream, IL: Hope Publishing, 1993), 230.

evangelistic music ministry paves the way for evangelist preacher-singer teams. Another example is D.L. Moody and Ira D. Sankey. Sankey serves Moody for more than 30 years as “soloist and music director in crusades and special revival efforts.”<sup>131</sup> Whaley and Towns suggest, “Sankey is generally referred to as the ‘father of gospel music.’”<sup>132</sup>

Gospel music becomes a new and notable musical style with many musicians contributing to revival and pioneer innovations in worship through music including, but not limited to: William Howard Doane, Fanny Crosby, Philip Phillips, Philip P. Bliss, James McGranahan, George Stebbins, and Francis “Fanny” Havergal. These song writers and artists provide fresh, new songs for the Christian performing artist to use in communicating the Gospel through music. This helps establish precedent and uniquely paves the way for the twentieth-century Christian performing artist.

Evan Roberts is a significant personality in the 1904-1906 Welsh Revival. He retains much of Sankey’s model for musical form while using music during the preaching portion of the service itself. Many times, his meetings began with one to two hours of praying, singing, confessing and repenting. Roberts places strong emphasis on the significance of music and treats the “song service” as more than a preface to the message. A recent article concludes, “Evan Roberts himself felt singing to be of massive importance for the release of God's power.”<sup>133</sup> This elevated status of music directly impacts the Christian performing artist and helps establish precedent as one with value and meaningful contribution to the revival services themselves.

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<sup>131</sup> Towns and Whaley, *Worship Through the Ages*, 187.

<sup>132</sup> *Ibid.*, 187.

<sup>133</sup> Jesus Fellowship: Jesus People, Loving People, “Glory, Glory, Hallelujah! Music, Song and Worship Were at the Heart of the 1904 Welsh Revival,” (January 20, 2007), accessed March 26, 2018. <https://jesus.org.uk/blog/radical-christian-history/glory-glory-hallelujah>.

Homer Rodeheaver partners with Billy Sunday and establishes “the choir” as the featured moment of the service. His musical goal was to “...encourage public professions of faith during Sunday’s evangelistic invitations.”<sup>134</sup> Rodeheaver grasps the significance of the Christian performing artist using God-given talent for the sake of the Gospel in a professional industry. The *Harvard Biographical Dictionary* confirms this ideology in noting, “Rodeheaver established Rainbow Records, one of the first labels devoted solely to gospel recordings, and compiled and edited many collections of gospel songs.”<sup>135</sup> The Christian performing artist’s historical presence as a communicator of the Gospel through song finds new precedent in Rodeheaver’s vision of the *recording* Christian performing artist.

In the early years of Billy Graham’s ministry, song leader Cliff Barrows and later, leader sermon in evangelistic outreach. Graham encourages God’s people to worship in prayer and song prior to the preaching of God’s Word. He places significant emphasis on the place of the Christian performing artist in itinerant ministry through music by inviting countless artists to share in his ministerial platform. This contribution provides historical precedent for the Christian performing artist in itinerant ministry through music.

Towns and Whaley suggest, “God uses strategic personalities to accomplish his work during every awakening.”<sup>136</sup> In addition to strategic personalities are specific movements and technological advancements. Recent paradigm shifts in the practice of worship are a result of the revivalists and great evangelistic campaigns from 1890-1960. Whaley and Towns say of this time, “Two-man teams dominated the Christian landscape, with one man leading music and the

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<sup>134</sup> Towns and Whaley, *Worship Through the Ages*, 242.

<sup>135</sup> Don Michael Randel ed., *The Harvard Biographical Dictionary*, "Rodeheaver, Homer A (Ivan) 4 Oct. 1880, Union Furnace, Ohio - 18 Dec. 1955, Winona, Ind.," Harvard University Press, (2003), accessed March 26, 2018, [http://ezproxy.liberty.edu/login?url=https://search.credoreference.com/content/entry/harvbiodictmusic/rodeheaver\\_homer\\_a\\_ivon\\_4\\_oct\\_1880\\_union\\_furnace\\_ohio\\_18\\_dec\\_1955\\_winona\\_ind/0?institutionId=5072](http://ezproxy.liberty.edu/login?url=https://search.credoreference.com/content/entry/harvbiodictmusic/rodeheaver_homer_a_ivon_4_oct_1880_union_furnace_ohio_18_dec_1955_winona_ind/0?institutionId=5072).

<sup>136</sup> Towns and Whaley, *Worship Through the Ages*, 315.

other preaching. These revival teams established a musical style that lasted for better than 100 years.”<sup>137</sup> This season hosts an array of noteworthy participants including Billy Sunday and Homer Rodeheaver, J. Wilbur Chapman and Charles Alexander, Rueben A. Torrey, Oswald J. Smith, and Thomas A. Dorsey, Billy Graham and George Beverly Shea.

As a result of the two-man teams there is an increased recognition of the music leader as a significant support to the preaching ministry. Music is elevated in the eyes of culture as many artists begin to share in platform ministry with world-renown evangelist Billy Graham. In his thesis, “Trends in Gospel Music Publishing: 1940 to 1960,” Vernon M. Whaley observes, “The crusades in general, and the Graham organization, in particular, helped raise performance standards for local church choirs and music ministries. Crusade music was always well rehearsed and presented with utmost professionalism.”<sup>138</sup> Whaley observes the impact of the crusades upon the Christian performing artist:

“Soloists and special music groups benefited from a newly-discovered market for their music. They often received invitations to local churches as a result of the exposure they received during the Graham crusades.”<sup>139</sup>

The Christian performing artist is given platform for ministry and opportunity through song to share personal testimony. This often contributes to the revival teams lasting success.

Billy Graham and Cliff Barrow, though a two-man team, welcome into their circle the deep, rich bass voice of George Beverly Shea. The addition of George Beverly Shea to the team was initiated with his “Hour of Decision” radio premier on November 5, 1950. The uniqueness of this ministry provides “...sermons and an opportunity of worship for persons unable to leave

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<sup>137</sup> Towns and Whaley, *Worship Through the Ages*, 258.

<sup>138</sup> Vernon M. Whaley, “Trends in Gospel Music Publishing: 1940 to 1960,” (Ph.D. diss., University of Oklahoma, 1992), 75, accessed April 2, 2018, ProQuest Dissertations and Theses.

<sup>139</sup> *Ibid.*, 75-76.



their homes for the community church.”<sup>140</sup> Graham, Barrows and Shea express the truth of God’s love over radio via song and proclaimed Word of God. They minister to countless millions of listeners, creating precedent for the Christian performing artist singing on the radio airwaves.

The Evangelistic Radio Programs create an unprecedented acceptance and utilization of the Christian performing artist. Towns and Whaley observe, “Radio provided a forum for airing songs that expressed Christian doctrines.”<sup>141</sup> The Christian performing artist as communicator of these songs becomes influencer in local church worship as “...local churches often modeled their worship after the format of popular weekly broadcasts.”<sup>142</sup>

As the Christian performing artist is featured in radio programming, so the local artist is embraced in church ministries with the itinerant ministries becoming a reflection of the successful radio programming. Towns and Whaley note, “The impact of radio on evangelical worship practices from the 1940s through the 1960s was significant. It blazed a trail for the Christian music artist industry of the 1970s and 1980s.”<sup>143</sup>

One particular Christian performing artist making contribution during the late 1960s and on into the twenty-first century is Bill Gaither. Ryan Paul Harper writes in his 2001 Ph.D. dissertation at Princeton University about Gaither’s influence:

“The Bill Gaither Trio—not ‘Christian rock,’ not hymnody, not the male quartet music that dominated the middle 20th century—paved the way for the ‘inspirational’ subgenre of Christian music, a subgenre that peaked in the late 1970s and 1980s, whose musicians turned the rock amplifiers down, turned the quartet music up, and reorchestrated and rechanneled formal hymnody.”<sup>144</sup>

Inspirational music historically gives precedent to the Christian performing artist as

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<sup>140</sup> Wainwright and Tucker, *The Oxford History of Christian Worship*, 627

<sup>141</sup> Towns and Whaley, *Worship Through the Ages*, 274.

<sup>142</sup> *Ibid.*, 274.

<sup>143</sup> *Ibid.*, 279.

<sup>144</sup> Ryan Paul Harper, "A Sort of Homecoming: The Gaithers and Southern Gospel into the Twenty-First Century," (Ph.D. diss., Princeton University, 2001), 10, accessed January 9, 2018, ProQuest Dissertations and Theses.

worshiper, musician, and communicator through song. Bill Gaither uniquely gains influence through exceptional songwriting, then uses his influence to create ministry platform for the Christian performing artist in his Homecoming concerts, DVD's and CD recordings. Gaither becomes an example of quality ministry through song with excellence in lyrics, musicality, and vocal ability. This standard elevates the appearance of the Christian performing artist to that of world-class talent, acknowledged through the developments of history as a key contributor to the evangelical community through the spiritual gift of music.

Towns and Whaley observe, "Some have suggested that Christian worship changed more between 1965 and 1985 than it did between the Reformation and the mid-1960's."<sup>145</sup> These changes and developments largely complement the Christian performing artist by creating undeniable historical precedent for the artist. Towns and Whaley note,

"By the mid-1980's, scores of full-time, itinerant artists traveled to churches to participate in weekly worship ministry. They were often perceived as worship leaders."<sup>146</sup>

The framework for the Christian performing artist in ministry through performance finds additional justification when referred to as "worship leader." As a leader in worship, the Christian performing artist is validated in itinerant ministry position within the evangelical community.

Frank Page and Lavon Gray surmise, "The rise of the CCM industry in the 1970's... gave voice to a new generation of musicians seeking to express their musical and professional ambitions in the area of performance and recording, thus propelling Christian artists to a new level."<sup>147</sup> The Contemporary Christian Music industry as well as the Contemporary Worship

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<sup>145</sup> Towns and Whaley, *Worship Through the Ages*, 322.

<sup>146</sup> *Ibid.*, 329.

<sup>147</sup> Page and Gray, *Hungry for Worship*, 69.

Music industry, are responsible for producing not only recording artists but also the songs of the recording artist.

### **Praise and Worship Movement**

Praise and worship music as a cultural phenomenon is in great part a product of a decade long worship renewal movement from 1990-2000. This movement uniquely contributes to the change in music which is played on Sunday mornings. The praise and worship “label,” according to Robb Redman, “points to a theological perspective about how Christians experience the presence of God in worship.”<sup>148</sup> The Christian performing artist finds unique platform in and through the praise and worship movement. The Contemporary Worship Music industry plays a leading role in the “growth and development of the worship awakening.”<sup>149</sup> The deeply emotional songs of Contemporary Christian music focus on “evangelism, apologetics, and entertainment.”<sup>150</sup> This precedent creates increased opportunity for the Christian performing artist in ministry through performance.

The Contemporary Worship Music industry thrives in publishing of new worship songs as well as allocating the Christian performing artist to record and present new songs of worship. This platform of opportunity for the Christian performing artist affirms precedent for the Christian performing artist in the twenty-first century evangelical community. It also demands the Christian performing artist take seriously the opportunity to introduce songs of worship to the “body of Christ,” reinforcing biblical truth and theological accuracy in song.

Redman suggests two important contributions to music in worship by the praise and worship movement enrich the Christian performing artist experience: 1) an “enriched...canon of

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<sup>148</sup> Robb Redman, *The Great Worship Awakening*, (San Francisco: Jossey-Bass, 2002), 37.

<sup>149</sup> *Ibid.*, 67.

<sup>150</sup> Page and Gray, *Hungry for Worship*, 76.

worship music with hymns, scripture songs, and choruses,” and 2) introducing “new ways of using music in worship.”<sup>151</sup> Kent Henry notes the power of praise and worship is “...an ongoing educational tool.”<sup>152</sup> He suggests revival is occurring through the meditation of God’s Word written in song lyrics:

“Although the Psalms have been sung throughout Christian history, perhaps the Word of God as a whole has not been so commonly sung since the ancient biblical days when the fathers passed on to the next generation the Scriptures with musical interpretation.”<sup>153</sup>

The practice of singing “Scripture in song” creates and, at times, increases a heightened appreciation of song which the Christian performing artist may identify with and use as a means of communication. The praise and worship movement transitions the Christian performing artist into roles of recording artist and worship leader ministering through performance.

Henry suggests the future of worship music includes the increasing use on a corporate and individual basis “...for communing with the Lord and refreshing the awareness of his presence.”<sup>154</sup> Individual awareness of God’s presence is often pursued by the Christian performing artist to promote corporate worship and in the process provide opportunity for congregations to experience God’s presence. Noted in *Twenty Centuries of Christian Worship*, praise and worship music uniquely creates,

“...one of the simplest forms of entrance into the presence of God. They combine the anointing of three different vehicles for contact with God: God’s Word, God’s Spirit, and God’s music.”<sup>155</sup>

The recording industry establishes historical precedent for the Christian performing artist

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<sup>151</sup> Page and Gray, *Hungry for Worship*, 41.

<sup>152</sup> Webber, *Twenty Centuries of Christian Worship*. Vol. 2., 350.

<sup>153</sup> *Ibid.*, 350.

<sup>154</sup> *Ibid.*, 352.

<sup>155</sup> *Ibid.*, 352.

as a communicator through song. By providing outlets for communication, performing, teaching and exhortation through the mediums of CDs, DVDs, and printed sheet music, precedent is established for the Christian performing artists to expand their ministries into successful business opportunities.

The Gospel prioritizes the Christian performing artist as an ambassador of the Kingdom of God through music as the primary means of communication. Artistry, entertainment, and performance are undeniable aspects of the Christian performing artist's concert setting and yet it is the Gospel which sets the Christian performing artist apart from artists primarily serving in the secular community. It is this differentiation which prioritizes ministry in the heart and life of the Christian performing artist. The historical developments of worship and worship leadership uniquely reflect culture while largely retaining the integrity of the Gospel. The historical precedent of the Christian performing artist promotes an identity in Christ rather than uniqueness in artistry, talent, family, career, culture, or any other element which strives to claim lordship in the artist's life. Historical precedent shows the Christian performing artist is primarily communicator of the Gospel message of Jesus Christ.

### **Conclusion**

In summary, it is necessary to recognize the vast influences of culture, society, and movements which continue to shape and form worship practices in the Christian church and how these directly impact the role and ministry of the Christian performing artist. Worship is not limited to music but it certainly can serve as a platform for expressing and promoting psychological, emotional, and spiritual awareness. The Christian performing artist has opportunity to capture and perhaps secure an important platform for leadership in these areas. In

so doing, the Christian performing artist will be used as an agent to turn the hearts of the people toward sincere expressions of worship and praise to Creator God. Historically, the Christian performing artist reminds, encourages and engages “the body of Christ” to bring to God worship which is pleasing and acceptable to Him. When this happens, the Christian performing artist creates opportunity for God’s people to worship “in spirit and truth” (John 4:24).

## **CHAPTER FIVE: PEDAGOGICAL (EDUCATIONAL) PRECEDENT FOR THE PERFORMING ARTIST**

This chapter establishes pedagogical precedent from the educational community regarding training and equipping the Christian performing artist. The educational precedent for the Christian performing artist is examined under three broad categories within the scope of higher education: 1) Traditional and Formal Performance Degrees Programs, 2) New Music and Worship/Commercial Degrees Programs, and 3) Christian Music and Worship Workshops. These educational programs are designed to equip and prepare the artist for professional careers on one level or another. In some cases, this preparation includes working within the framework of established pedagogical paradigms traditionally established for the training of the performing artist.

Several institutions of higher education provide educational precedent for the Christian performing artist. Though the terminology varies from one institution to the next, many institutions strive to prepare performing artists for various genres with the most traditional education being that of classical vocal performance. In addition to the traditional performance degrees are new music and worship degrees or commercial degrees in performance, usually more suited for artists not interested in pursuing careers in opera or as classical vocalists. Arguably, music studies prepare, equip and train the performing artist.

### **Traditional Performance Degrees: Music Studies**

#### *Music Studies*

Music as a reliable skill is essential for the equipping of the Christian performing artist, preparing for unique platform communication. Over the years, various educational communities have established models for training artists in musical skill, practice routine, vocal health, theory,

music history and music performance pedagogy. Precedent for the traditional programs to embrace the training of Christian performing artist in various musical studies has long been established, including training in music theory, vocal and instrumental technique, performance, and musical styles.

Music studies provide opportunity for the artist to collaborate more efficiently and in greater ease with other musicians. Tim Sharp reminds the power of collaborative efforts is the process often “...creates something that did not exist before.”<sup>156</sup> As a musician trained and equipped in musical vocabulary, the Christian performing artist may join in collaborative efforts with fellow musicians to advance the Kingdom of God. Tim Sharp suggests another benefit of collaboration is, “...that it restores the internal motivation that mission-driven individuals need to carry on their work with energy and vigor.”<sup>157</sup> The educational community uniquely affirms the role of the Christian performing artist by providing opportunity for collaboration through applied musical studies.

In a recent article, Leon Neto and David Meyer bring to attention the “unique and growing population of singers” comprising Contemporary Christian Music including recording artists as well as church worship leaders. In a survey regarding the vocal health of this population, Neto and Meyer observe, “The education or training questions suggest that the majority of this population have little to no formal vocal instruction.”<sup>158</sup> Vocal training complements consistency and ability to sing regardless of virtually any circumstance. Robert

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<sup>156</sup> Tim Sharp, *Collaboration in the Ensemble Arts: Working and Playing Well with Others*, (Chicago: GIA Publications, 2014), 12.

<sup>157</sup> *Ibid.*, 72.

<sup>158</sup> Leon Nato and David Meyer, “A Joyful Noise: The Vocal Health of Worship Leaders and Contemporary Christian Singers,” *Journal of Voice* Vol. 31, Issue 2, (March 2017): 20, accessed March 10, 2018, <http://dx.doi.org/10.1016/j.jvoice.2016.07.012>.



Morgan reminds, “We have to keep the horse as healthy as possible so we can deliver the message as wisely and widely as the Lord commands.”<sup>159</sup>

While there are numerous institutions of education providing performance degrees, only three will be examined for the purposes of this project in establishing precedent for training artists: Belmont University, University of Rochester: Eastman School of Music, and University of Miami: Frost School of Music.

### *Belmont University - Nashville, TN*

Belmont University is a Christian University with degrees in traditional music performance as well as commercial performance. Belmont trains the artist interested in pursuing “music in both the professional and/or academic arena.”<sup>160</sup> The need for equipping artists is met by Belmont as it offers two contrasting pursuits in undergraduate and graduate studies; Music Performance (Classical) Major and Commercial Music Major.

Belmont’s music performance degrees are not provided online as the element of performance demands participation in private lessons, class seminars, and ensemble contribution. The Musical Performance degree trains the artist in a more formal manner in classical styles, classical theory, studies in classical literature, and opera. The Commercial Music degree tailors to artists interested in popular musical styles by offering commercial music theory, commercial applied voice lessons, commercial music analysis, and styles courses in jazz, pop, and country. Classes in contemporary and commercial theory, ear training, harmony, ensemble arranging, and class piano afford the artist opportunity to thrive when entering a demanding and competitive

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<sup>159</sup> Robert J. Morgan, *Mastering Life Before It’s Too Late: 10 Biblical Strategies for a Life of Purpose*, (New York, NY: Howard Books, 2015), 143.

<sup>160</sup> Belmont University School of Music: Commercial Music Major, accessed April 5, 2018, [http://www.belmont.edu/music/degrees/music\\_undergraduate/commercial\\_music.html](http://www.belmont.edu/music/degrees/music_undergraduate/commercial_music.html).

industry. Courses in music business are also offered to better equip the performing artist as an entrepreneur. Though called, the Christian performing artist must also be trained for successful career.

Belmont trains vocalists and instrumentalists as performing musicians and artists with well-rounded appreciation for the history and present cultural significance of music. The artist is also trained and equipped to be a professional contributor to the world of music. Belmont University establishes precedent for educating Christian performing artists by providing a dual approach to curricular instruction: Traditional Performance and Commercial Performance pedagogy and training.<sup>161</sup>

*Eastman School of Music (Rochester University) – Rochester, NY*

Eastman School of Music of the University of Rochester is a prestigious institution offering a performance degree for the vocalist or instrumentalist desiring to enter the professional world of music. This program takes more of a traditional music performance approach in offering Bachelor of Music degrees with core courses in applied music, music theory, music history, musicianship, and keyboard skills. Eastman creates precedent for the performing artist in the educational community by offering degrees specified to prepare and equip the artist for future careers and/or further studies through higher education.<sup>162</sup>

The Eastman School of Music Applied Music (performance) degree is “...designed for students who are seriously considering futures as professional performers: soloists, opera and

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<sup>161</sup> Belmont University School of Music: Commercial Music Major, accessed April 5, 2018, [http://www.belmont.edu/music/degrees/music\\_undergraduate/commercial\\_music.html](http://www.belmont.edu/music/degrees/music_undergraduate/commercial_music.html).

<sup>162</sup> University of Rochester School of Arts and Sciences: Department of Music, accessed April 9, 2018, <http://www.sas.rochester.edu/mur/graduate/index.html>.

concert vocalists, orchestral and band musicians, conductors, chamber musicians, recording artists and studio musicians, church musicians, studio teachers, and other professions in the music business.”<sup>163</sup> The applied music performance degree seeks to prepare the artist for professional career in music as well as provide a foundation from which the artist may pursue higher education in music and/or music performance. The degree is committed to equipping the performing artist as a trained professional with high skill level and a comprehensive factor of excellence.<sup>164</sup> Some courses focus on the recording aspect of performing including Introduction to Audio and Music Engineering, Media in the Digital Age, and Listening & Audio Production.<sup>165</sup> However, there is not a specified course to prepare the artist for the business or entrepreneurial aspect of musical performance.

At Eastman, the artist earns the Bachelor of Music in Performance and is educated in music history, music theory, musicianship ensemble participation, and private vocal lessons. Learning skills of collaboration and gaining appreciation of the musical community broadens the perspective of the artist beyond self. The artist prepares for real-world interactions with fellow artists on a professional level and is propelled to a higher degree of functionality in the professional world. As a result of Eastman’s educational procedure, the singer matures and develops as musician, individual, and artist. The Eastman School of Music of the University of Rochester provides precedent for formal education and training of the Christian performing artist.

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<sup>163</sup> Eastman School of Music: University of Rochester, “Applied Music Performance,” accessed April 5, 2018, <https://www.esm.rochester.edu/admissions/ugrad/bm/#performance>.

<sup>164</sup> Ibid., accessed April 9, 2018.

<sup>165</sup> Eastman School of Music: University of Rochester, “College Music Department,” accessed April 19, 2018, [http://www.sas.rochester.edu/mur/assets/pdf/course\\_descriptions\\_current.pdf](http://www.sas.rochester.edu/mur/assets/pdf/course_descriptions_current.pdf).

*University of Miami: Frost School of Music – Miami, FL*

The Frost School of Music at the University of Miami welcomes singers interested in developing skillset as a professional artist. The Vocal and Instrumental Performance degrees include course studies in music theory, music history and literature, vocal or instrumental pedagogy, solo repertoire, and applied music with solo recitals to be given during the junior and senior years. Experience and insight are given the performing artist by encountering and working with professional artists in master class settings. Certain music degrees provide courses in music business. The B.M. in Musicianship, Artistry Development, and Entrepreneurship (M.A.D.E) provides performance opportunities while also allowing the artist to attain a Minor in Music Business and Entertainment Industry.<sup>166</sup> “The Frost Method creates musicians that have artistic, technological, & entrepreneurial skills to thrive in the 21st century.”<sup>167</sup>

A broad selection of classes in liberal arts equips the students to “expand their world view and to prepare them to be contributors to society at large.”<sup>168</sup> The Frost School of Music seeks to train the professional artist to be a contributor to the musical community as well as to the global community as a whole. The artist is also given insight into the business aspect of music performance through course topics such as marketing, communications, music business, contract negotiations, music video productions, grant applications, and writing donor and patron letters. The Frost School of Music focuses on preparing and equipping the artist as a performer with a business mindset and general understanding of technology and how it relates to music.

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<sup>166</sup> Frost School of Music: University of Miami, “M.A.D.E.,” accessed April 19, 2018, <https://made.frost.miami.edu/degrees/index.html>.

<sup>167</sup> Frost School of Music: University of Miami, “The Frost Method,” accessed April 5, 2018, <https://www.frost.miami.edu/about-us/the-frost-method/index.html>.

<sup>168</sup> Frost School of Music: University of Miami, “Vocal Performance,” accessed April 5, 2018, <https://vocal.frost.miami.edu/degrees/bm-vocal-performance/index.html>.

The Frost School of Music at the University of Miami provides precedent in the training and equipping of the Christian performing artist as a performing musician.

### **New Music and Worship/Commercial Degrees: Worship Studies**

#### *Worship Studies*

Courses in theology, biblical history, foundations of Christian worship and doxology, doctrine, and church history are offered to the Christian performing artist to ensure the individual is propelling right worship within the evangelical community. Towns and Whaley observe, “One of the most significant influences on worship practices in evangelical churches during the years leading to the twenty-first century is seen in the establishment of college worship study degrees.”<sup>169</sup> The educational community continues to respond to the increased platform given the Christian performing artist by providing degrees suited for this calling; to equip the artist as a professional communicator of the Gospel through music.

Drs. Page and Gray suggest eight key principles should be considered when investigating worship degrees from educational institutions: 1) worship curricular should provide a platform where students can nurture and thoroughly understand their calling, 2) worship curricular must equip worship leaders as skilled music professionals, 3) worship curricular should meet the expectations of any accredited baccalaureate degree, complete with studies in the liberal arts, sciences, and languages, 4) young professionals should receive ongoing training from practitioners already in the field, 5) worship curricular should be market-driven, 6) worship curricular should equip students to handle a broad range of worship-related technologies, 7) programs must be designed to provide strong business skills in leadership, finance, planning

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<sup>169</sup> Towns and Whaley, *Worship Through the Ages*, 352.

processes, and administration, 8) any program dedicated to the training of worship leaders must connect with the local church.<sup>170</sup> These principles affirm the value of the Christian performing artist while also validating the necessity for the artist to be trained and equipped.

In 2013, The National Association of Schools of Music (NASM) “...instituted new ‘standards for worship studies degrees.’”<sup>171</sup> Page and Gray suggest this is a positive adjustment since, “...the old-school curriculum in church music equipped our students for the wrong market.”<sup>172</sup> As the curriculum continues to develop to reflect a new generation in an ever-shifting cultural context, the educational rationale of the Christian performing artist continues to be molded by experience, response, and applicability of that which is being taught in higher education systems. Gray and Page indicate, “A national standard must be established specifically for worship education, not simply a modification of sacred music or church music degrees.”<sup>173</sup>

The twenty-first century has seen an increase in tailored degrees and programs specifically designed to train and equip the Christian performing artist. Many of these degrees reflect an emphasis in worship studies in addition to music studies. The need for trained Christian performing artists is met by the educational community with the development of more than 130 worship degree programs offered throughout North America. While the training process may differ from institution to institution, the claim is consistent that each program will in some way prepare, equip, and train the Christian performing artist to more efficiently answer God’s call through music.

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<sup>170</sup> Page and Gray, *Hungry for Worship*, 87-88.

<sup>171</sup> *Ibid.*, 82.

<sup>172</sup> *Ibid.*, 83.

<sup>173</sup> *Ibid.*, 83.

Several Universities and seminaries successfully graduate Christian performing artists with degrees in vocal or instrumental performance and/or worship studies including, but not limited to, Liberty University, Oklahoma Baptist University, BIOLA University, Azusa Pacific University, Libscomb University, Campbellsville University, Cedarville University, Lee University, Moody Bible Institute, University of Mobile, Samford University, and Driscoll University. These educational institutions provide the pedagogical precedent for equipping the Christian performing artist as musician and artist.

While many Universities embrace Worship Studies and degrees in Music and Worship, only four select institutions are examined for the purposes of this study. Each, in their own way and for their own unique purposes, establish pedagogical precedent for the Christian performing artist in the Christian and educational communities. These include Liberty University, BIOLA University, Azusa Pacific University, and Samford University.

#### *Liberty University - Lynchburg, VA*

Liberty University's School of Music is an innovator in providing market-focused degrees, including programs of studies in Worship, Commercial Music, Artist Development, and Songwriting. Liberty offers the Bachelor of Music in Worship Leadership, Bachelor of Music in Commercial Music: Artist Development, Masters in Music and Worship: Commercial Music Performance and the Doctor in Worship Studies.<sup>174</sup>

According to the Liberty University 2017-2018 Undergraduate Catalog, The School of Music is a community of God-honoring musicians committed to a culture of manifest core values which include:

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<sup>174</sup> Page and Gray, *Hungry for Worship*, 85.

- Worship Lifestyle
- Servant Leadership
- Stylistic Diversity
- Academic Inquiry
- Skilled Musicianship
- Artistic and Creative Expression
- Sharing Christ through Music

These core values demonstrate what the music faculty believes a “Champion for Christ Musician” is devoted to in everyday private and professional life. Each of these values are integrated into the fabric of their curriculum for songwriters, artists, worship leaders and music.<sup>175</sup>

Unique to Liberty University is the online community pioneered in 1985: “Liberty’s online programs are ranked in the top 1% of more than 2,100 online colleges and universities for academic quality, affordability, and accessibility.”<sup>176</sup> The Liberty University Center for Worship was one of the first organizations to offer degrees specifically designed to train and equip Christian performing artists. With fully accredited programs in worship studies and artist development, Liberty University has paved the way and set precedent for the itinerant Christian performing artist to achieve higher education in resident and via online studies.

Those pursuing the Bachelor of Science in Music and Worship are required to provide evidence of God’s call to music ministry. Marketing material for the School of Music explains:

“Our Bachelor of Science in Music and Worship Studies offers core music courses to develop musical skills, while also providing six core worship courses in order to prepare students to be biblically grounded worship leaders. The program of study also includes internships and a multitude of performance opportunities; all designed to foster collaboration and creativity.”<sup>177</sup>

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<sup>175</sup> Liberty University 2017-2018 Undergraduate Catalog: School of Music, “Mission,” 234, accessed April 15, 2018, <http://www.liberty.edu/academics/catalogs/index.cfm?PID=36452>.

<sup>176</sup> Liberty University Online Programs, “Why Choose Liberty University,” accessed March 12, 2018, [http://www.liberty.edu/onlineatliberty/?acode=D85280&subid=liberty%20online&tfn=8558148614&gclid=EAAlQobChMI64SQwN3n2QIVDVcNCh3d8gQ0EAAAYASABEGKC7\\_D\\_BwE&gclsrc=aw.ds&dclid=CNfmncPd59kCFWbU4Qody9ICLg](http://www.liberty.edu/onlineatliberty/?acode=D85280&subid=liberty%20online&tfn=8558148614&gclid=EAAlQobChMI64SQwN3n2QIVDVcNCh3d8gQ0EAAAYASABEGKC7_D_BwE&gclsrc=aw.ds&dclid=CNfmncPd59kCFWbU4Qody9ICLg).

<sup>177</sup> Liberty University School of Music, accessed April 4, 2018, <http://www.liberty.edu/academics/arts-sciences/worship/index.cfm?PID=9967>.



The curriculum for training the Christian performing artist includes harmonic practices and theory, Old and New Testament Music and Worship, Creative Worship, Musicianship courses, Congregational Context and Leadership, Commercial Music Technology for Worship, and Fundamentals of Music Production and Audio Engineering. These courses set precedent for the type of training necessary to equip the Christian performing artist. The practicality and applicability of these courses to real-life circumstances of the Christian performing artist confirm precedent as well as rationale from the educational community for the artist.

Unique to the Liberty University Center for Music curriculum is the opportunity to study with active professionals in the music industry. Industry professionals – producers, songwriters, artists, publishers and recording engineers - regularly serve as guest instructors throughout the course of any given academic semester. The innovative degree offerings at Liberty University School of Music are distinct and intentional. The School of Music clearly establishes precedent for training and equipping the Christian performing artist.

#### *BIOLA University - La Mirada, CA*

BIOLA University offers undergraduate degrees in Worship Arts as well as a minor in Contemporary Worship Music. The performance nature of these music degrees ensures the artist is equipped as musician to engage in artistic leadership roles as a performer and in worship leadership. BIOLA strives to provide the Christian performing artist with the combination of musicianship, spiritual formation, and biblical training.

The Music in Arts program at BIOLA is built on a philosophy of training which promotes worship as a life-style:

“Worship is a way of life. It’s devotion, prayer, discipleship, and music. If you desire a career in worship leadership, BIOLA University’s Music in Worship program is specially designed for you.”<sup>178</sup>

BIOLA’S Christian campus promotes spiritual culture based on biblical depth through educational studies. This provides opportunity for musicians to develop a collaborative community where the artist is encouraged to grow individually and as a music professional. This type of environment is ideal for future worship leaders and musicians.

The relevancy of this program is noted in weekly seminars given by active worship leaders and professional practitioners from various churches around the United States. Special courses are also available in songwriting, technology in worship, and other areas of interest “...to give you well-rounded experience and help you explore special areas of interest.”<sup>179</sup> Training of the artist also includes spiritual formation and worship, designing and leading worship, pop theory, digital recording and sound production. These course subjects aim to develop the musician as an individual as well as an artist called in ministry to the evangelical community and beyond. By acknowledging career in worship leadership, BIOLA provides the educational precedent for the Christian performing artist within the body of Christ. BIOLA University helps establish precedent in the evangelical and educational communities for the training and equipping of Christian performing artist professionals.

#### *Azusa Pacific University - Azusa, CA*

Azusa Pacific University provides the Christian performing artist opportunity to grow as musician and worship leader in the Bachelor of Music in Music and Worship. This educational

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<sup>178</sup> BIOLA University, “Worship Arts,” accessed March 12, 2018, <https://www.biola.edu/music/worship-arts>.

<sup>179</sup> BIOLA University, “Worship Arts,” accessed March 12, 2018, <https://www.biola.edu/music/worship-arts>.

preparation is intended to give the performing artist practical and artistic application needed to begin a musical career. The Christian campus offers freedom for the Christian performing artist to integrate faith and musicianship.

This Christian school provides a Worship Studies program designed for people with the following interests:

- Are passionate about worship's transformative role in the Church.
- Are diligent and willing to put in extensive time and effort to hone your talent into skill.
- Enjoy the creative process, including performing, writing and arranging music.
- Desire to serve as a musician, music director, worship leader, or administrator in the Church.
- May want to teach the art of music privately or at the college level.
- May plan to pursue an advanced degree in music.
- Seek thorough preparation in comprehensive musicianship.<sup>180</sup>

The Bachelor of Music in Music and Worship Studies degree offers courses in theory, music history, literature, and conducting to afford the Christian performing artist comprehensive musicianship for the field of music ministry. Azusa Pacific University's Bachelor of Music in Music and Worship Studies sets precedent for training and equipping the Christian performing artist as a professional practitioner.

#### *Samford University - Birmingham, AL*

Samford University offers a Music and Worship Major as well as promotes a Center for Worship and the Arts. "Students graduating with a Bachelor of Music in Music and Worship can pursue careers as a musician, music director, worship leader, or administrator in the church."<sup>181</sup>

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<sup>180</sup> Azusa Pacific University, "Prepare for Worship Leadership with APU's Worship Major," accessed March 12, 2018, <https://www.apu.edu/cma/music/programs/music-worship-major/>

<sup>181</sup> Samford University School of the Arts, "Music and Worship Major," accessed March 12, 2018, <https://www.samford.edu/arts/music/music-and-worship-major>.

The broad potential of the Music and Worship degree is inclusive of various workers in the body of Christ from Christian performing artist to church administrator.

“The Bachelor of Music in Music and Worship is designed for students committed to vocational music and worship ministry. The program includes coursework in music, worship, ministry, and religion, and a supervised experience in a congregational setting.”<sup>182</sup>

Another significant offering of Samford University is the Center for Worship and the Arts where practicing musicians and worship leaders are invited to collaborate with fellow worshipers, even taking courses in worship studies to better prepare the individual for leadership within the evangelical community. The interaction with professionals serves to educate and prepare the artist from a practical perspective. This resource reinforces the need for further education of those in leadership positions, including the Christian performing artist.

### **Christian Workshops**

There are several publisher/workshop training camps or conferences which prepare the Christian performing artist for service to God through music. These non-formal opportunities for preparing and equipping the Christian performing artist continue to validate the need for ministry preparation of those who have been called to serve God with various gifts and talents. Many of these organizations target the Christian performing artist by providing specified tracks with the intent of better equipping the artist as musician, worshiper and worship leader, as well as communicator of the Gospel through song. Three organizations demonstrate this mission: Stamps-Baxter School of Music, Experience Conference, and the National Worship Leader Conference.

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<sup>182</sup> Samford University School of the Arts, “Music and Worship Major,” accessed March 12, 2018, <https://www.samford.edu/arts/music/music-and-worship-major>.

*Ben Speer's Stamps-Baxter School of Music - Nashville, TN*

The Stamps-Baxter School of Music is a one-week summer program. This organization targets the Christian performing artist especially dedicated to Southern Gospel Music and its various musical sub-genres. The school promotes interaction with industry artists and songwriters while also including specific “tracks” of interest including conducting, songwriting and the Nashville Number System.<sup>183</sup>

The school desires to create a level of confidence in the Christian performing artist by developing skills as a singer, instrumentalist, and performing artist. The website “guarantees” skill improvement of all participants rather the skill is piano, voice, or other instruments.<sup>184</sup> Regarding the study of music, the website mission statement includes, “We want our students to be able to read it, write it, sing it and perform it.”<sup>185</sup> There is an apparent need for the Christian performing artist to have a certain amount of musical training in one’s background.

The Stamps-Baxter School of Music endeavors to equip participants “...with a comprehensive understanding of music theory [so that] both live and recorded performances will improve.”<sup>186</sup> The improvement comes from working with industry personalities, those who are successfully making a living as professional artists. These interactions boost confidence as well as provide meaningful feedback for the Christian performing artist striving to achieve full-time status as an artist. Private lessons and theory classes develop musicianship as well as electives including conducting, the Nashville Number System theory, and songwriting. These tracks work to develop the Christian performing artist as musician and well-rounded artist.<sup>187</sup> The Stamps-

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<sup>183</sup> Stamps-Baxter School: Electives, accessed April 9, 2018, <https://www.stampsbaxterschool.com/extracurriculars>.

<sup>184</sup> Stamps-Baxter School: About the School, accessed April 9, 2018, <https://www.stampsbaxterschool.com>.

<sup>185</sup> Stamps-Baxter School: About the School, “Our Mission,” accessed April 5, 2018, <https://www.stampsbaxterschool.com>.

<sup>186</sup> Ibid.

<sup>187</sup> Stamps-Baxter School: About the School, accessed April 9, 2018, <https://www.stampsbaxterschool.com>.

Baxter School of Music intentionally seeks to train and equip Southern Gospel Music Artists. The Stamps-Baxter School of Music's purposes in training through an annual week-long conference establishes precedent for the training of Christian performing artists.

*Experience Conference – Orlando, FL*

Experience Conference is a four-day event held annually in Orlando, FL designed specifically for "...worship leaders, praise teams, pastors, worship musicians and tech teams."<sup>188</sup> Over 60 workshops are regularly provided to create opportunity to sharpen skills and enhance personal growth. With intentions of equipping the attendee to better engage with fellow musicians and collaborators in music, the Experience Conference is a unique opportunity for the Christian performing artist to work with and worship with believers from around the globe. This conference also provides opportunity to learn from and dialogue with professional artists and renowned speakers.<sup>189</sup>

Experience Conference has been created as a response to the challenges and struggles faced by individuals in worship ministry.<sup>190</sup> The attendee is given opportunity to focus and examine motives and ministry direction through the various tracks offered. The end goal is to help attendees grow as worshipers, contributors to the Kingdom of God, and as leaders of worship through song.

While the Christian performing artist is not provided opportunity to further advance studies in music theory or classes of musicianship, there are available "ministry tracks" for the

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<sup>188</sup> Experience Conference: Our Purpose, accessed April 5, 2018, <http://experienceconference.com/welcome/about-us>.

<sup>189</sup> Experience Conference: Why Experience Conference, "Why Experience: Vertical Worship" video, accessed April 9, 2018, <http://experienceconference.com/welcome/about-us>.

<sup>190</sup> Experience Conference, Welcome: About Us, "Our Purpose," accessed, April 9, 2018, <http://experienceconference.com/welcome/about-us>.

Christian performing artist to pursue which help develop passion for ministry calling, introduce principles about song writing and publishing, and connect the artist to the Christian Music Industry. This conference prioritizes multiple facets of worship ministry making it broadly applicable to a plethora of individuals involved in worship, music and technology. Experience Conference provides a sense of unity and community in which the Christian performing artist may thrive as worshiper, musician, artist, and participant within the body of Christ.<sup>191</sup>

### *National Worship Leader Conference – Nashville, TN*

Heralded as an inspirational and informative gathering, the National Worship Leader Conference “...brings together musicians and songwriters, movers and shakers, theologians and scholars across the worldwide worship community.”<sup>192</sup> This conference is designed for worship leaders, pastors, musicians, vocalists, multimedia artists, tech teams, songwriters, choir members/directors, visual artists, and youth and children’s worship leaders.

The National Worship Leader Conference is where the magazine, *Worship Leader*, is brought to a live venue. The conference is designed to create “...a space where leaders from faith traditions around the world can engage with God and each other, and refocus on their call as they pursue the mission of God in worship.”<sup>193</sup> The Christian performing artist attends the National Worship Leader Conference to be part of the global evangelical community of worshipers.<sup>194</sup>

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<sup>191</sup> Experience Conference: Why Experience Conference, “Why Experience: Vertical Worship” video, accessed April 9, 2018, <http://experienceconference.com/welcome/about-us>.

<sup>192</sup> Worship Leader: National Worship Leader Conference, accessed April 5, 2018, <https://worshipleader.com/nwlc/>.

<sup>193</sup> Worship Leader: National Worship Leader Conference, accessed April 5, 2018, <https://worshipleader.com/nwlc/>.

<sup>194</sup> Worship Leader: National Worship Leader Conference, accessed April 9, 2018, <https://worshipleader.com/nwlc/>.

The Christian performing artist is taught by practitioners in the field including featured artists and speakers. The artist is also given opportunity to fully understand calling and grow as a worshiper, individual, and artist. Seminars provide unique insight into the calling of the Christian performing artist and inspire the artist to creativity. All participants are encouraged to refocus on ministry calling to more efficiently serve God, His Kingdom, and fulfill the Great Commission. The National Worship Leader Conference establishes precedent for the training and equipping of the Christian performing artist by providing workshops on worship performance technique, songwriting, and spiritual formation of the artist.

### **Conclusion**

The educational precedent for the Christian performing artist is found in Traditional Performance degrees, New Music and Worship/Commercial degrees, and Christian Workshops. These approaches in education are realistic and applicable to the Christian performing artist in formal and non-formal educational opportunities. The reality of the aforementioned precedent affirms the need for training the Christian performing artist as musician, worshiper, artist, and contributing member of the evangelical community; equipping “...the student musician as a lead worshiper, a musician prepared as a theologian, a skilled and competent musician, a qualified leader with integrity and academic accountability.”<sup>195</sup>

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<sup>195</sup> Vernon M. Whaley, “Educating the Worship Leader,” (Written Lecture for Conference of Worship Theologians at Calvin Institute of Worship, September 27-29, 2007), 12, accessed April 5, 2018.



## **CHAPTER SIX: SUMMARY AND CONCLUSION**

This thesis project has been designed to discover and establish biblical, historical, and educational rationale and precedent for the Christian performing artist. The Christian performing artist is more than an artist who happens to be a Christian but is a communicator and presenter of the Gospel through music and performance. Therefore, there is need for spiritual preparation and personal maturation of the Christian performing artist prior to platform ministry opportunities. The Christian performing artist has been evaluated biblically, historically and educationally to designate rationale and precedent for the artist. These rationales and precedents not only confirm identity for the Christian performing artist but also validate the Christian performing artist as communicator of the Gospel through musical performance.

The author is suggesting the Christian performing artist requires ministry preparation and spiritual maintenance as one who is called by God to ministry through musical performance. To this end, the purpose of this study is to establish Biblical, Historical and Pedagogical (Educational) precedent for the training and equipping of the Christian performing artist.

Research methodology primarily included biblical, descriptive, historical, and educational investigative narrative. This narrative focused on three areas: (1) Biblical research which articulates practical thought and Biblical precedent as related to the Christian performing artist; (2) Historical research which investigated the precedent for training of worship personnel as Christian performing artists; and, (3) Pedagogical or Educational precedent for the training of the Christian performing artist.

Biblical and theological foundations of academic research provided much of the framework for training the Christian performing artist. Historical and educational rationale add

to narrative and provided opportunity to demonstrate and establish patterns for the Christian performing artist's training.

This thesis has been organized into six chapters. Chapter One is an introduction which established context and historical background, statement of the problem, statement of limitations, theoretical basis, and statement of methodology. This introductory chapter provided outline and clear expectation as to what the reader might anticipate from the thesis project at hand.

The second chapter is the review of literature which included an overview of current published writings on the topics of a theology of worship, the roles of the worship leader, how spiritual disciplines shape the Christian performing artist's visibly measurable expectancies, historical evidence and educational precedent for developing curriculum in training and equipping performers. The review of literature is representative, revealing relatable information. A representative overview of literature demonstrates a broader understanding of the topic at hand without exhausting every detail.

The third chapter is the biblical precedent for the theological and Biblical precepts of the Christian performing artist. Old Testament precedent provides insight into the tasks of this role and New Testament precedent suggests the artist has a calling into ministry, is set apart for service, and demonstrates Spirit-filled living. This chapter established precedent for a biblical, methodological, and practical approach to encourage spiritual discipline in the lives of artists so they may recognize their role of ministry in the Kingdom of God.

The fourth chapter introduced the reader to the historical rationale for the role of the Christian performing artist. Historically, music has been a key identifying component of worship transitions from one generation to the next. Music history often reflects the culture and ideology of the age. This chapter examined the role of the Christian performing artist through

specific transitions in worship from the Early Church, through the Reformation and to the Great Awakenings of 1858-1890 and 1920-1950. These various historical transitions provided precedent for the role of the Christian performing artist.

The fifth chapter provided educational precedent for the Christian performing artist to be trained, prepared and equipped. This precedent to train the Christian performing artist is demonstrated through formal and non-formal educational venues. Traditional Performance degrees at three institutions of higher-education were examined. Four Universities offering Worship degrees and/or Commercial Performance degrees were examined. The investigation of non-formal education opportunities focused on three Christian Music and Worship Workshops: Stamps Baxter School of Music, Experience Conference, and the National Worship Leader Conference. Precedent in the educational community established an educational framework for the Christian performing artist to be equipped for service; trained to answer God's call with skill, excellence and prepared for excellence as a professional.

Chapter six is a summary and conclusion of the thesis, observations about various discoveries, and suggestions for future studies in diverse areas of Christian performing artist ministries.

### **Discoveries**

While the discoveries are not necessarily comprehensive, they do provide conclusive evidence there is solid precedent for the role of the Christian performing artist in the broader Christian community, evangelical and liturgical.

Chapter Three: Biblical precedent for the artist is defined through the study of five Old Testament personalities. Jubal, Miriam, the Levitical priests, David and Asaph demonstrated

precedent of the Christian performing artist as responder, exhorter, encourager, consoler, spiritual warfare combatant, and teacher. The various responsibilities and roles of the Levite's in Old Testament worship provided precedent for spiritual preparation and musical qualifications as the Christian performing artist offers unselfish service to God.

The New Testament precedent also points to issues such as calling, spiritual qualifications, setting apart in service to God, and preparation for spiritual effectiveness. The roles of the Christian performing artist in the New Testament include the artist worshiping as a living sacrifice, a workman approved by God, an instrument for noble purpose, wise in redeeming the time, and as living a life worthy of the call.

These Old and New Testament examples set precedent for the Christian performing artist assuming the role of ambassador of Christ and communicator of the Gospel through musical performance.

Chapter Four: Though the roles have changed to reflect culture and generational preferences, the Christian performing artist has historically remained a worshiper of Jesus and thus determined to lead others in true worship of Jesus. Historically, the Christian performing artist has maintained a place of ministry effectiveness in the church. In the early church, priests and apostles provided worship through singing and leading of worship. But, perhaps the most striking example of Christian performing artist's effectiveness in proclaiming the Gospel is seen during three Great Awakenings: The Great Prayer Revivals (1858-1890) with preacher/song leader teams such as Dwight L. Moody and Ira Sankey; The Large Revival Campaigns (1920-1960) with preacher/song leader duos such as Homer Rodeheaver and Billy Sunday, Billy Graham and Cliff Barrows; and The Jesus Movement (1965-1985) with the introduction of solo artists with their small traveling bands.

During the late twentieth century, the Christian performing artist gradually moved into a “worship leader/recording artist” role. Influences from an increasingly aging Contemporary Christian Music (CCM) culture, pressure from a progressively militant secular society, changes and advances in technology, paradigm shifts in the music industry, and realities of an ever-changing “information-culture” greatly altered the effectiveness of the Christian performing artist. Historical precedent based on the Early Church, Church History, and the Awakenings helps confirm newly established norms for the Christian performing artist in the early twenty-first century.

Chapter Five: Educational Precedent for the artist is seen in formal and non-formal educational venues. Secular and Christian Colleges and Universities along with Christian Music Workshops offer specialized courses and scholastic opportunities in music and worship studies. Formal education reflects cultural relevancy and the evangelical community’s interest providing training in various areas of worship theology, philosophy and methodology. By responding with uniquely designed courses and disciplines applicable to train and equip the Christian performing artist, ministering musicians are intentionally trained, equipped, and prepared to answer God’s call to the local church and within the home.

### **Conclusions**

Three major conclusions are drawn from the research and investigative efforts of this project. First, the role of Christian performing artist as ministering musician is substantiated and provided precedent through biblical, historical and educational investigation. As a worshiper and leader of worship, the Christian performing artist is more than an entertainer but a communicator of the Gospel through music. The artist’s “day in and day out” platform provides opportunity for

the Christian performing artist to meet the cultural and community demands and expectations by communicating the Gospel through song.

Second, precedent for the Christian performing artist to be equipped through formal and non-formal training is clearly established. This training and equipping must include philosophical understanding of the biblical vocation and calling for Christian performing artists. Historically, the “title” of the Christian performing artist has differed from one generation to the next. However, the purpose and calling of the Christian performing artist remains that of worshiper and leader of worship within the broader community of faith.

Third, the Christian performing artist is more than an artist who happens to be a Christian. Understanding the seriousness of calling, seeing the position itself as “one being set apart,” is a must for the twenty-first century Christian performer.

This conclusion suggests the Christian performing artist should be more committed to ministry than entertainment. Musical performance is the Christian performing artist’s means of communicating the Gospel. The artist’s musical performance, as Christian performing artist in a secular community, provides an evangelistic platform for communicating the Gospel.

### **Further Areas for Research**

The purpose of this study dealt with the need to establish biblical, historical and educational precedent for the position, Christian performing artist. Further study may include investigative research into additional roles of the Christian performing artist as: disciple, theologian, evangelist, professional, musician, servant leader, administrator, producer, mentor, counselor, and family person. Various aspects of these roles establish rationale for the Christian performing artist’s contribution to kingdom ministry through music.

Further study and investigation should be done as related to the significance of the Christian performing artist's calling. There should be a study to focus on the Christian performing artist's ministerial role through music. A research project should also be focused on the relationship between senior pastor and the pastoral roles performed by the Christian performing artist. The entrepreneurial aspect of the Christian performing artist may also be developed in further study.

A comparative-analysis study should be done as it relates to the Christian performing artist as entertainer versus the artist's ministry through music. The artist is more than an entertainer. This reality needs to be expressed not only to the general public but also to the local church, as well as to the Christian performing artist who must recognize ministry first, entertainment second. Where this project created biblical, historical and educational precedent for the Christian performing artist, further study should be pursued regarding the influence the artist has upon the church. The subject of consumerism and how it relates to the ministry role of the Christian performing artist is also worthy of future investigation.

There is need for a guidebook or workbook-manual designed specifically for encouraging the Christian performing artist. Many current books in worship studies and worship leadership are intended for the local church worship leader with minimal application to the itinerant work of the Christian performing artist. There is a large deficit of material specifically created for the Christian performing artist who is more than an artist who happens to be a Christian.

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**APPENDIX ONE:  
POWER POINT PRESENTATION**



Thesis Project Defense

*Lindsey M. Graham  
April 18, 2018*

*Liberty University School of Music  
Doctor in Worship Studies*

# MINISTRY THROUGH MUSICAL PERFORMANCE:

DEVELOPING BIBLICAL, HISTORICAL,  
AND PEDAGOGICAL (EDUCATIONAL)  
PRECEDENT FOR THE  
CHRISTIAN PERFORMING ARTIST

# Chapter One: Introduction

- ❖ To establish Biblical, Historical, and Educational Precedent for the Christian Performing Artist
- ❖ Includes Statement of the Problem, Statement of Limitations, Theoretical Basis, and Statement of Methodology



## Statement of the Problem

- ❖ The Christian performing artist has lost identity as a communicator of the Gospel through the means of musical performance; entertainment is often prioritized over ministry through musical performance.

# Statement of Limitations

- ✦ Many generalizations are presumed as the overall character of every individual Christian performing artist may be impossible to fully assess.
- ✦ The uniqueness of individual calling also contributes certain limitations as each calling is tailored to individual content and context.
- ✦ This research project DOES NOT: establish qualifications from biblical passages which may or may not be applicable to the artist; develop for research the various roles of the artist; provide principles for ministry to others through music; suggest artist and pastoral callings are equivalent in nature or charge to the local church; develop a commentary of the spiritual disciplines or how each discipline benefits the artist.

## Theoretical Basis

- ❖ Cognitive, Working Biblical Theology of Worship
- ❖ Lack of correlation of biblical expectations of those in ministry positions of leadership, namely the Christian performing artist.

# Statement of Methodology

- ❖ Biblical, Descriptive, Historical, and Investigative Narrative.
- ❖ Biblical research articulates practical thought and principles related to the Christian performing artist.
- ❖ Historical research investigates the development and training of the Christian performing artist.
- ❖ Investigate Narrative research examines Workshops and Conferences which claim to train and equip the Christian performing artist.

## Chapter Two: Related Literature Review

- ❖ Theses
- ❖ Dissertations
- ❖ Scholarly Journals and Articles
- ❖ Books

# Research Categories

- ❖ Biblical Theology Research of Worship and the Artist
- ❖ Historical Research of Worship and the Artist
- ❖ Pedagogical (Educational) Research of Worship and the Artist

## Chapter Three: Biblical Rationale for the Performing Artist

- ❖ Old Testament Personalities Define Precedent - Jubal, Miriam, Levitical Priests, David, and Asaph
- ❖ Old Testament Roles/Tasks of Christian Performing Artist - Responder, Exhorter, Encourager, Consoler, Spiritual Warfare Militant, and Teacher
- ❖ New Testament Precedent - Understanding the Call; Spiritual Qualifications: Set Apart; Precept for Spiritual Effectiveness: Spirit-Filled Lifestyle

## Chapter Four: Historical Rationale for the Performing Artist

- ❖ Pre-Reformation: Solo Singing, Lector (Mass), and Monks
- ❖ Reformation: Solo Leadership Role Diminishes as Result of New Liturgical Framework of Corporate Worship; Evangelical Communal Identity Renewal
- ❖ Post-Reformation: Great Awakenings; People and Movements Shape the Christian Performing Artist



Chapter Five:  
Pedagogical (Educational) Rationale for the  
Performing Artist

- ❖ Formal and Non-Formal Educational Opportunities:
  - 1) Traditional Music Degrees
  - 2) New Worship and Music/Commercial Degrees
  - 3) Workshops

## Chapter Six: Summary & Conclusion

- ❖ To discover and establish biblical, historical, and educational rationale and precedent for the Christian performing artist.
- ❖ A summary and conclusion of thesis, observations about various discoveries, and suggestions regarding further areas for research.

## Discoveries from Chapter Three

- ❖ OT Personalities (Jubal, Miriam, Levitical priests, David and Asaph) and their various roles create precedent for spiritual preparation and musical qualifications for the artist.
- ❖ NT Precedent involves issues of calling, spiritual qualifications, being set apart in service to God, and preparation for spiritual effectiveness.

## Discoveries from Chapter Four

- ❖ Historically, the Christian performing artist has maintained place of ministry effectiveness in the church.
- ❖ The artist is best exemplified as communicator of the Gospel through song during three Great Awakenings: The Great Prayer Revivals (1858-1890), Large Revival Campaigns (1920-1960), and The Jesus Movement (1965-1985).
- ❖ Late Twentieth Century artist gradually moves into “worship leader/recording artist” roles.

## Discoveries from Chapter Five

- ❖ Formal and Non-Formal Educational Precedent: Universities and Workshops
- ❖ Traditional Performance Degrees, Worship and/or Commercial Degrees, and Workshops
- ❖ Ministering musicians are intentionally trained, equipped, and prepared to answer calling.

## Conclusion

- ❖ The role of Christian performing artist as ministering musician is substantiated in biblical, historical and educational precedent.
- ❖ Precedent is established for the Christian performing artist to be equipped through formal and non-formal training.
- ❖ The Christian performing artist is more than an artist who happens to be a Christian.

## Further Study

- ❖ Investigative research into roles of the Christian performing artist as: disciple, theologian, professional, musician, servant leader, administrator, producer, mentor, counselor, and family person.
- ❖ Comparative-Analysis relating to the Christian performing artist as “entertainment” versus ministry through music.
- ❖ Need for Guidebook or Workbook-Manual specified for encouraging the Christian performing artist called to ministry through musical performance.