

# DISCIPLING INSTRUMENTALISTS FOR WORSHIP AND EVANGELISM

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“Bless the LORD, O my soul; and all that is within me bless His holy name!” (Psalm 103:1, NKJV); and to all the family, friends, and professors that made getting to this point possible.

## ABSTRACT

The worship ministry has the ability to disciple and evangelize to people within the congregation and to members of the ensembles. This study focused on the instrumental ensembles of two congregations to analyze the impact they had on the members of these ensembles and the congregations in which they serve. Surveys were sent via email to the members of the instrumental ensembles and the members of the congregations. Seventy-six people participated in the survey with twenty-one of those participants being instrumentalists and fifty-five people being members of the congregation. Survey questions contained general questions about the instrumental ensembles and specific questions about discipleship and evangelism. Once the surveys were returned, it was determined that the instrumental ensembles did have an impact on discipleship and evangelism but the congregation experienced this impact more than the instrumentalists in these congregations.

*Keywords:* Discipleship, Evangelism, Instrumental worship ministry

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## LIST OF ABBREVIATIONS

SPSS

IBM SPSS Statistics 26

## CHAPTER ONE: INTRODUCTION

### Background

Music has been used as a part of Christian worship since Old Testament times and is still used today. Psalms 150:3-5 says to “Praise Him with the sound of the trumpet; Praise Him with the lute and harp! Praise Him with the timbrel and dance; Praise Him with stringed instruments and flutes! Praise Him with loud cymbals; Praise Him with clashing cymbals!” 2 Chronicles 29:25-28 also states that Hezekiah, as part of the restoration of worship, had the Levites “according to the commandment of David, of Gad the king’s seer, and of Nathan the prophet; for thus was the commandment of the Lord by His prophets” offer burnt offerings and songs with instruments playing for the Lord. Instrumental music was also used as a part of worship in the temple where there were about four thousand men from the Levites that were appointed under David to worship God with instrument (Noland, 2007, 184).

Music can also be used as a part of modern worship services. While the style of music, the instrumentation, and settings may vary, it can be used as a tool to disciple the congregation and members of these ensembles. While music is not the only manner to worship God, because worship is described as having a relationship with God, as well as, living a life that honors Him and obeying Him, it can be a part of worship and offering praise to God (Peterson, 1992, 17-18). Instrumental music allows people an opportunity to use the musical gifts that the Lord has given them allows them to not only give back to the Lord but to also allow their gifts to be used as a method of discipleship to themselves and others, as well as, sharing the gospel message with other people.

### Statement of the Problem

While instrumental music can be used as a part of the worship service and can foster discipleship and evangelism in the congregation, it does not encompass the entirety of worship. The object of this study is to analyze the responses of people in instrumental ensembles and congregations and to view the impact of instrumental music on discipleship and evangelism. This study will look at the reasons and motives for people joining an instrumental ensemble in a church and the impact of participating in an instrumental ensemble on a person's spiritual growth, as well as, its impact on the congregation.

### Statement of the Purpose

Over the years there have been books and articles written about worship and training a variety of worship ensembles. The purpose of this study is to analyze the effect of instrumental worship on discipleship and evangelism and whether it has an impact on members of these ensembles, as well as, analyzing reasons for participating and joining these ensembles. The effect of discipleship on the congregation will also be analyzed in this study.

Since the topic of worship has been addressed in books and articles, the purpose is to analyze whether these principles are also being applied to instrumental groups. A biblical understanding of worship is sometimes defined as lifestyle worship and is not only in the literature but also in Scriptures. Lifestyle worship or a life of worship can be defined as a daily and continuous process in which the Christian obeys God's commandments and live accordingly to those commands (Peterson, 1992, 17-18). Isaiah 29:13 supports this idea that worship is more than ritual when it says, "Therefore the Lord said: 'Inasmuch as these people draw near with their mouths and honor Me with their lips, but have removed their hearts far from Me.'" This describes worship as not being a ritual but also a matter of the heart where motives are also a contributing factor to authentic worship of God.

The description of worship has led to the writing of books and articles on training and leading worship and training people in these ensembles, such as contemporary bands and choirs and using these ensembles as tools for teaching discipleship and allowing them to grow in their faith as they serve the Lord and minister to their congregations. While these resources can benefit worship leaders and the leadership in the church in organizing and leading worship ensembles, this study will analyze whether discipleship is incorporated as a part of these ensembles.

### Significance of the Study

While books and articles discussed in the literature focus on worship in general or discuss leading worship ensembles, this thesis will focus on the impact of instrumental music on discipleship and the reasons and motives for people joining these ensembles. These motives can range from maintaining good mental health, being a musician that wants to continue playing their instrument, and wanting to serve the Lord using the talent He has given them to serve Him and lead the congregation in corporate worship. People joining these ensembles will vary in their reasons and motives for joining an instrumental ensemble in the church. There will also be varying degrees in which the members of the ensemble and the congregation may experience the impact on their discipleship. The significance of this study will delve into and analyze people's responses and the impact on a person's development as a worshiper.

Since instrumental music can be found in some congregations with a variety of ensembles, including orchestras, handbells, and other types of instrumental ensembles, the study will also analyze if discussions and topics of worship are being discussed and implemented in these ensembles. Topics about whether the instrumental music ministry affects the spiritual

development and discipleship of the lives of the musicians and congregation will also be analyzed and whether these ensembles are making a difference.

### Research Questions and Sub Questions

The three questions that will be addressed in this thesis will be 1) What are the reasons and motives for joining an instrumental ensemble in a church? 2) How are instrumental ensembles used to disciple the people who participate in them and the congregation? 3) Do topics and principles about worship transfer to instrumental ensembles and the instrumentalists?

The first question is, “What are the reasons and motives for joining an instrumental ensemble in a church?” This question will analyze the underlying motives and reasons for people joining an instrumental ensemble, particularly in a church. This question will reflect on a variety of motives that can range from wanting to serve the Lord by using the talents He has given the person to merely seeking a group of musicians to perform music together. Another motive could be for health benefits since playing music can promote neuroplasticity in the brain and requires complex cognitive tasks that utilize the various senses (Schneider, et al., 2018). Other questions that also arise from this question, including if the church did not have this ensemble would people go to this church? Has the person’s motivation for participating in the ensemble has changed over time and why? A person could have joined the ensemble with one motive or reason and it has changed over the course of time for a variety of reasons.

The second question is, “How are instrumental ensembles used to disciple people who participate in them and the congregation?” The first part of this question deals with the discipleship of people in the ensemble. This also provides a sub-question of what occurs during rehearsals to teach biblical principles and lifestyle worship? Are there some discussions about

the Christian faith and are these discussions or conversations that are obvious to the musicians in these ensembles? These questions will analyze the impact of discipleship and whether these ensembles are actively engaging in discipling their members or having discussions with the group. The second part of this question refers to the discipleship of people in the congregation and whether there is an impact from hearing familiar songs about biblical topics and principles played on instruments or is it merely a performance? Do these familiar songs have printed lyrics in the bulletin or shown on a screen while the instrumental music is being played? Does the worship leader or pastor give a verbal introduction to the music being played to help those in the congregation focus on the message in the song? Hearing a familiar song in a different way may provide a fresh perspective on the context of the song.

The third main question is, “Do topics and principles about worship transfer to instrumental ensembles and the instrumentalists?” Worship leaders and directors can use different tools to disciple other people in their ensembles from using devotionals before, during, or after rehearsals, from using the songs that are being used during the service as a path to talk about Christian principles and doctrine related to the music. The main aspect of serving God and discipleship also leads to other questions, such as what is done to promote or educate people about a lifestyle of worship and are there ways in which biblical concepts are being taught? These relate to the ministering of the ensemble on a spiritual level that promotes spiritual growth.

#### Definition of Terms

**Worship:** Worship is divided into two parts “worth” and “ship” and refers to the recognition of a person or deity’s status or honor (Block 2014, 8). In essence, worship of God is to attribute and give God the honor that is due to Him. Worship is also described as lifestyle worship and is a

relationship with God in which the person is lives according to God's commands (Peterson 1992, 17-18). It also is not limited to Sunday services but the entire life of the person. In both the Old Testament and the New Testament, worship has been translated from different words in Hebrew and Greek. Worship in the Old Testament has used various words in Hebrew such as *shachah* which means to bow down and show homage to a person of authority or God (Strong and Vine 1999, 421). In the New Testament Greek words for worship include words such as *proskeneo* refers to showing reverence to God (Strong and Vine 1999, 421). Other words in Greek such as *sebomai* describe revering God and to show awe and devotion to Him and *latreuo* mean to "to serve" especially in a religious service (Strong and Vine 1999, 421).

**Evangelism:** Evangelism is described as sharing the message of salvation through Jesus to other people (Whaley 2009, 115). This was portrayed in the Great Commission when Jesus told his disciples to "Go therefore and make disciples of all the nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all things that I have commanded you" (Matt. 28:19-20 NKJV). The message of the gospel is that only through Jesus that people receive salvation. This can be found in John 3:16 where Jesus says, "For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life." It is only through believing and accepting Jesus as Lord that people are saved and can be right with God, and this is available to anyone who believes in Him. Salvation through faith in Jesus is also demonstrated in Ephesians 2:8-9 when Paul writes, "For grace you have been saved through faith, and that not of yourselves; it is a gift of God, not of works, lest anyone should boast." This passage also emphasizes that people are not saved through works or good deeds but only faith. The message of the gospel that is told through



evangelism is that people cannot save themselves through good deeds but the gift of salvation, which is received when a person accepts Jesus as Lord over their lives.

**Discipleship:** A disciple is a person who follows Jesus and live their life as an act of worship (Navarro, 2001, 49-50). The word disciple is translated from the Greek word *mathetes*, which describes a student or someone who is following the teachings of another person (Strong and Vine 1999, 96). Discipleship refers to making disciples or teaching people how to follow God in worship (Williamson 2010, 104-105). As part of the Great Commission in Matthew 28, Jesus says, “Go therefore and make disciples of all the nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all things that I have commanded you.” (Matt. 28:19-2 NKJV). Part of this command is to teach people to follow Jesus and to obey Him. These commands can be found in Scripture. 1 John 2 states, “whoever keeps His word, truly the love of God is perfected in him. By this we know that we are in Him. He who says he abides in Him ought himself also to walk just as He walked,” which implies following the example of Jesus and to be obedient to His commands (1 John 2: 5-6 NKJV). Another part of discipleship would include modeling, especially the worship or music leader modeling and living a Christ-like attitude where God is the focus of their lives. People are looking for examples of worship and a worship leader must model authentic worship (Navarro 2001, 123-124).

**Instrumental Ensembles:** Instrumental ensembles are ensembles that have several musicians that play instruments. Ensembles can be made up of traditional orientations, such as the orchestra, concert band, handbell choir, and praise bands which consist of guitars, drums, electric bass, and electric keyboards are also included in instrumental ensembles. Other hybrid versions of these traditional ensembles are also classified as instrumental ensembles.

## CHAPTER TWO: LITERATURE REVIEW

### Introduction

There is a variety of literature that discusses worship ministries and their implementation for discipling people in these ministries and their congregations. Books and articles about worship range from defining worship in a biblical context to specifics about the worship ministries and the various ensembles associated with them. Their function and purpose are also defined in the following sections of this chapter and provides information in the literature that pertains to worship ministries. Since this study focuses on instrumental music, the literature will also focus on general concepts and ideas for the worship ministry, as well as, references made solely for the instrumental ensembles of the worship ministries.

This chapter will be divided into three sections which describe and define Christian worship, the worship ministry, and instrumental music. Worship will contain a separate section to define both corporate and private worship and how they relate to worship ministries. The other sections will include identifying aspects and general trends for worship ministries while looking at the specifics of instrumental music in worship ministries. Aspects of these worship ministries will include musical and discipleship training and the effect intended effects these ministries have on their members and in their congregations. One section will analyze trends in worship choirs, contemporary worship bands, and worship teams in general, while the other section will focus mainly on instrumental ensembles.

### Section I: Biblical Theology of Worship

Available literature for worship contains information about worship and provides various concepts and ideas that are based on Scripture. These publications define and analyze a biblical interpretation of worship in a person's personal life and in a congregational setting. Books and

articles also describe worship and base their theology of worship on the Bible. Authors explain and defend their rationale for describing a biblical manner of worship in their text. Implications of music in the worship service are also addressed in some of these publications. Most publications that discuss the use of music admit that music is not the sole aspect of worship but merely a part of the worship service that can be used to help prepare and lead people to worship God in a corporate worship setting. These books and articles are essential to this research to provide a foundation and definition of worship. These concepts can be skewed and have led to a misconception of worship in the church. Some of these misconceptions include that worship is only about the music, worship is a particular musical style, and it only occurs at church once a week during worship services (Wheeler and Whaley 2011, 17-19). The definition of worship, in both private and corporate context, is essential to identifying appropriate worship to God and learning to disciple other people in their Christian faith.

Most of the text claim to adhere to a biblical understanding of worship and analyze evidence from the Old Testament and the New Testament of the Bible to arrive at their conclusions. Setting a biblical foundation is important for addressing concepts of worship since it is through Scripture that people find an acceptable manner to worship God. Worship that is not founded on biblical doctrine can lead to idolatry. Idolatry is defined as worship that is given to an object or being that is not God (Block 2014, 29). These texts also describe worship on a personal level and not only in a corporate setting since some of the literature agrees that worship is a lifestyle choice. Text such as *Engaging with God: A Biblical Theology of Worship* by David Peterson define worship as a “life orientation” where the believer enters a relationship with God and aims to please Him through all that they do in their life, thus worship is a daily activity rather than merely attending Sunday services at the local congregation (Peterson 1992, 17-18). Other

texts use different terminology for the same concept of living a life of worship or that is acceptable and pleasing to God. Other publications, such as *Called to Worship: From the Dawn of Creation to the Final Amen* by Vernon M. Whaley also discusses this idea of a life of worship and uses Romans 12:1 as an example. This is stated in the phrase “living sacrifice” in Romans 12:1 and implies that the believer is cognizant and obedient to God’s commands, as well as, their personal ambitions, motives, and life are lived in service to God (Whaley 2009, 285-286). Other books such as *Worship is a Verb: Celebrating God’s Mighty Deeds of Salvation* by Robert E. Webber identifies eight principles of worship and one principle defines worship as a part of daily life that shapes the manner in which a person lives and interacts with other people (Webber 2004, 17-18). The topic of defining worship as a lifestyle or as a daily occurrence is essential when applying it to a worship ministry, especially an instrumental ensemble since some people misinterpret worship as a worship service or an act to be done solely with a congregation. Similarly, music can be misconstrued as the only form of worship, which has led to “worship wars” which are described as a disagreement about the use of different worship styles and approaches, music, and instrumentation used during corporate worship (Whaley 2009, 26). A clear definition of worship can assist in the discipling of other people within a particular ministry and teaching the application of worship in their daily lives. It can also help the leader and members of the worship ministry identify and redefine inaccurate definitions of worship and replace them with a biblical definition of worship. These definitions and concepts are important in addressing the meaning of biblical worship and the influence they can potentially have on discipling others in worship. Worship does not occur in a vacuum or on a specific day of the week but it is happening consistently.

Worship is also described as a response to God's revelation and redemption of people and it is through His initiation of the relationship that then people, in turn, can respond to Him in worship (Peterson 1992, 19). Part of worship includes adorations and submission to God and reverence and obedience to God's commandments in a person's life (Peterson 1992, 72-73). Some publications include attitudes, physical gestures, and rituals as a part of worship (Block 2014, 8). Attitude refers to a person's disposition in worship and requires the person to respect and revere God (Block 2014, 10). Worship has physical gestures that refer to the physical act of homage and include bowing down or to prostrate before God (Block 2014, 14-15). Rituals in worship, also known as cultic rituals, are described as serving or ministering in a liturgical setting (Block 2014, 18-19). The New Testament describes these rituals as serving God through actions that reflect a person's devotion to God (Block 2014, 20). These can be used by people to respond to God. Revelation and responses to God can occur through the reading and studying of Scripture and through Communion (Webber 2004, 66). Other forms can occur through communication which can occur both verbally and symbolically throughout the worship service (Webber 2004, 86). These forms of responding and reacting to God in worship are important in that they are able to be used in private and in corporate worship and stem from a person's attitude and willingness to humbly worship God.

While daily lifestyle worship and responding to God in worship is addressed in many of the publications, corporate worship is also addressed and described in the literature. Individual or private worship is important to any believer's spiritual growth and relationship with God but corporate worship is when a group of believers meets to worship God as a collective whole. The primary function of the church, and thus corporate worship, is to worship (Webber 2004, 7-8). Worship services are a participatory event where believers are to be actively engaged in

worshipping God instead of it being solely led and dominated by the pastor causing the congregation to become mere spectators in worship (Webber 2004, 3). As a part of corporate worship, believers gather to meet with God, encourage each other, and to proclaim and apply the Scriptures (Peterson 1992, 195-198). Ministries of the church are described as an extension of a life of worship and glorify God when they are done out of a love for God and a desire to be obedient to Him (Peterson 1992, 220). It is also through worship that other ministries, such as evangelism and discipleship, originate (Webber 2004, 7-8). Worship in a congregational setting also enables a “horizontal” and “vertical approach to worship, which involves people reacting and responding to God in worship and ministering and reacting to other people (Peterson 1992, 220-221). This allows for people in the congregation to grow spiritually but is not the only manner to worship since worship includes daily obedience to God. This can also apply to worship ministries, especially instrumental music ensembles in the church, which can be used to minister to people in the congregation and to other people in different groups.

Some publications, such as *Worship is a Verb* by Robert E. Webber use the arts in general as a way to help prepare people to worship in a congregational setting. While the arts not necessary to worship God, since worship can happen at any time and place, but they can aid and prepare people to worship (Webber 2004, 184-185). This can apply to various art forms such as art, music, dance, and the setting of the place of worship. Music, in particular, can be used to prepare people to worship and assist them to hear and respond to God and Scripture (Webber 2004, 186). This is also true when music is being used during different seasons during the church year and assists in leading people’s worship by giving it direction (Webber 2004, 188). This is particularly important to this study since the one form of the arts, instrumental music, will be analyzed as a tool and resource to disciple people and helping them grow in their spiritual lives.

While the arts, in general, can be used to prepare people to listen and to respond in worship to God. Music, in general, can be used to unite people in worship, as well as, divide people when it becomes the central focus of a preferred worship style instead of worship being based on theology (Block 2014, 221). In the Old Testament, music was used to offer praise and thanksgiving to God (Block 2014, 223-224). In *For the Glory of God*, Block states that music can be used as worship and aid to worship but it is not the primary element of worship in a biblical context (Block 2014, 228). Music can provide a way of demonstrating that a person is filled with the Spirit, promote community within the church, express gratefulness to God, glorify God, and proclaims Scriptures (Block 2014, 232-233). Whaley in *The Dynamics of Corporate Worship* also emphasizes being filled with the Spirit and communicating wisdom to others, and offering praise through music (Whaley 2009, 91-92). This true or authentic worship involves living a life that is acceptable and honoring Jesus, loving and caring for others, and giving thanks to God and is a precursor to worshipping God using “worshipful music” (Block 232-233). Singing hymns or playing instruments is not worship unless the person is demonstrating a worshipping life in all areas of their lives. Worship in a corporate setting stems from worship private and personal worship with God in daily life. This does not diminish the value of corporate worship but addresses common misconceptions of worship which may lead people to believe worship only occurs at a particular place and time. Another common thread that is addressed in some publications includes that music is not the sole aspect of worship, especially in corporate worship services, but can be used as aids to help people worship and praise God.

The analysis of literature pertaining to the worship concepts also allows for the study of worship as a personal life choice and in a congregational setting, such as meeting for church services. The definition of worship in a biblical context is important since worship can be

misconstrued as meaning the music used in corporate worship and not be applied to daily life. This would include living a life that is acceptable to God and obeying Him. A worship ministry can be used to disciple other people into understanding worship, as well as, leading the congregation in corporate worship.

## Section II: Different Aspects of the Worship Ministry

The literature about worship also includes information about leading and training worship teams and groups. These ensembles include choirs and contemporary ensembles. Many of these books and articles also provide methods and techniques to foster musical excellence while also teaching and training musicians in these ensembles to worship in and outside the church. In the case of these publications, ensembles in the music ministry can be used to disciple other people and lead worship but are not the only manner in which a person should worship. Other aspects of the literature also discuss worship teams as a general concept and provide information on leading these teams.

### *Choral Worship Ministry*

One example that is found in the literature is *God's Singers: A Guidebook for the Worship Leading Choir in the 21<sup>st</sup> Century* by Dave Williamson and it contains information about organizing, training, and leading a choir that both worships God on a personal level and is able to lead others during a worship service. Williamson also provides information about different types of worship choirs that can be found in different churches, including the volunteer choir, the commitment choir, and the covenant choir, also called a worship leading choir, whose primary purpose is to lead worship and to grow as a worshiper (Williamson 2010, 67). This is a concept that will appear in other applications to different worship groups.



This book is divided into two parts, the first focuses on describing a worship leading choir and the reasons for forming and maintaining one and the second part contains information the logistics of starting and maintaining a worship leading choir with topics related to selecting leaders within the choir, leading rehearsals, teaching songs, and planning worship services (Williamson 2010). Other publications also contain sections in their text related to these topics. Some offer ensemble specific techniques for different ensembles related to the worship ministry, such as contemporary bands or choirs. Information related to different ensembles in the worship ministry can also apply to instrumental ensembles in which members are given the opportunity to serve and minister to other people in the ensemble and the congregation. Williamson also discusses one purpose of the choir is to make disciples using the member's gift and calling while teaching them to live out their worship and be transformed by their worship of God (Williamson 2010, 104). While *God's Singers* mainly focuses on discipling choirs, these concepts can also apply to instrumental ensembles in the church. Even in an instrumental ensemble, each musician has a gift and a calling that they can use to minister to other people. Instrumental groups can also be used to disciple others in worship and teach them how to apply it to their lives. Other aspects of the book include providing information about training and teaching a choir to sing and learn different styles of music.

Other publications offer resources to disciple people within the choir using the pieces that are going to be sung. Karen Marrolli in the article "Effective Worship in the Choral Rehearsal" provides recommendations for using songs to teach biblical concepts, and thus, disciple people in the choir using songs that they would sing in the worship service. In the article, Marrolli describes using the text of choral songs and having the choir describe the lyrics in their own words (Marrolli 2016). She also addresses making the text personal by asking members of the

choir questions that relate aspects of the song to their lives, as well as, discussing the history or story behind the song (Marrolli 2016). Marrolli makes similar implications with the musical concepts, such as dynamics, within the song to build on the song's meaning and theological concepts that will benefit both the choir and the congregation (Marrolli 2016). This article assists in creating a connection between the songs chosen and biblical concepts that are within a song as a way to minister to members of the choir. Other publications, such as *The Complete Worship Leader* by Kevin J. Navarro, also portray this stating that words in songs should proclaim the message of the gospel and biblical truths (Navarro 2001, 68-69). Instrumental groups can use these same concepts to minister to their members by discussing the pieces and relating them back to biblical truths and Scripture as a way to disciple members in these groups. While instrumental music is typically performed without text, unless used as an accompaniment to a vocalist or choir, many of the songs used for these groups may originally have text associated with it or contain a history that or meaning that is based on biblical principles. These publications are relevant to this study since some worship ministries may use their music chosen for worship services as a way to disciple their members.

#### *Contemporary Worship Band Ministry*

Along with books and articles about discipling and leading a choir that worships on a personal and congregational level, there is also works in the literature that is used to disciple and lead a contemporary worship band. *Tips for Tight Teams: High-Performance Help for Today's Worship Musician* by Sandy Hoffman and *The Worship Band Book: Training and Empowering Your Worship Band* by Tom Lane focus primarily on contemporary worship bands. Some of the recommendations found in these books can also be applied to other ensembles with minor

adjustments. Hoffman and Lane provide information about worship and leading a worship band and congregation.

Contemporary worship bands encourage worship teams to have expectations for worship (Hoffman 2012, 6-7). This enables the worship team to get feedback about their leading of congregational worship and opens themselves to listen to God (Hoffman 2012, 7). *The Worship Band Book*, like other publications about worship ministries, states that the worship band must also worship God and spend time in worship and prayer (Lane 2012, 23). This may take the form of the worship band meeting together outside of rehearsals and worship services, praying, and read Scripture (Lane 2012, 24). Worship teams are also to demonstrate love to others, including those on the worship team, lifting up praises to God as a team, and leading others in congregational worship (Hoffman 2012, 15-17).

Mentoring is also addressed in *Tips for Tight Teams* and *The Worship Band Book*. This enables future generations to learn and gain tools and knowledge they may need to be members or leaders of a worship ministry (Hoffman 2012, 126-127). Allowing those in the younger generation to explore and contribute to the worship service is another way of mentoring people in a worship ministry (Lane 2012, 70). This also allows for future generations to be disciplined and trained for not only participating in a worship ministry but also being disciplined in how to worship. This concept can be applied in a variety of worship ensembles and ministries and allows for other members to contribute to educating and mentoring a younger generation.

In the literature, members of the worship team need to spend personal time with God and to also practice and maintain musical excellence (Hoffman 2012, 23). Hoffman also provides exercises and examples to teach and teach musical concepts and charts for songs that the worship team can use during congregational worship services. This can also include offers tips such as

learning to practice vocal blending with others and learning to listen to harmonies and chords, as well as, practicing these techniques (Hoffman 2012, 51-52). Recommendations such as practicing scales and chords in different inversions, as well as, reading a chord chart are also provided in the text (Lane 2012, 93-94). This can also apply to instrumental ministries that also focus on building their musical skills and reading in order to prepare for worship services.

#### *General Publications About Worship Ministry*

Other publications about music ministries are general and are tailored to the general worship ministry rather than a particular ensemble. *The Worshiping Artist: Equipping You and Your Ministry Team to Lead Others in Worship* by Rory Noland and *The Complete Worship Leader* by Kevin J. Navarro contain information about personal spiritual growth and worship, as well as, providing tips for worship ministries in general. As a part of the book, *The Worshiping Artist* mainly focuses and discusses becoming a private worshiper. This book is tailored to the members of worship teams and leaders and includes personal worship tips such as spending time in worship through personal devotional time and offering every aspect of life as an act of worship (Noland 2007, 25-26).

*The Worship Artist* also provides information that applies to music ministries such as that worship is able to transform people's lives through fostering spiritual growth through reading Scripture and praying (Noland 2007, 90). Songs used during a worship service can also aid in a person's spiritual growth since most of them are based on Scripture (Noland 2007, 90-91). This can also help people remember and apply Scripture. Designating a time for devotions and to study Scriptures also assists in fostering a person's worship and relationship with God, which is a priority for worship leaders and teams (Noland 2007, 194-195). Another aspect that is addressed is accountability in which people can confide in others about their spiritual lives and are being

challenged and encouraged by each other (Noland 2007, 188-189). Noland also discusses using older and more experienced members of a worship ministry to mentor and encourage the younger members (Noland 2007, 198-199). This provides the younger generation with wisdom and information from people with previous experiences in the worship ministry and allows for the older members to disciple and train the future generation of worship leaders (Noland 2007, 199). This can assist in fostering a community within the worship ministry that is able to assist others within the groups and can also provide accountability and a source for information for future generations.

Other literature about leading worship and teaching discipleship and worship is *The Complete Worship Leader* by Kevin J. Navarro which contains information about the role of the worship leader, as well as, leading worship in the congregation and worship teams. As a part of this book, Navarro discusses building a community of worshipers that includes building a community through praying together and fellowshiping with each other, as well as, providing opportunities to learn and teach leadership and skill whether it be musical or technological skills (Navarro 2001, 168-170). The personal worship of the worship leader is also addressed since in order to lead worship a worship leader must also be a believer and follow Jesus and live a life of obedience in accordance with God's commands (Navarro. 2001, 49-50). Aspects of leading a congregation are also included in the book and call for the congregation to participate during the worship service (Navarro 2001, 146). Overall, the book addresses the role of the worship leader, building a community of worshipers within a music ministry and the congregation.

As a part of *The Complete Worship Leader*, Navarro also provides information about building and fostering excellence from a musical perspective and cultivating skills to be a musician and to draw people to worship God instead of focusing on the errors (Navarro 2001,

95-96). While Navarro admits that being a musician is a “lifetime endeavor,” he does state that a musician’s best performance should be given to God in a worship service (Navarro 2001, 118). While perfection is not the goal, it does provide a concept that the musician on the worship team is striving to improve and continuously offer their best to God.

The literature about various ensembles for worship ministries contains information about leading and discipling different ensembles. Most of the literature discusses the importance of worship, especially on a personal and individual level with God. Music, thus, is an extension of this personal or lifestyle worship. It can be used as an aid to help the musicians and those in the worship ministry worship, as well as, leading those in the congregation to worship during the worship service. Music, especially those with lyrics, can be used to teach biblical concepts and lead those in the music ministry ensembles to help develop their spiritual growth. Another aspect that is found in the literature is the concept of building a community of worshipers that worship together as a group while also training them to play or sing skillfully during the worship service.

Some works in the literature offer more advice on building a worship team that can play music well for a worship service. Various publications also provide sample exercises or recommendations to help a variety of ensembles improve their blend and sound together. Most publications that include these recommendations also contain information about building a community of worshipers that seek to worship God in their personal lives and not merely during the worship service. Other publications offer generalized information about improving musically and more information about worship using the worship ministry to enhance personal worship. Mentoring is also addressed in various publications that enable others to be taught about worship ministry and to be ministered to by other people who have more experience than them.

While most of the literature analyzed in this section has been on choral ensembles, contemporary band, or general information about the music ministry, it can also apply to instrumental ensembles. Concepts such as using songs to teach biblical concepts or playing with musical excellence can be modified and applied to instrumental groups. The execution may not be the same but similar concepts will apply. Other concepts such as discipling those in the worship ministry can apply to any ensemble, even though it may be easier for certain ensembles. These concepts may also be applied in different ministries that use their instrumental ensembles as tools for discipleship for the congregation and members of these groups.

### Section III: Instrumental Music as Part of the Worship Ministry

As seen in other sections of this chapter, various books and articles about leading a variety of ensembles in a music ministry have been written, but instrumental ensembles are also included as a part of the worship ministry. This section will be dedicated to instrumental ensembles within the worship ministry. Instrumental ensembles can also be used to aid the worship of the congregation and have been a part of the history of the church. Books and articles about instrumental music in worship services, as well as, differing views on instrumental worship will be discussed in this section.

While different styles of music have caused controversy and division in the church, instruments and instrumental music being used as a part of worship have also been plagued with differing views of their purpose and use during the worship service. Some claim that instruments of any kind should not be used in the worship service, while others provide reasons for using them in the worship service. Both arguments claim to have a biblical basis for their rationale and both will be analyzed in this section. The lack of references to instruments in the New Testament leads some to believe that instruments are no to be used during corporate worship service and

that the references of instruments made in the Old Testament does not apply because Christians are under a new covenant with Jesus, while others state that the absence of information in the New Testament does not prohibit the use of instruments during corporate worship services (Lyons, 2017). These arguments will be analyzed and addressed since these differing opinions can affect whether a congregation uses instruments during corporate worship and their function in the church. Members of the congregation may individually share some of these opinions as well which affects their views of corporate worship in the church and aspects that constitute appropriate for worship services.

Music can be used to prepare people's hearts for corporate worship or to portray biblical concepts to the congregation and the ensembles that use them, but some argue that music, especially instrumental music, is not to be used during the worship service. Books and articles such as *Old Light on New Worship: Musical Instruments and the Worship of God, a Theological, Historical and Psychological Study* by John Price contain information that is against the use of instruments during worship service. Some of these arguments include that even though musical instruments are used in public worship in the Old Testament those concepts were eliminated through the new covenant in Jesus (Price 2007, 227). This leads to the idea that musical instruments of any kind have no place in corporate worship services or the church (Price 2007, 227). Some other publications, such as "From Silence to Golden: The Slow Integration of Instruments into Christian Worship" by Jonathan M. Lyons in the *Musical Offering*, also argue that historically the early church did not use instruments in its corporate worship services because of their beliefs and for practical reasons to avoid persecution (Lyons 2017). Others state that since the church was based on the Jewish synagogue and instruments were not used as a part of worship in the synagogues they should not be used in the church (Price 2007, 64-65). While



this argument is contrary to the study being conducted, it provides information and ideas that may arise from members of the congregation and their views on instruments being used during the worship service. Some people may agree with the arguments against the use of instruments in the service while other people may disagree with these arguments. It also ties into the “worship wars” described in the first section of this chapter and can be a position some in the congregation hold. This is also a misconception of worship that some hold that worship is based on the music that is used during the worship service.

While instrumental music has been a topic of controversy, others have found it to be a vehicle to lead and disciple people in congregational worship services and in the ensembles where the training occurs. Similarly, to those arguing against using instruments in the worship service, others have stated that the use of instruments has been documented in the early church in areas such as Ethiopia and Egypt where music, including instruments, were used as a part of worship services (Shirt 2016). Instruments and music, in general, would also be used as a way to evangelize and attract the attention of people who did not believe in the Christian faith (Shirt 2016). This can be true of instrumental worship ministries that may use their music to attract the attention of other people to Christianity and a personal relationship with Jesus.

In the midst of controversy, some worship ministries have used their instrumental ministries as a place where people are being disciplined and where they focus on leading a congregation in worship. Books such as *The Ministry of Music: A Complete Handbook for the Music Leader in the Local Church* by Kenneth W. Osbeck contains information about different aspects of a music ministry from leading and managing a choir to instrumental music. As a part of the discussion in *The Ministry of Music*, the history of music in the church and techniques on building musical excellence and teaching music are addressed in the text, as well as the primary

purpose of the music or worship ministry. The primary purpose of a music ministry is to evangelize and tell people about salvation through Jesus and to guide them in their Christian lives (Osbeck 2010, 32). This can also apply to a variety of worship ministries that choose songs based on biblical doctrine and sharing the message of salvation through Jesus. Osbeck also states that the leader of the music ministry should be focused on being faithful to God instead of merely building a successful music program for selfish ambition (Osbeck 2010, 32). This is a concept that was addressed in previous sections of this paper where the worship ministry does not exist to glorify itself but to prepare and lead people in the congregation to worship as a community.

While *The Ministry of Music* contains information about leading a variety of ensembles, it also contains a section on instrumental music in the church. This section focuses mainly on providing information about managing an instrumental ensemble and gives recommendations on the use of instrumental groups in the worship service such as for preludes and offertories, as accompaniment for congregational singing and choral anthems, and for outreach outside the church building (Osbeck 2010, 160). He also provides basic information about the common instruments that can be found in an instrumental ensemble, such as their ideal playing range, and other important information about these instruments (Osbeck 2010, 152-155). This type of information can also be found in music educational resources that focus on instrumental ensembles. Resources, including music, for instrumental ensembles, are also provided for church ministries (Osbeck 2010, 160). This is an important factor in instrumental ensembles to be able to provide and offer their best during worship services. While this concept is important to providing the best to God it can also provide a hindrance if it becomes the sole purpose of the

group. The idea of an instrumental group is to lead people in worship and to disciple members in the ensemble.

As addressed in the previous section, other resources from other ensembles have also discussed practical and technical aspects of leading and training an ensemble in musical technique to lead worship without providing a distraction due to lack of preparation. “Mentoring Instrumentalist: A Vernacular without Text” by Donald A. Giannella from *Pastoral Music* also emphasizes this point of playing the music chosen well and presenting it in congregational worship in a manner that will enhance the music and text being portrayed in the music while also encouraging participation within the congregation (Giannella 2008). The music, whether instrumental or sung, provides a method of preparing the congregation to experience God while also having the musician be actively engaged in the music and understanding the meaning of the songs.

Planning and leading rehearsals are also addressed in various resources for both instrumental ministries and other worship ministries. As a part of the planning of rehearsals for instrumental ensembles, prayer and devotional time is recommended as a segment of the rehearsal, as well as, drills to build technique such as scales, and practicing the music for the worship service (Osbeck 2010, 158). The use of devotionals at the start of rehearsal assist in discipling the ensemble and setting the tone for the rehearsal and the worship service. The spiritual effectiveness of the instrumental ensemble is also an important factor to consider in developing and leading an instrumental ensemble, especially the choice of music for the worship service in the church (Osbeck 2010, 163). *The Complete Worship Leader* by Navarro, also discusses the importance of prayer, especially in a worship team in general, as part of rehearsals

to have people pray for each other and to build a community in the worship team (Navarro 2001, 168-169).

Worship and the worship service are also discussed in the text and states that worship is a central part of a believer's life (Osbeck 2010, 189). It allows for people to commune and have a relationship with God and is not limited to a place or set of prescribed rituals (Osbeck 2010, 178-179). This is important for instrumental music which can be used in the worship service to guide people to worship. Other books mentioned in this paper have also addressed the use of a variety of ministries which can be used to disciple others within the worship ministry.

The literature for instrumental ensembles in the church contains a variety of information that range from the history and reasons for or against having instrumental music to techniques and recommendation for building an instrumental program. This idea of using instruments during a worship service is a controversial topic for some in the church. The literature demonstrates these two contrary ideas of instruments being used as a part of the worship service. Both sides claim to adhere to Scripture as their reference point for their arguments for or against the use of instruments. Some works in the literature agree with using instruments and provide information about leading and training an instrumental ensemble, which is stated in other publications mentioned in other sections of the paper, especially in reference to other ensembles in the worship ministry.

### Conclusion

The literature contains information about worship and worship ministries. Many of the text about worship ministries and the ensembles within the worship ministries are relevant to the congregations and to instrumental music used in the church. The defining of worship as a lifestyle and a daily activity, worship is defined as adherence to God's commands in every aspect

of life. This also transcends the weekly worship services and implies the application of Christian principles to daily life. While instrumental worship focuses mainly on the worship services, topics discussed during rehearsals and songs chosen for worship services can be tools used to disciple musicians in their faith outside of the congregation. Corporate worship is also addressed in worship and can be misinterpreted as the only form of worship instead of being another aspect of worship in the Christian life. The labeling and identification of these differences are important in leading and training musicians and the congregation in worship. The defining of worship is also important, not only in the discipling of those in the worship ministry and congregation but also in the view of those participating in these ministries. Some may confuse worship of God with playing a musical instrument or think that worship only occurs during weekly worship services. Different people in the instrumental ensemble and the congregation may also think that the instrumental portion of the music ministry is only in the church to provide a performance. Both views do not conform to the biblical definition of worship and limit the role of the worship ministry in the lives of both the congregation and the worship ministry.

The literature also discusses the worship ministry and the various ensembles and aspects of this ministry. While some concepts of the literature focus on specific ensembles, such as choir or contemporary worship band, and others offer information on several ensembles in a worship ministry, several concepts and ideas arise. These include that worship is a lifestyle and the worship ministry is supposed to prepare and lead the congregation during worship services. Other concepts that are consistent include that the worship ministry is supposed to be used to disciple and mentor people in the ensembles, including instrumental ensembles, and maintaining musical excellence. Different recommendations for incorporating discipleship in worship ministry include discussing the songs chosen for the worship service, having a devotional before

the rehearsal, and setting time for prayer at one point in the rehearsal. Specific books and articles may tailor these recommendations for a specific group, but all can apply to any aspect of the worship ministry, including instrumental ensembles in the worship ministry. These aspects may also be used by different worship ensembles to encourage and promote discipleship and spiritual growth in its members, as well as, prepare them to lead worship.

## CHAPTER THREE: METHODOLOGY

### Introduction

Instrumental ensembles can be used in the church to aid in discipleship and evangelism during the worship service and they can also be used to disciple those in these ensembles as well. Discipling members of the instrumental ensembles can occur before, during, or after rehearsals. The discipling discussed in this study will differ from the discipling of people in the congregation during sermons, small Bible study groups, and classes that meet outside of regular worship service times throughout the week. This study will instead focus on discipleship within the worship ministry, which can vary from short devotionals to time dedicated to prayer.

In order to complete this study, surveys will be sent through email for participants to complete in two churches in the South Florida area. Both churches have instrumental groups that meet and rehearse regularly during the week and participate in worship services. Surveys will be distributed, with permission from the leadership of the church to the members of these instrumental groups and the members of the congregation in which they serve. All surveys are completed on a voluntary basis and will remain anonymous. Data from the surveys will be conducted and recorded via the online platform Google Forms. There will be two versions of the surveys that will be sent to people, one for members of an instrumental ensemble and another for members of the congregation in the church that are not a part of any instrumental worship ensemble. Each survey will analyze the impact of discipleship in a worship ensemble and to members of the congregation. Evangelism will also be an aspect of that will be analyzed in the survey for the congregation.

### Design

This study will use both a quantitative and a qualitative approach using surveys with closed and opened ended questions. Most of the questions lean towards a quantitative approach since they require a brief answer and selecting their answer out of multiple choices. Some questions are qualitative and do encourage the participant to explain and expand on certain questions that were answered. Surveys will be used as the vehicle to obtain information about worship ministries and the relationship between discipleship in both the individual ensembles and the general congregation. These surveys will be sent through email using Google Forms to participants. Emails will contain the hyperlink to both surveys and a brief introduction to the study. Once the participant opens the link, consents to the study, and verifies that they are over eighteen, they will be able to answer open-ended and close-ended questions and will take approximately ten minutes to complete. One form will be tailored to instrumental ensembles while the other will be made for members of the congregation.

Each of the two types of surveys will be divided into two sections. The first section of the survey will contain questions about the ensemble, such as their use in the church and the relevance of the ensemble in the church. The second section of the survey will discuss specific aspects of the instrumental ensemble in discipleship. For instrumentalists, this section will contain questions related to specific aspects of the impact on the members of the worship ministry and the manner in which they are being discipled by the worship ministry. Questions for the congregation in the second section will analyze the impact of the instrumental ensemble in their spiritual growth.

### Questions and Hypothesis

Surveys will contain questions for the members of instrumental ensembles and members of the congregation. Questions for this research include 1) What are the reasons and motives for



joining an instrumental ensemble in a church? 2) How are instrumental ensembles used to disciple the people who participate in them and the congregation? 3) Do topics and principles about worship transfer to instrumental ensembles and the instrumentalists? These questions will be the basis of this research and will influence the question asked in the surveys for both the instrumentalists and the congregation.

The hypothesis is that there will be some impact of instrumental groups on discipleship in the worship team and discipleship and evangelism in the congregation. While there may vary in the degree to which people are disciplined, since some worship teams may emphasize discipleship more than others in their instrumental ensembles, and others will place more emphasis on performing. There will also be different motives for some people in the instrumental ensemble that will join an instrumental ensemble to serve the Lord using the talents that they are given but there may also be others that do not have those motives and instead want to join these ensembles for other motives, such as to advance or maintain their musical skill or for performance opportunities. This will depend upon the participant and the leader of the worship team and their focus or purpose for creating and forming the group. A leader's purpose for having an instrumental worship team will also affect the focus on discipleship or its absence. This also relates to those in the congregation and the discipleship they receive through the songs chosen for the worship service. As was mentioned before, the degree to which the members of the worship team used their musical talents in a corporate worship setting will vary, especially in an individual's reasons for joining and staying in an instrumental ensemble in a church. Overall, there will be a mix of responses about the accuracy of responses about the effectiveness of discipleship and evangelism on the instrumental ensemble to its members and the members of the congregation.

Questions on the survey will include questions for those on the instrumental worship teams and for those in the congregation. As was mentioned before, the questions will be divided into two parts: information about the ensembles and the impact on discipleship of the ensemble.

Questions for the first section of the survey for the instrumentalist will include:

- Which instrumental ensembles are offered in the church (i.e. orchestra, concert band, contemporary band, etc.)?
- Do the instrumentalists participate in Sunday worship services?
- How often does this group participate in Sunday worship services?
- Do these ensembles participate in other events other than the worship service?
- If so, what other events (i.e. musicals, at nursing homes, etc.)?

These questions will assist in obtaining information about the instrumental ensemble and their general function in the congregation, and at times, the community outside of the church building.

The second section of the survey will contain questions related to the impact of discipleship in the instrumental ensemble. Questions in this second section will include:

- What is your reason for joining that ensemble?
- Has this reason for joining the ensemble changed over time? If yes, explain.
- Does your leader give devotionals about biblical topics?
- If yes, are they based on songs being used or a theme?
- Does the leader explain the history or meaning of songs used for worship services or different events during rehearsals?
- Does your leader explain the relevance of the songs in correlation to spiritual growth or development during rehearsals?
- If yes, do you find the information relevant to your life?
- Does the leader explain the history or meaning of songs used for worship services or different events during worship services, if applicable?
- Does your leader explain the relevance of the songs in correlation to spiritual growth or development in worship services, if applicable?
- Does your ensemble read the Bible or pray together either before, during, or after rehearsals?
- Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?

These questions are designed to analyze the impact of instrumental ensembles in their own spiritual development. The questions aim to analyze a variety of ways in which leaders can disciple the members of these instrumental groups, including the use of devotionals and

discussing the history and meaning of songs used. See Appendix A for a copy of the survey for the instrumentalists to complete.

Along with analyzing the impact of discipleship and evangelism in the instrumental ensembles, answers from the congregation will also be analyzed and recorded to see the effect of the instrumental ensemble on their spiritual growth. Questions used include:

- Which instrumental ensembles are offered in the church (i.e. orchestra, concert band, contemporary band, etc.)?
- Do the instrumentalists participate in Sunday worship services?
- How often does this group participate in Sunday worship services?
- Do these ensembles participate in other events other than the worship service?
- If so, what other events other than the worship service (i.e. musicals, at nursing homes, etc.)?

The majority of these questions are repeated from the first section of the instrumental survey and are similarly used to obtain and analyze information about the instrumental ensemble and their function in the church and the community.

Just as the instrumental survey, the survey for the congregation will also contain a second section that contains questions to analyze the effectiveness of using instrumental music to disciple and evangelize to people. Questions will include:

- Does the leader explain the history or meaning of songs used for worship services or different events before or after the song?
- Does your leader relate the themes or topics in songs to spiritual growth or development?
- If yes, do you find the information relevant to your life?
- Does the leader explain the history or meaning of songs used during worship services or different events, if applicable?
- Do you feel that the instruments used during worship services have impacted your spiritual growth as a Christian? Explain.
- Do you think that the instruments used during worship services can attract other people to Jesus and salvation through Him? Explain.
- Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?

Most of these questions relate to the discipleship and evangelistic nature of the instrumental ensemble and the ability to convey messages in verbal and aural form. This could be through the

explanation of a song's meaning or history or the music being used by the group. See Appendix B for the complete survey for the members of the congregation that were sent to participants.

## CHAPTER FOUR: RESEARCH FINDINGS

### Introduction

This study on the discipling instrumentalists on worship and evangelism contained surveys that were sent to two churches to the instrumentalists and to members of the congregation. Surveys were sent via on Monday, January 20, 2020, and were closed on Sunday, February 9, 2020. A total of seventy-six people participated in the survey with twenty-one completed instrumentalist surveys and fifty-five completed congregation member surveys completed surveys. The average age of the participant was over twenty-one years of age and no minors participated in this study.

### Hypothesis

The questions that were on the instrumentalist and the congregation member surveys include various questions. These questions will have possible answers that may be found once the surveys are collected. The first survey to be analyzed is the instrumental surveys followed by the survey for the congregation. The following two sections will contain the official responses to the surveys. These possible responses are based on the hypothesis that instrumental groups would have some impact on discipleship in the worship team and discipleship and evangelism in the congregation.

The first question for the instrumentalist is ***“Which instrumental ensembles are offered in the church? Check all that apply.”*** For this question, the answers that might appear the most are contemporary bands and orchestra with the least being specific instrumental groups such as woodwind or string ensembles. The next question is ***“Do the instrumentalists participate in Sunday worship services?”*** and most people will answer *yes* to this question. ***“How often does this group participate in Sunday worship services?”*** This question will have a varied response,

but most of the participants might answer that the ensembles participate weekly or every Sunday. The next question is ***“Do these ensembles participate in events other than the worship service?”*** and most people will answer *yes*. The following question is ***“If so, what other events? Check all that apply.”*** Participants may respond with checking *musicals* and *concerts*. ***“What is your reason for joining that ensemble?”*** is the next question and most people may respond with *because they enjoy playing their instrument and were looking for a place to perform*. ***“Has this reason for joining the ensemble changed over time?”*** is the following question and half of the participants may respond *yes* while the other half responds *no*. The second part of this question ***“If yes, explain”*** This question may have answers that they started with looking for an ensemble to perform with but now want to use their talents as an act of worship and minister to the people in the congregation. The following question ***“Does your leader give devotionals about biblical topics?”*** This question may have about half of the participants answering *yes* and the other half answering *no* based on the philosophy of the leader on whether they are used to minister and lead or if they are a performance group. ***“If yes, are they based on songs being used or a theme?”*** is the next question and most may answer *yes*. ***“Does the leader explain the history or meaning of songs used for worship services or different events during rehearsals?”*** is the next question and most might answer *yes*. ***“Does your leader explain the relevance of the songs in correlation to spiritual growth or development during rehearsals?”*** is the next question and may have about half of the participants answering *yes* and the other half answering *no* depending on the belief of the function of the group. ***“If yes, do you find the information relevant to your life?”*** is the next question and may have most of the participants answering *sometimes* because some of the information given may be relevant to one person but it may not be relevant at all times. ***“Does the leader explain the history or meaning of songs used for worship services or different***

*events during worship services, if applicable?”* is the following question and most participants may answer *yes* to this question. *“Does your leader explain the relevance of the songs in correlation to spiritual growth or development worship services, if applicable?”* is another question on the survey and most people may answer *yes* to this question. *“Does your ensemble read the Bible or pray together either before, during, or after rehearsals?”* is the following question and most this answer may have half the people answering *yes* and the other half may answer *no* based on the philosophy and function of the ensemble. *“Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?”* is the final question of the survey and participants that answer this question may make references to enjoying performing in these ensembles and other may make references to being able to minister to other people using their musical talents.

The question on the survey for the congregation members also contained questions and possible responses to these questions. Some of these questions are similar to the instrumentalist’s survey and will contain similar answers. The first question to the congregational survey is *“Which instrumental ensembles are offered in the church? Check all that apply.”* Like the question in the instrumentalist’s survey, most people will answer contemporary band and orchestra but will have limited answers for specific instrumental ensembles such as string or woodwind ensembles. *“Do the instrumentalists participate in Sunday worship services?”* is the next question and like the other question in the other survey, most will answer *yes*. *“How often does this group participate in Sunday worship services?”* is the subsequent question and like in the survey for instrumentalists will have most people answering weekly. *Do these ensembles participate in events other than the worship service?”* is the following question and similarly to the question in the previous survey would answer *yes*. The second part of the previous question

is *“If so, what other events? Check all that apply.”* and most participants will answer *musicals* and *concerts*. *“Does the leader explain the history or meaning of songs used for worship services or different events before or after the song?”* is the next question and it is estimated that most people will answer *yes* to this question. The following question is *“Does your leader relate the themes or topics in songs to spiritual growth or development?”* and may have most people responding *yes*. *“If yes, do you find the information relevant to your life?”* is the next question and most people might respond *yes* to this question. The subsequent question is *“Does your leader explain the relevance of the songs in correlation to spiritual growth or development in worship services, if applicable?”* and most of the participants may respond *yes*. The following question is *“Do you feel that the instruments used during worship services have impacted your spiritual growth as a Christian?”* The response to this question that is most likely to occur is *yes*. *“Explain”* is the second part of the previous question and most of the participants may say that the lyrics and instruments help them understand biblical concepts and to feel God’s presence. *“Do you think that the instruments used during worship services can attract other people to Jesus and salvation through Him?”* is the next question and most participants will answer *yes*. The second part of this question is *“Explain”* and most people might give reasons such as the lyrics share the message of the gospel. The final question in the survey reads *“Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?”* and participants that answer may states that they enjoy the music and it assists them in learning about biblical concepts.

#### Section I: Research Findings for Instrumentalist Survey

The instrumentalist survey contained questions that involved general questions about the instrumental ensemble and the worship ministry of the church, as well as, questions involving the



impact that these groups may have on discipleship and their spiritual growth. The questions are divided into two sections with the first titled “General Information about Instrumental Ensembles” and contains the general questions about the ensembles. The second section is titled “Discipleship” and focuses on the impact on the instrumental ensembles on their spiritual growth. Questions contain multiple-choice, multiple-select, and short answer questions. Participants were adults over the age of eighteen and no minors under eighteen participated in this study. A total of twenty-one people participated in this survey. This number is smaller than the number of participants in the congregation member survey since instrumental groups are a small portion of the total congregation members that are a part of the church.

The first question of this survey is “*Which instrumental ensembles are offered in the church? Check all that apply.*” This is a multiple-select question since some churches may have various instrumental groups. The options that were listed in the survey were *orchestra, concert band, contemporary band, hand bell choir, percussion ensemble, woodwind ensemble, brass ensemble, string ensemble, organ, and other*. The majority of participants answered that their congregation has *orchestra* with twenty-one people or all the participants marking this ensemble. The second largest ensemble was the *brass ensemble* with ten people responding that they had this type of instrumental ensemble. Nine people responded that they had a *hand bell choir*, six people said they had *contemporary bands*, four mention having *concert bands*, two mentioned that there was *woodwind ensemble* in their church, and three mentioned that *organ* was a part of their church’s instrumental ensemble. No one in this survey marked that there were *string ensemble* or *percussion ensembles* in their congregation. For this question, one person marked that there were *quintets* and *choir* in their church but no particular instrumental quintet was mentioned in the response.

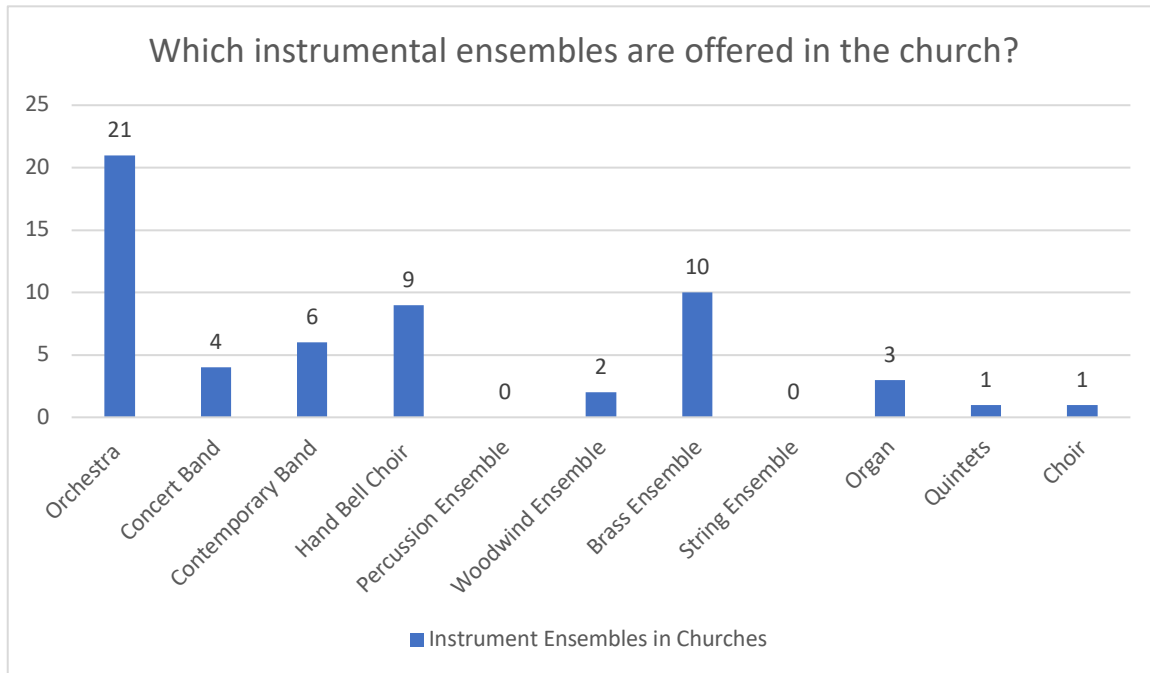


Figure 1: Chart for *"Which instrumental ensembles are offered in the church?"*

The next question on the survey was *"Do the instrumentalists participate in Sunday worship services?"* This was a multiple-choice question with possible questions being *yes* or *no*. 100% of the participants answered *yes* to this question.

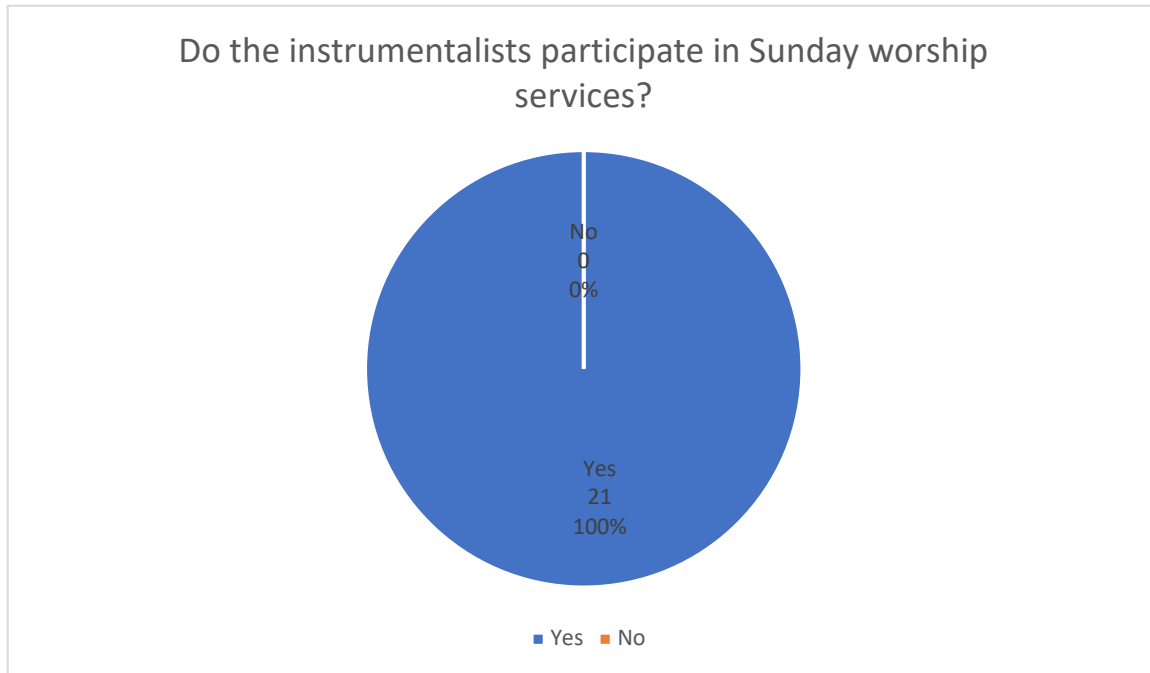


Figure 2: Chart for *"Do the instrumentalists participate in Sunday worship services?"*

The following question was *"How often does this group participate in Sunday worship services?"* This was a short response question since the frequency of instrumental ensembles participating in the worship service may vary from congregation to congregation. While the wording and phrasing can vary from person to person, most of the participants stated that their instrumental ensemble participated at least *once a month*. The second answer with the most responses was that these instrumental ensembles are used *every Sunday* for the worship services.

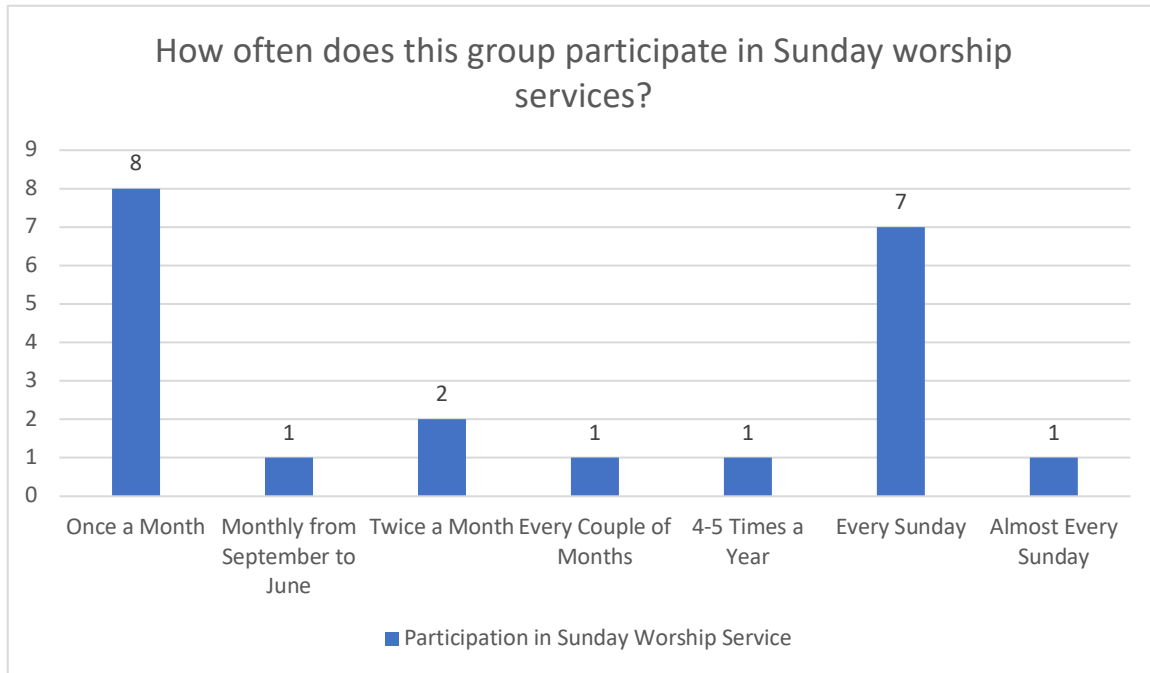


Figure 3: Chart for *"How often does this group participate in Sunday worship services?"*

*"Do these ensembles participate in events other than the worship service?"* was the next question on the survey. This was a multiple-choice question with a *yes* or *no* response. Out of twenty-one people responding to this question, 90% or nineteen responded *yes* to participating in events outside of the worship service and 10% or two participants responded *no* these instrumental ensembles do not participate in events outside the worship service.

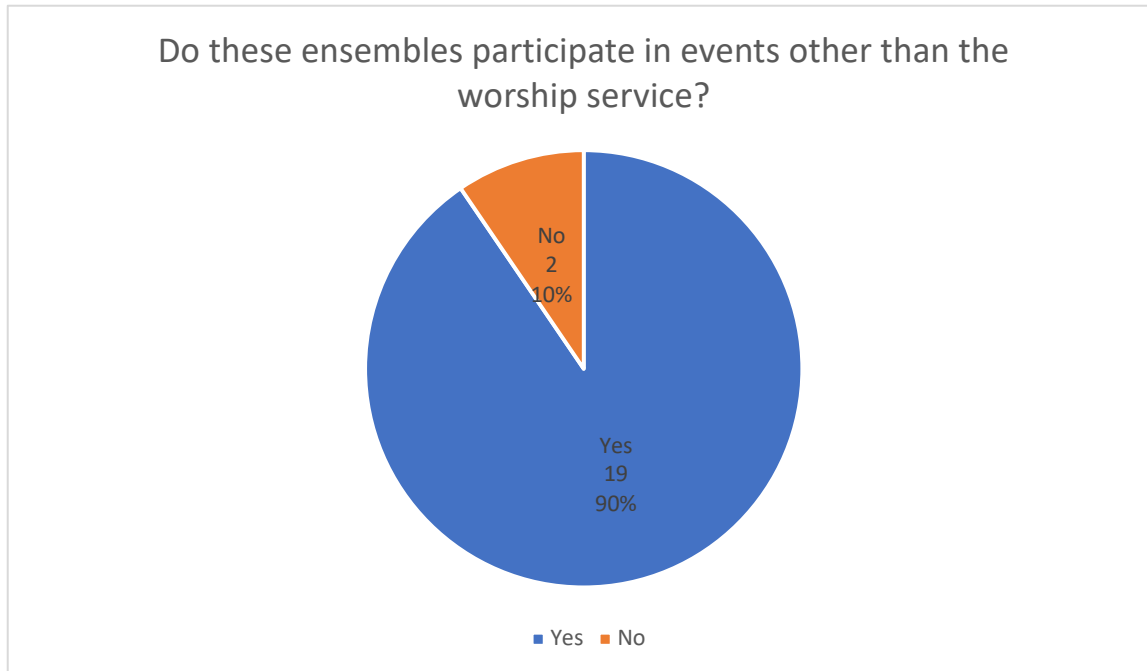


Figure 4: Chart for "***Do these ensembles participate in events other than the worship service?***"

The next question is a follow up to the previous question, "***Do these ensembles participate in events other than the worship service?***" The follow-up question is: "***If so, what other events?***" This is a multiple-select question and allows the participant to mark all the events that apply to the instrumental ensembles. Only twenty of the participants responded to this question. The options provided on the survey include *musicals*, *concerts*, *nursing homes*, and *other*. Most participants marked *concerts* as being the activity the ensembles partake in outside the worship service with seventeen people responding to this question. The next event with the most were *musicals* with eight people marking that response. There was no response for participating in *nursing homes*, and only three participants marked *other* and labeled their responses. The other events that were mentioned were special events, such as *dinners*, *entertainment*, *funerals*, *denominational meetings*, etc.

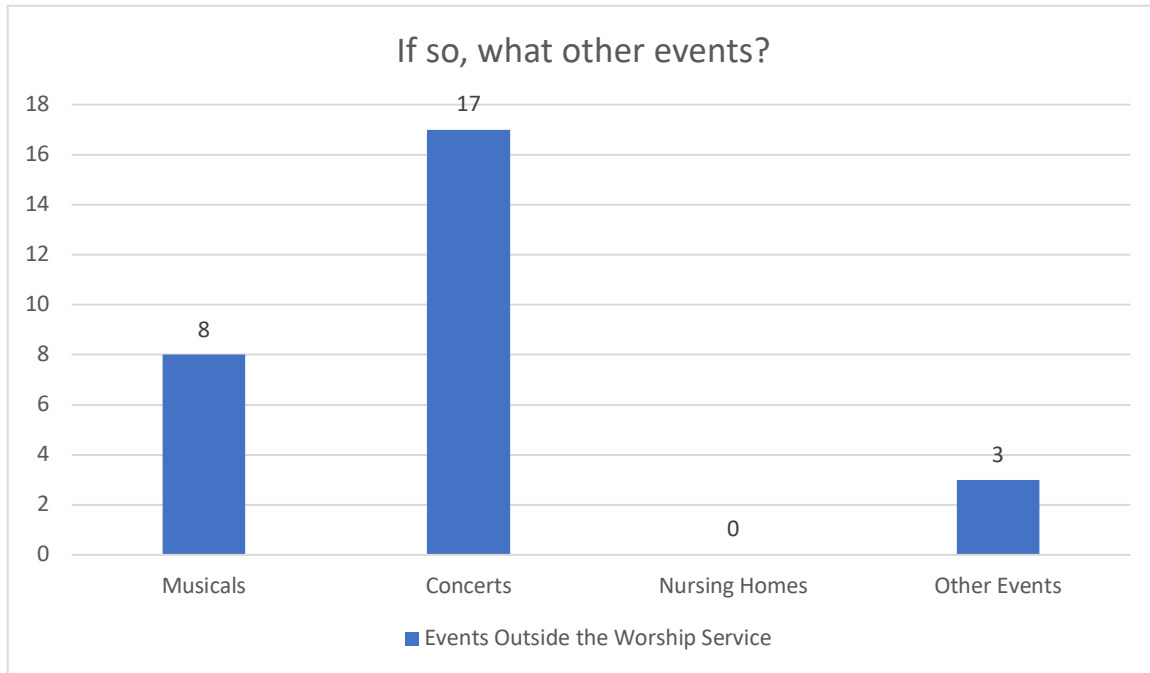


Figure 5: Chart for *"If so, what other events? Check all that apply."*

*"What is your reason for joining that ensemble?"* is the first question to beginning the second section of the survey titled "Discipleship." This question is a short response question and allows the participant to give their reason for joining an ensemble in the church. While the phrasing of these answers differs, there are several reasons that appear throughout the responses. Some similarities are an *opportunity to perform, worship, and asked to join*. Only twenty people responded to this portion of the survey.

Table 1: Themes for *"What is your reason for joining that ensemble?"*

Phrases used	Themes
<ul style="list-style-type: none"> <li>• Fun</li> <li>• Enhance musicianship</li> <li>• Opportunity to perform</li> </ul>	Opportunity to Perform
<ul style="list-style-type: none"> <li>• Worship using talents</li> <li>• Lead others to Jesus</li> <li>• Serve God</li> </ul>	Worship

<ul style="list-style-type: none"> <li>• Enhances worship</li> </ul>	
<ul style="list-style-type: none"> <li>• Asked by music pastor/director</li> <li>• Asked by a friend</li> </ul>	Asked to Join

The next question is ***“Has this reason for joining the ensemble changed over time?”***

This is also a multiple-choice question with a *yes* or *no* response. 81% or seventeen participants marked *no*, *their reason for joining the ensemble has changed over time* 19% or four of the participants marked *yes* for this question.

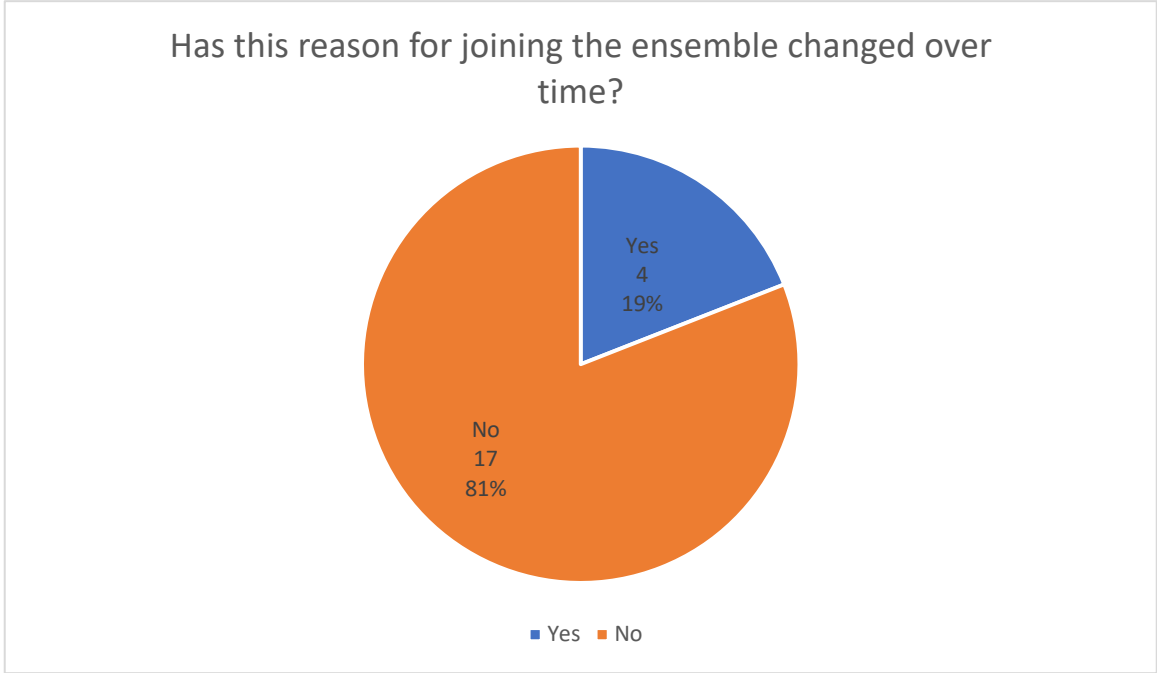


Figure 6: Chart for ***“Has this reason for joining the ensemble changed over time?”***

The next question is a second part of the previous question and states ***“If yes, explain.”***

This is a short response question and allowed participants to explain how their reasons have changed over time. Only four people responded to this question. Two responses mentioned

*inspiring and assisting those in the church, ensemble, and the community.* One participant responded that they like to *worship God* using their instrument and music. The other participant mentioned that someone was responsible, which may be in reference to the director or leader of the instrumental ensembles.

Table 2: Themes for *"If yes, explain."*

Phrases used	Themes
<ul style="list-style-type: none"> <li>• Inspiring others</li> <li>• Helping</li> </ul>	Assisting church, ensemble, and community
<ul style="list-style-type: none"> <li>• Worship with instrument and music</li> </ul>	Worship

*"Does your leader give devotionals about biblical topics?"* is the following question in the survey. This is a multiple-choice question with a *yes*, *no*, or *occasionally* response. 67% or fourteen people responded *no* to this question and 24% or five of the participants responded *occasionally* to this question. 9% or two of the participants responded *yes* to this question.



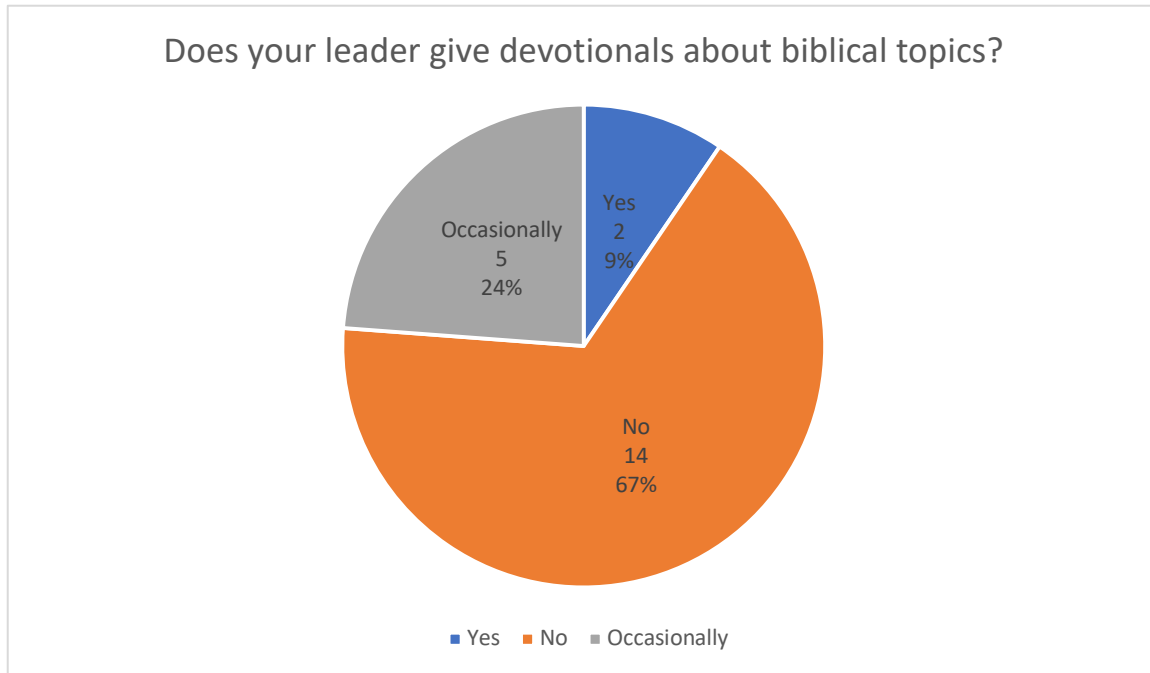


Figure 7: Chart for ***“Does your leader give devotionals about biblical topics?”***

***“If yes, are they based on songs being used or a theme?”*** and is a multiple-choice question with a yes, no, or maybe response. Only nine of the participants answered this portion of the survey. 56% or five people answered *maybe*, 22% or two people answered *no*, and 22% or two people answered *yes*.

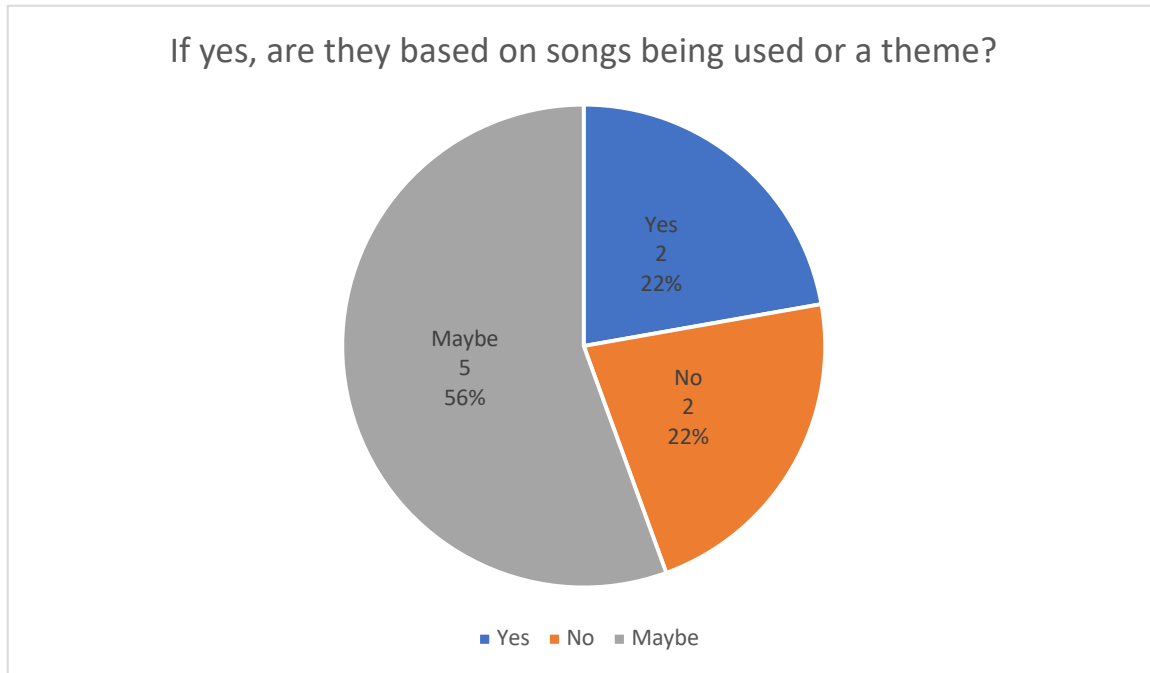


Figure 8: Chart for *"If yes, are they based on songs being used or a theme?"*

The next question was *"Does the leader explain the history or meaning of songs used for worship services or different events during rehearsals?"* this question was also multiple-choice as the previous questions. The options for this multiple-choice question are *yes*, *no*, and *maybe*. For this question, 48% or ten people answered *yes*, 33% or seven people answered *no*, and 19% or four people answered *maybe* to this question.

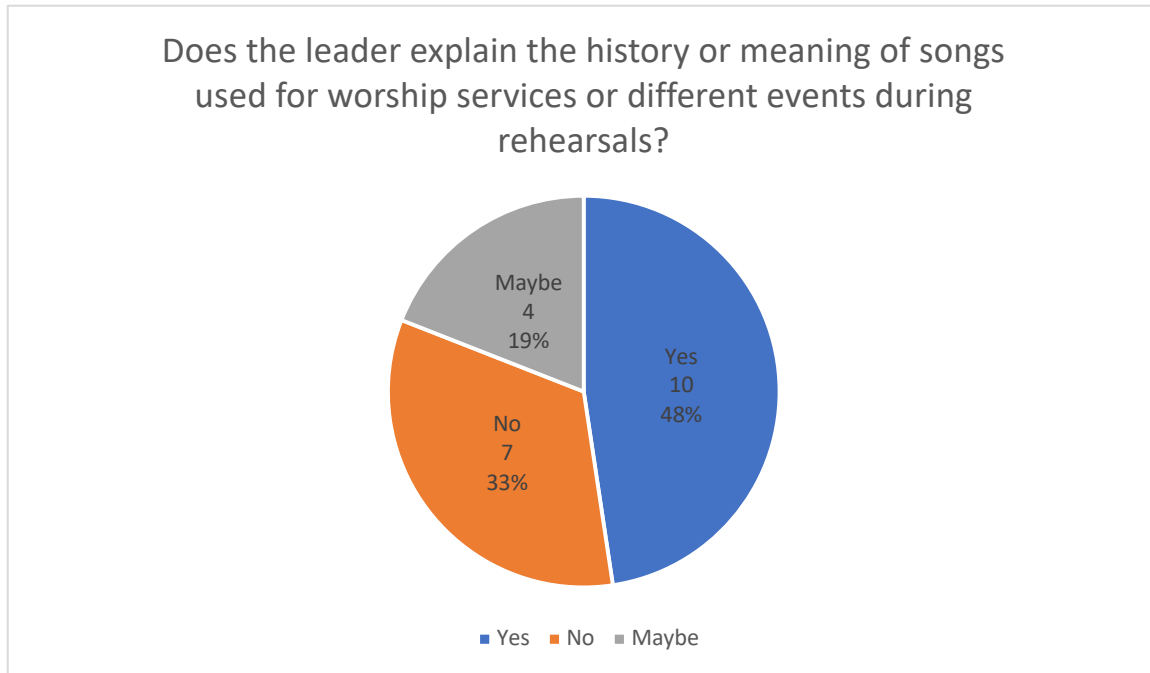


Figure 9: Chart for *"Does the leader explain the history or meaning of songs used for worship services or different events during rehearsals?"*

The following question was *"Does your leader explain the relevance of the songs in correlation to spiritual growth or development during rehearsals?"* This was a multiple-choice response with an option of *yes*, *no*, or *maybe*. 28% or six people answered *yes*, 43% or nine people answered *no*, and 29% or six people answered *maybe* to this question.

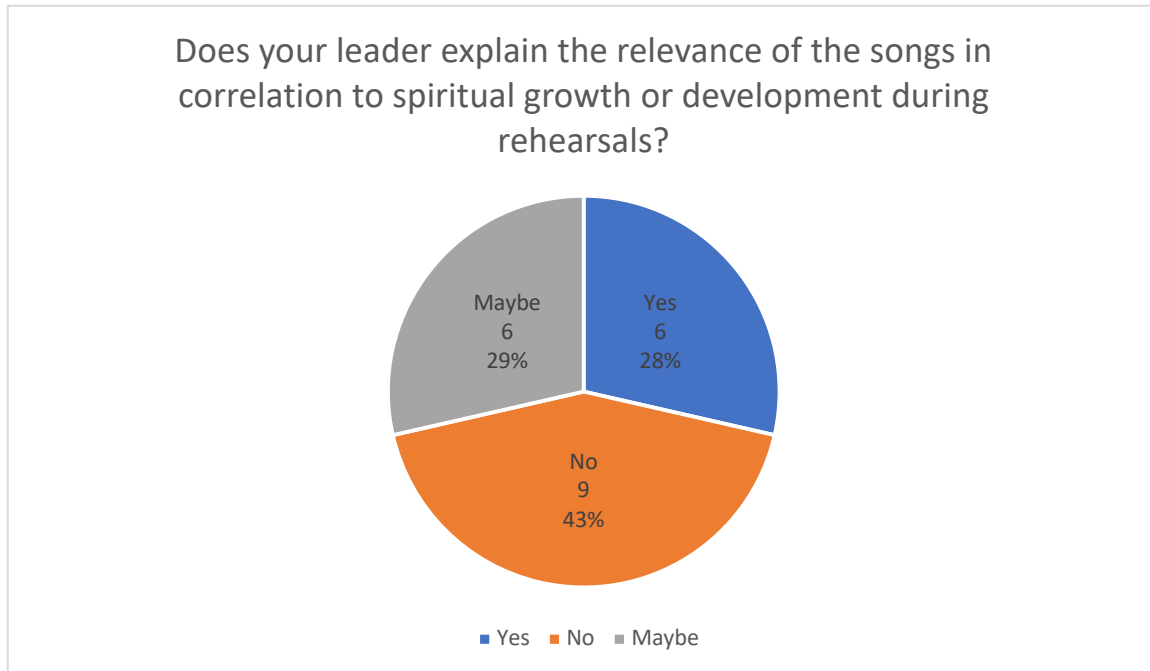


Figure 10: Chart for "***Does your leader explain the relevance of the songs in correlation to spiritual growth or development during rehearsals?***"

The next question is the second part of the previous question and is stated, "***If yes, do you find the information relevant to your life?***" This is a multiple-choice question with a *yes*, *no*, and *sometimes* response. Only eleven of the participants answered this question. 36% or four participants answered *yes* and 64% or seven participants answered *sometimes* to this question. None of the participants responded *no* to this question.

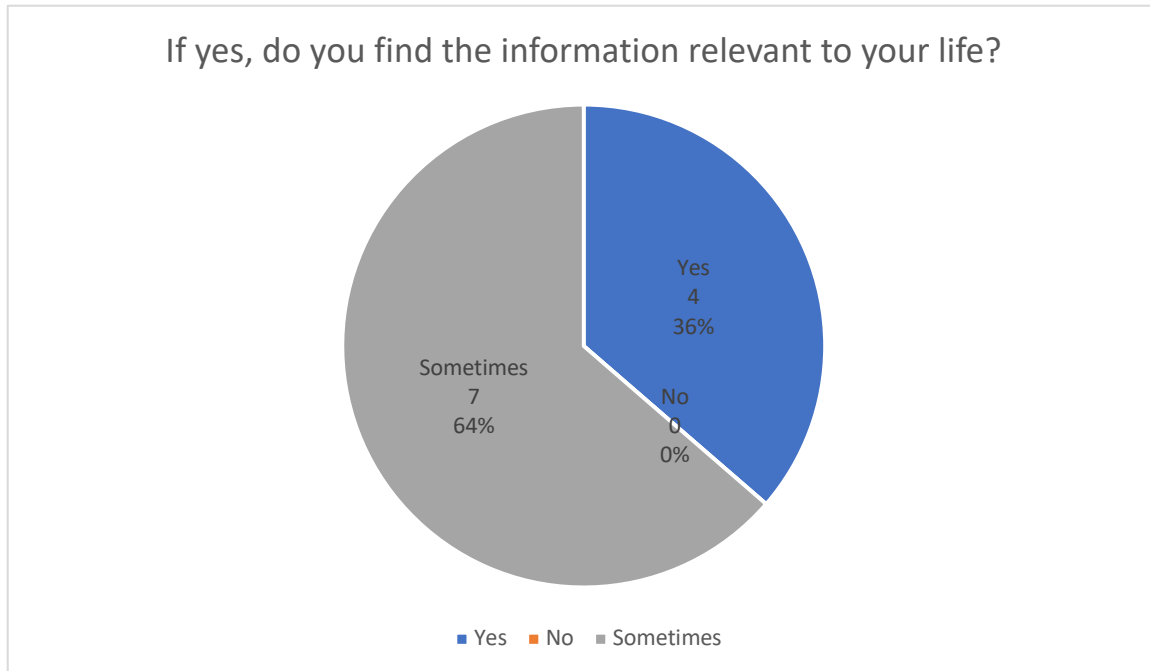


Figure 11: Chart for *"If yes, do you find the information relevant to your life?"*

The next question is *"Does the leader explain the history or meaning of songs used for worship services or different events during worship services, if applicable?"* and is a multiple-choice question with *yes*, *no*, and *sometimes* response. 29% or six people answered *yes*, 9% or two people answers *no*, and 62% or thirteen of the participants answered *sometimes*.

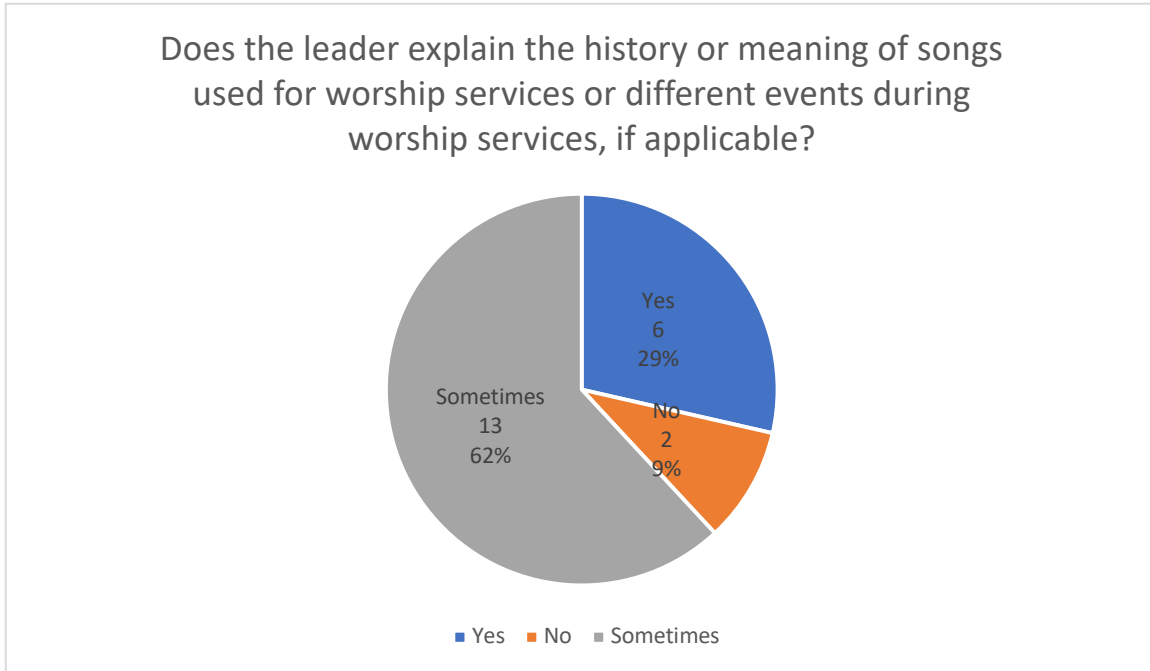


Figure 12: Chart for ***"Does the leader explain the history or meaning of songs used for worship services or different events during worship services, if applicable?"***

***"Does your leader explain the relevance of the songs in correlation to spiritual growth or development worship services, if applicable?"*** is the next question in the survey and is a multiple-choice question. Options for this multiple-choice question include *yes*, *no*, and *sometimes*. In this question, 14% or three people answered *yes*, 33% or seven people answered *no*, 53% or eleven people answered *sometimes*.

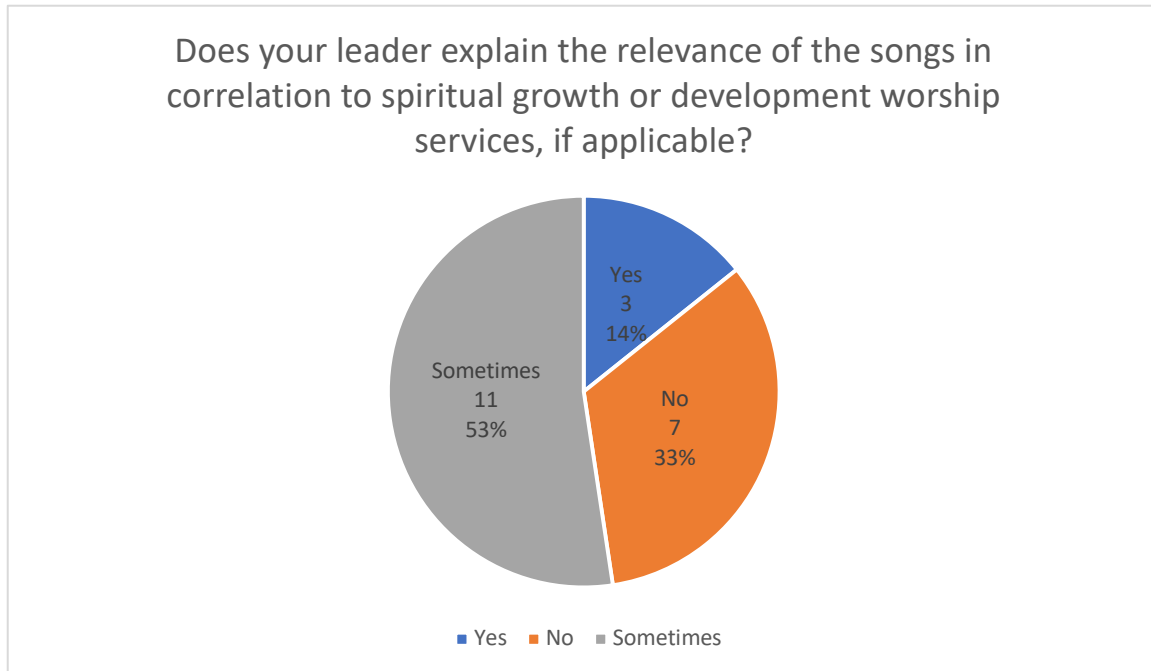


Figure 13: Chart for *"Does your leader explain the relevance of the songs in correlation to spiritual growth or development worship services, if applicable?"*

*"Does your ensemble read the Bible or pray together either before, during, or after rehearsals?"* is the next question on the survey and is a multiple-choice question with *yes*, *no*, and *sometimes* as a response. According to the responses, 33% or seven people answered *yes* and 62% or thirteen people answered *no*. 5% or one participant answered *sometimes* for this question.

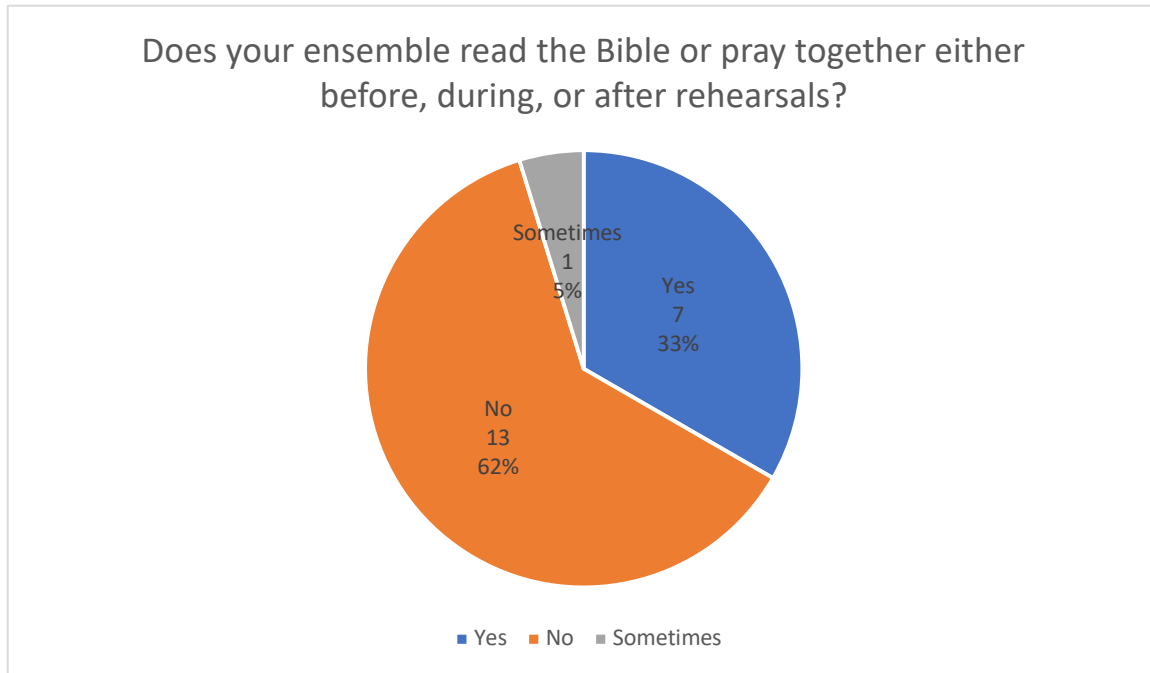


Figure 14: Chart for *"Does your ensemble read the Bible or pray together either before, during, or after rehearsals?"*

*"Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?"* is the final question and is a short response question. This allows the participants to provide more feedback and responses that may not have been answered in the previous question. Only six of the participants responded to this portion of the survey, but some of the common or reoccurring responses to this question were that these ensembles were *open to the community* and that it is *enjoyable*. One participant did criticize the survey by stating that the responses to questions can vary based on denomination.

Table 3: Table of Themes for *"Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?"*

Phrases used	Themes
<ul style="list-style-type: none"> <li>• Open to members and non-members</li> <li>• Is a family</li> </ul>	Community



<ul style="list-style-type: none"> <li>• Assist each other</li> <li>• Enjoyed by congregation</li> <li>• Concerts are open to the community</li> <li>• People of different faiths, age, and ethnicities attend ensembles</li> </ul>	
<ul style="list-style-type: none"> <li>• Socialize</li> <li>• Friendships made</li> </ul>	Enjoyable

## Section II: Research Findings for Survey for the Congregation

The survey for the congregation member contained two sections which included providing general information about the instrumental ensembles in the church and their impact on discipleship and evangelism in the church based on their perspective. Some of the questions in the survey were multiple-choice, multiple-selection, and short answers.

The first question in the survey of the survey was ***“Which instrumental ensembles are offered in the church? Check all that apply.”*** This question was a multiple-select answer in which members of the congregation were able to choose which ensembles are a part of their church’s music program. Options available to select were *orchestra, concert band, contemporary band, hand bell choir, percussion ensemble, woodwind ensemble, brass ensemble, string ensemble, organ, and other*. Most people answered that *orchestras* and *contemporary bands* were a part of the church’s worship ministry. Fifty-one people answered that *orchestras* were a part of their church while forty-two answered that *contemporary bands* were part of this ministry. Other selections such as *concert band, handbell choir, percussion ensemble, woodwind ensemble, brass ensemble, string ensemble, and organ*. These are the responses for the following ensembles: twenty-eight people answered for *concert bands*, nineteen people answered for *handbell choirs*, nine people for *percussion ensembles*, ten for *woodwind ensemble*, twenty

people for *brass ensembles*, eight for *string ensembles*, and nineteen for *organs*. An “*Other*” option was also provided for this question in case there is another type of ensemble that was not provided in the other options. Six of the participants answered that there were *quintets* in their church but a specified instrumental quintet was not made in the response. One person answered that the *piano* is a part of the worship ministry. While the *choir* is not a part of an instrumental worship ministry, three of the participants did mention that *choir* was a part of their church’s worship ministry. Two of the participants mentioned instrumental ensembles in general but did not specify a particular group.

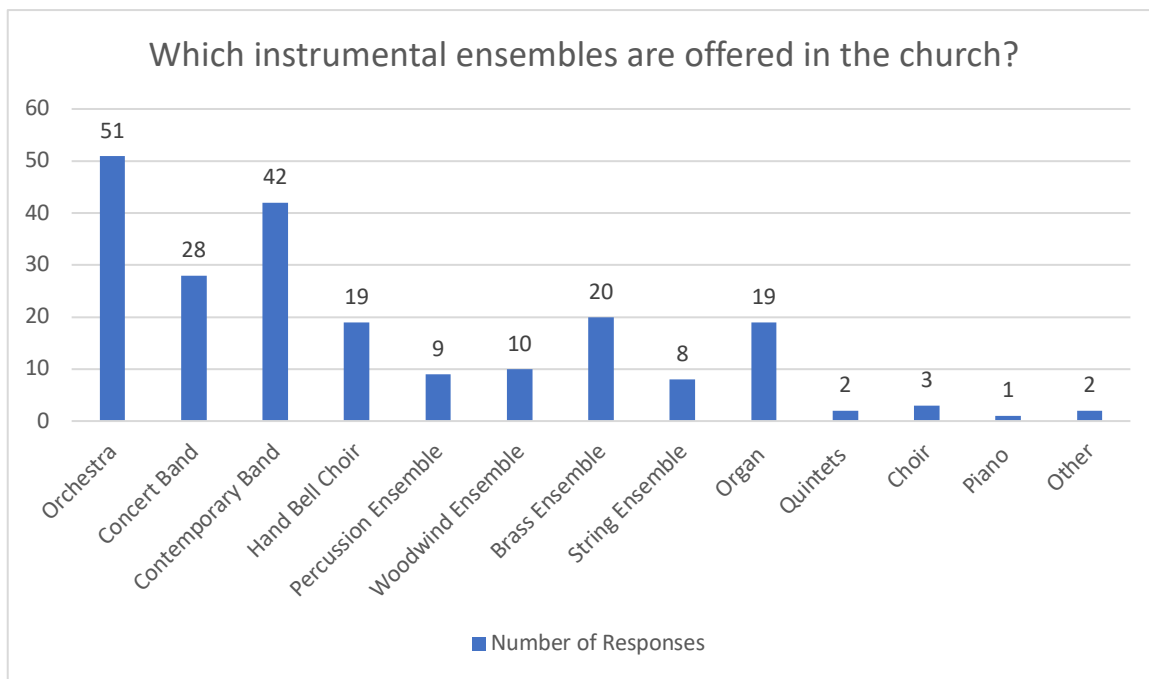


Figure 15: Chart for “*Which instrumental ensembles are offered in the church?*”

The next question on the survey was “*Do the instrumentalists participate in Sunday worship services?*” This was a multiple-choice question of either *yes* or *no*. 96% or fifty-three of

the participants answered *yes* that the instrumental ensembles participated in worship services and 4% or two of the participants answered *no* to this question.

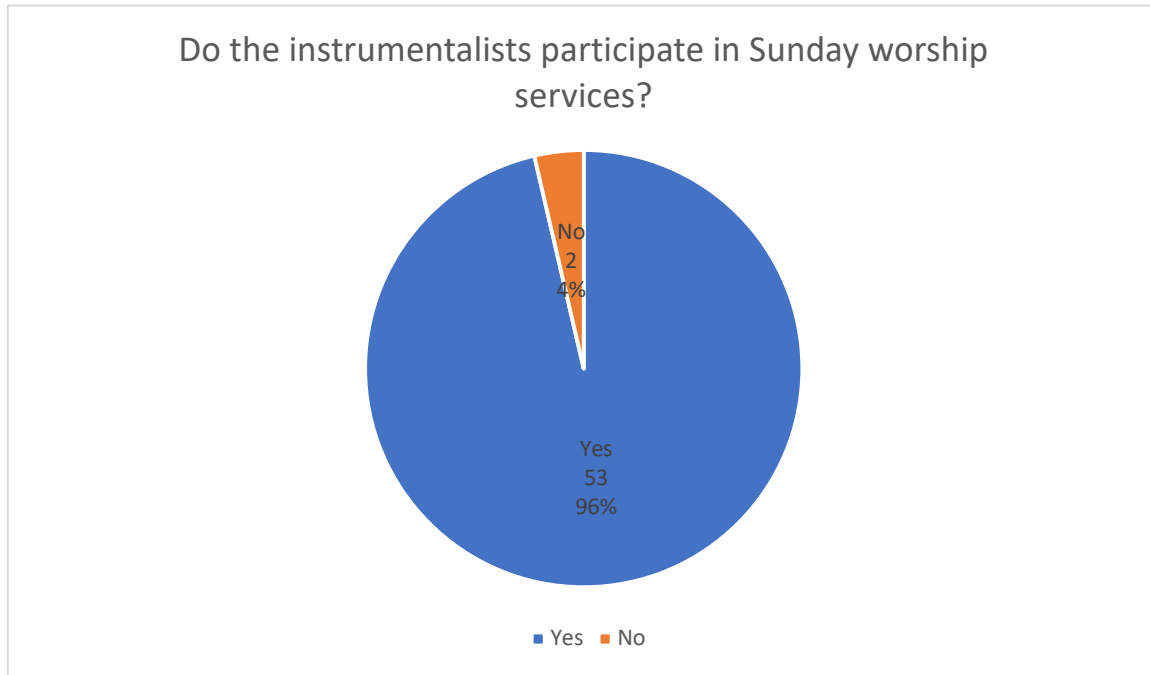


Figure 16: Chart for "*Do the instrumentalists participate in Sunday worship services?*"

The next question was a short response question and asked: "*How often does this group participate in Sunday worship services?*" While the answers varied in the phrasing of their answers can be divided into several basic answers were mentioned, such as the ensembles performing *every Sunday* or *weekly*, which contained the most responses with thirty-five participants saying that the instrumental participated on a *weekly basis*. Nine of the participants mentioned that some of these groups that participate on a *weekly basis* also participate in multiple services. The next response that occurred with more frequency was that these ensembles participated in worship services *once a month*. Other responses that were mentioned with less frequency was *twice a month*, *alternate Sundays*, *weekly except for summer*, *almost every*

*Sunday, or unknown/unspecified amount of time in a year.* Three participants did mention in their responses that different instrumental ensembles perform at different frequencies throughout the year.

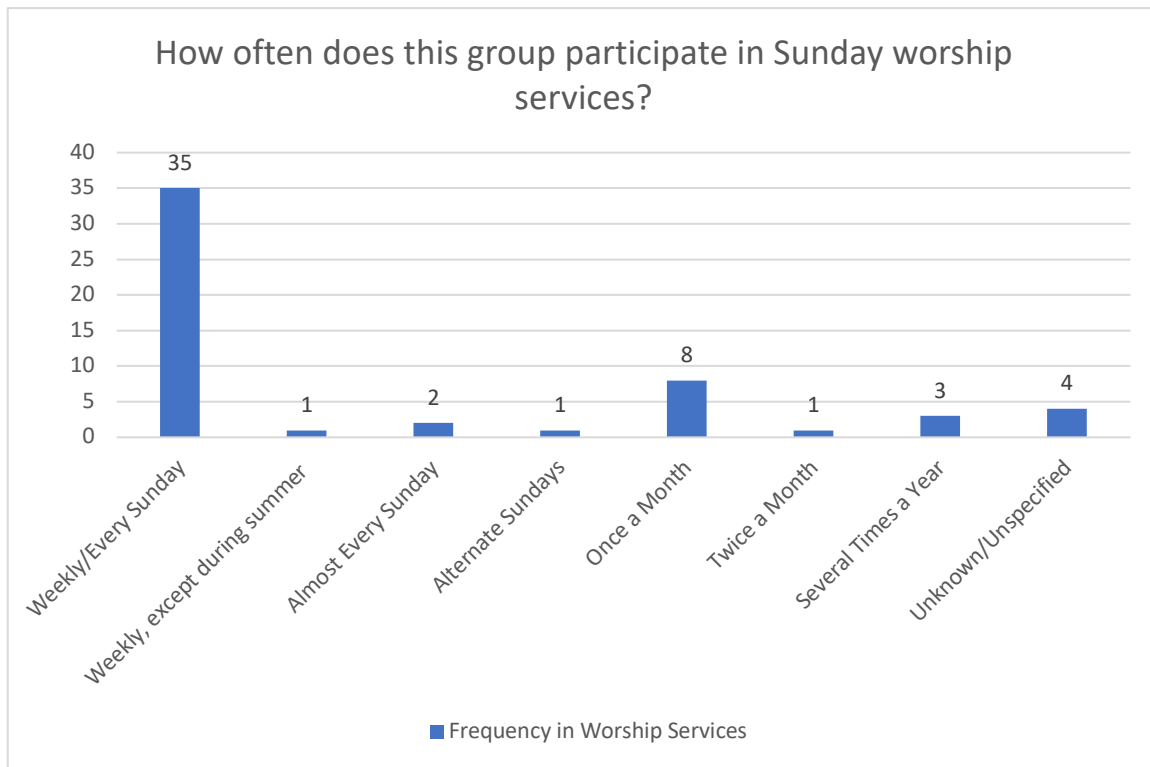


Figure 17: Chart for *"How often does this group participate in Sunday worship services?"*

The following question in the survey was *"Do these ensembles participate in events other than the worship service?"* This was another multiple-choice with either a *yes* or *no* response. 95% or fifty-two people answered that the instrumental ensembles participated in events outside the worship service while 5% or three people responded *no* to this question.

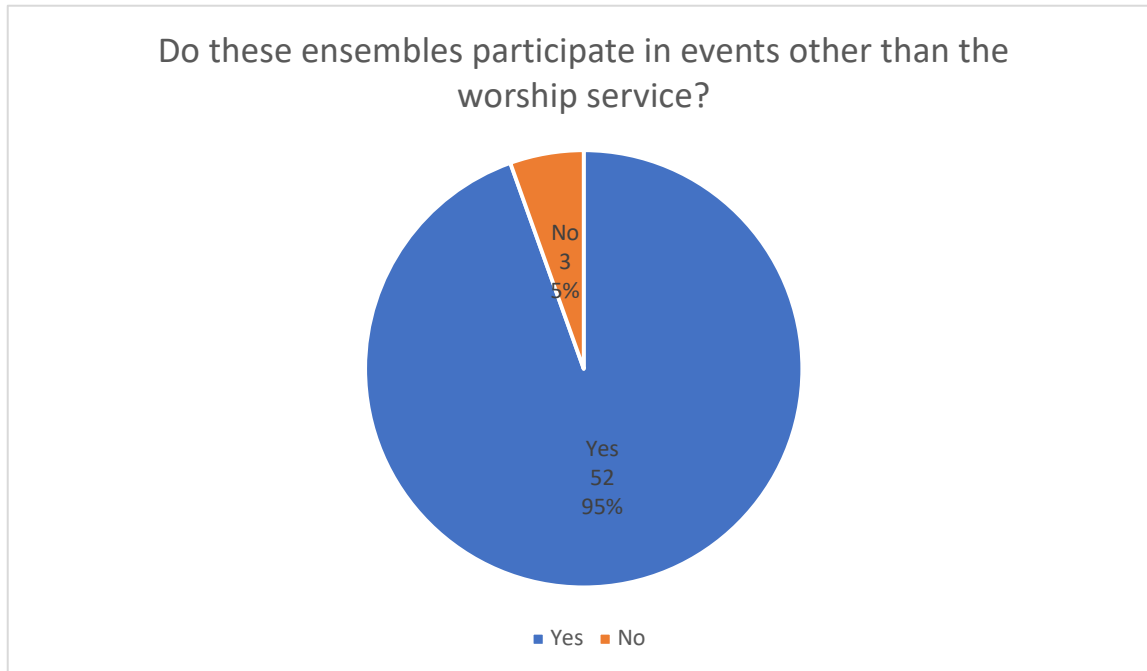


Figure 18: Chart for *"Do these ensembles participate in events other than the worship service?"*

The question *"Do these ensembles participate in events other than the worship service?"* has a follow-up question to identify other events that these instrumental ensembles participate in outside of the worship service. This question is *"If so, what other events?"* and contains a multiple-select answer with choices including *musicals, concerts, nursing homes,* and *other* as responses. While fifty-two people responded yes that their instrumental ensemble participated in different events outside the worship service, fifty-three people responded to this question. This discrepancy can be explained since one of the options in this multiple-selection question is *"Other."* In this case, one person answered *"Other"* but left it blank. Other participants that answered *"Other"* wrote events, such as *"Christmas programs"* and *"annual holiday concerts,"* as well as, *dinners, funerals, associational and state conventions,* and *special events.* A total of twelve of the participants answered under the other category. The options that

were already provided for the question were *musicals*, *concerts*, and *nursing homes*. Thirty-four people answered that *musicals* were a part of these events that the instrumental ensemble participated outside of worship services. Forty-two people answered that *concerts* were used as a part of events that the instrumentalists participated in outside the worship service. Two participants marked that the instrumental ensembles participated in *nursing homes*.

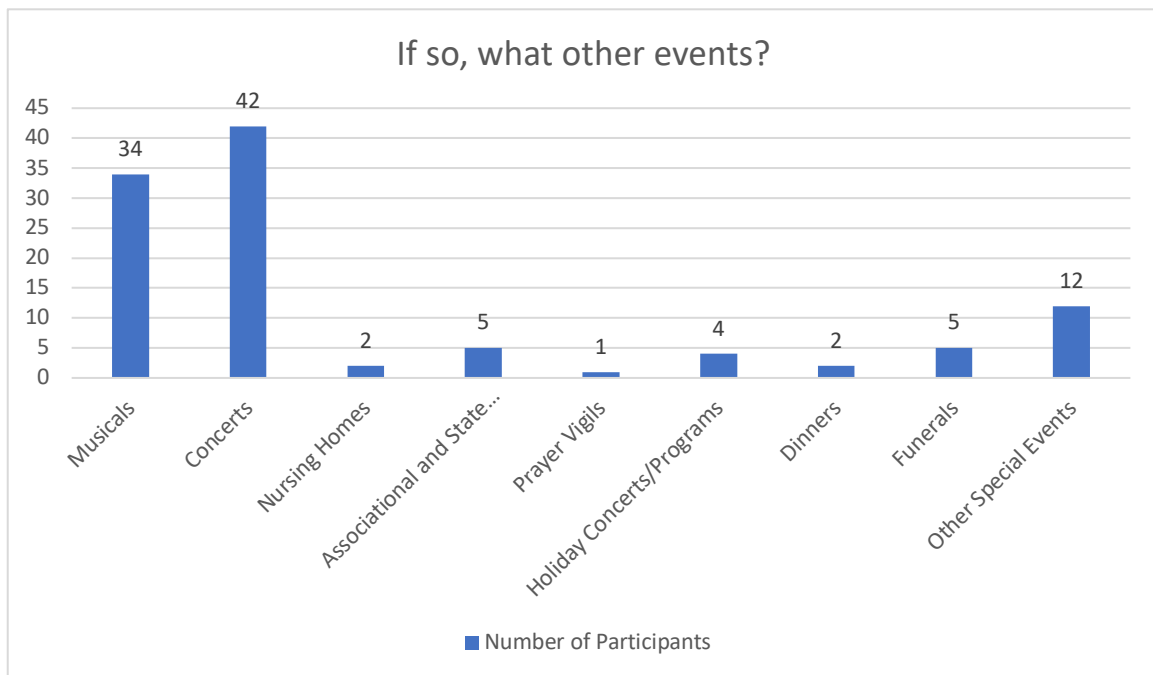


Figure 19: Chart for "*If so, what other events?*"

The next question is the first question of the second section of the survey, “Discipleship and Evangelism through Instrumental Music” and focusses on the impact that these instrumental ensembles have on discipleship and evangelism in the congregation. The first question of this section is “*Does the leader explain the history or meaning of songs used for worship services or different events before or after the song?*” This question is a multiple-choice question with a *yes*, *no*, or *maybe* response. For this question, 58% or thirty-two of the participants answered *yes*

to this question, while 35% or nineteen answered *maybe*. The remainder, 7% or four people answered *no* to this question.

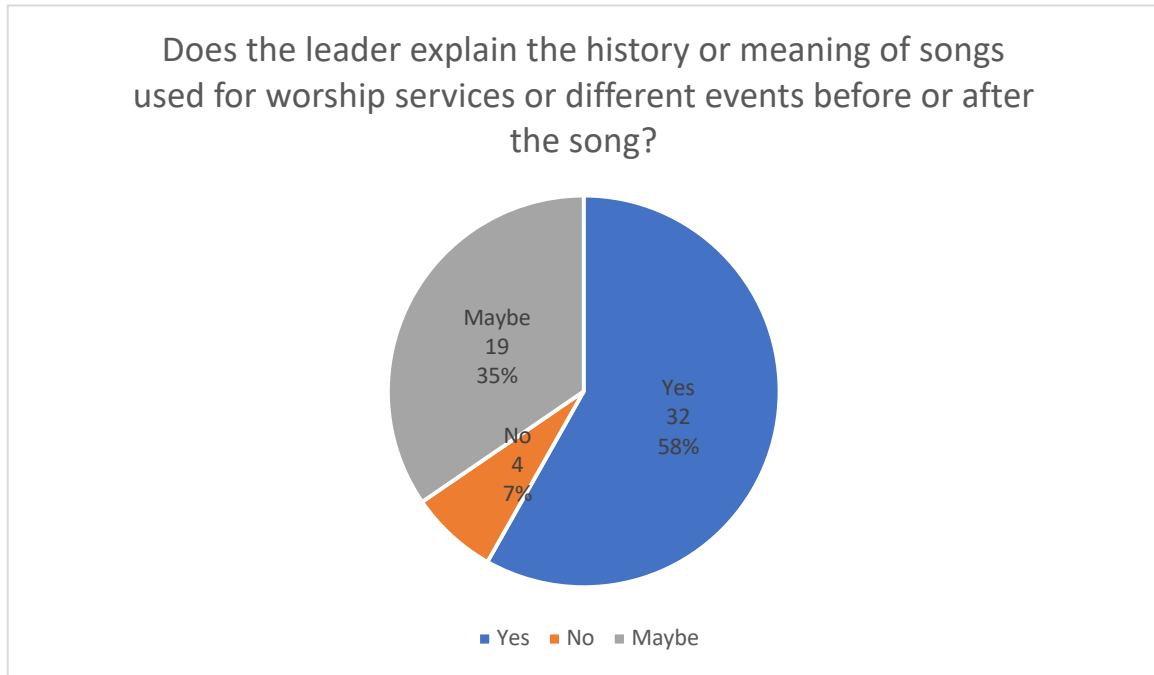


Figure 20: Chart for "*Does the leader explain the history or meaning of songs used for worship services or different events before or after the song?*"

The following question was divided into two parts with a multiple-choice section and then a subsequent question to further explain their response. The principal question was "***Does your leader relate the themes or topics in songs to spiritual growth or development?***" The options for the multiple-choice responses were *yes*, *no*, or *maybe*. From these responses 75% or forty-one people answered *yes*, 9% or five answered *no*, and 16% or nine people answered *maybe* to this question.



Figure 21: Chart for *"Does your leader relate the themes or topics in songs to spiritual growth or development?"*

The following question was a continuation of the previous question and was also multiple-choice with a *yes* or *no* as a response. This subsequent question was *"If yes, do you find the information relevant to your life?"* and allowed the participants to reflect on the information being given to them about the different songs in the worship service. In this question, only thirty-seven people responded out of the thirty-two people. From those thirty-seven people, 92% or forty-five people answered *yes* and 8% or four of the participants answered *no* to this question.



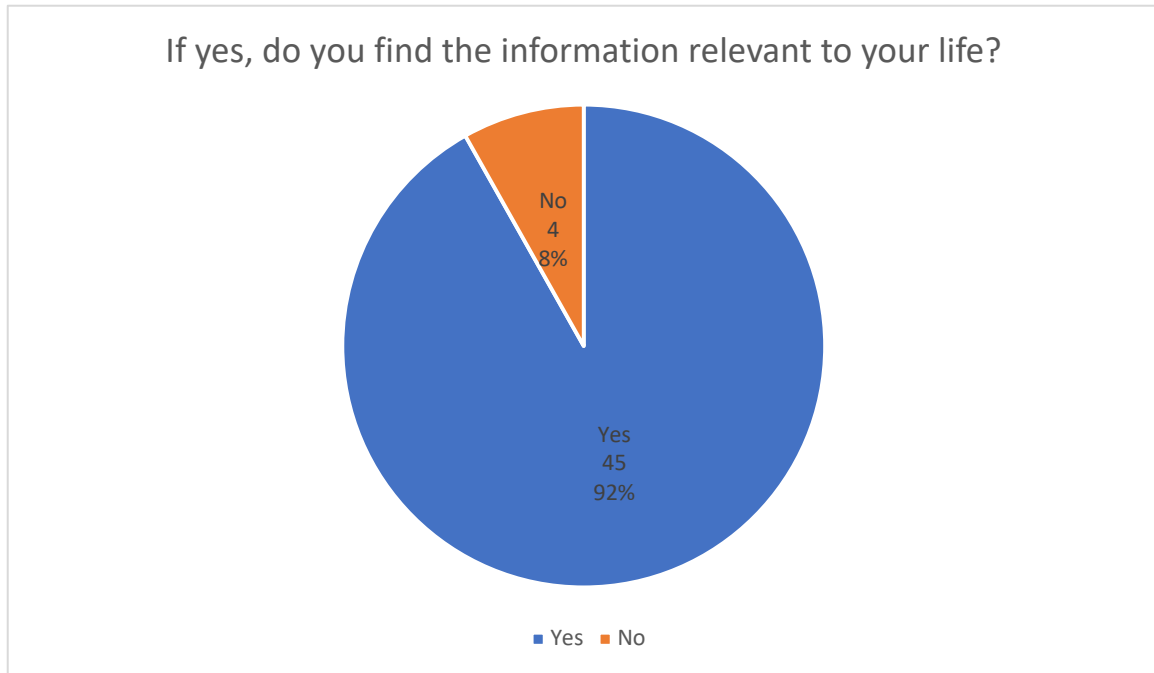


Figure 22: Chart for *"If yes, do you find the information relevant to your life?"*

The next question in the survey is *"Does your leader explain the relevance of the songs in correlation to spiritual growth or development in worship services, if applicable?"* This question was a multiple-choice question that required a *yes*, *no*, or *maybe* response. Out of the fifty-five people that responded to this survey, only fifty-three of the participants answered this question. 66% or thirty-five of the participants answered *yes*, 9% or five answered *no*, and 25% or thirteen of the participants answered *maybe* to this question.

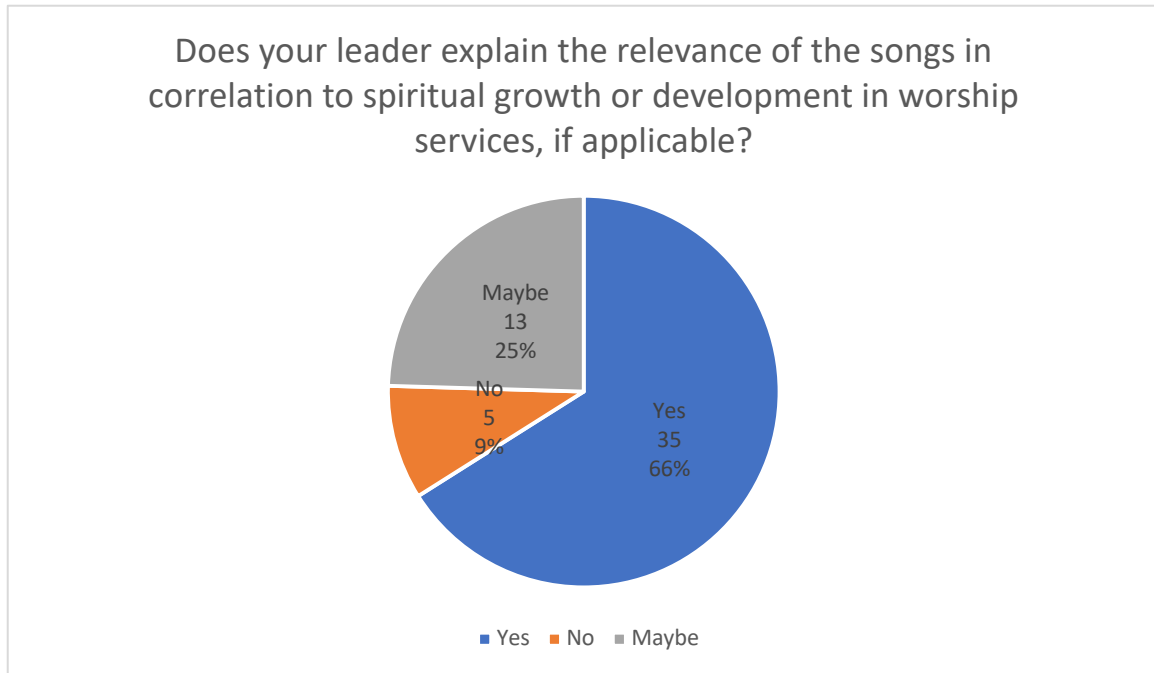


Figure 23: Chart for *"Does your leader explain the relevance of the songs in correlation to spiritual growth or development in worship services, if applicable?"*

The following question was divided into two parts. The first part asked *"Do you feel that the instruments used during worship services have impacted your spiritual growth as a Christian?"* and the second part said *"Explain"* to allow participants to provide feedback and to describe the impact of instrumental music on them. Like the previous question, the first part of this question was a multiple-choice question with a *yes*, *no*, or *maybe* response. 87% or forty-eight people answered *yes*, 4% or two people responded *no*, and 9% or five people answered *maybe* to the impact of instrumental music on discipleship and spiritual growth.

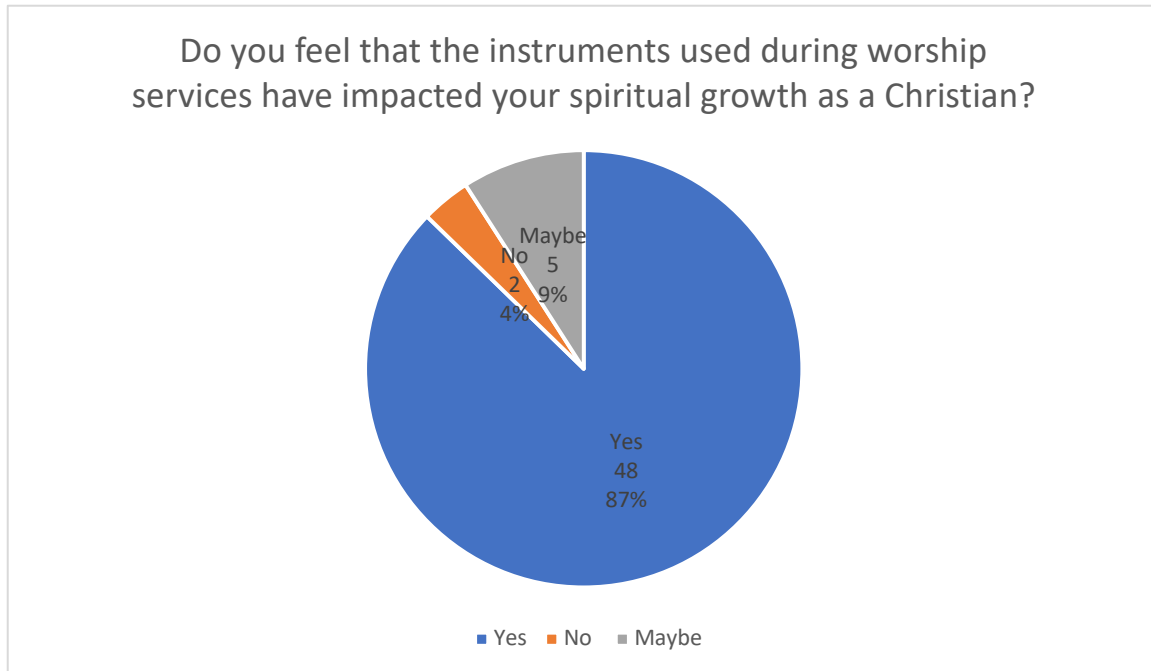


Figure 24: Chart for *"Do you feel that the instruments used during worship services have impacted your spiritual growth as a Christian?"*

The second portion of the previous question was a short response and simply said: ***"Explain."*** This short response question allowed the people to expand upon and explain the reason they chose a certain answer. Only forty-two people responded to this portion of the survey. The results were that music makes people feel *connected to God, enhances their worship experience, evangelistic impact*, and that there was *no impact*. While the overall response was positive, one participant mentioned that they were not a Christian and another mentioned that the musicians themselves were the ones that impacted them the most versus the music.

Table 4: Table of Themes for *Explain for "Do you feel that the instruments used during worship services have impacted your spiritual growth as a Christian?"*

Phrases used	Themes
<ul style="list-style-type: none"> <li>• Closer to God</li> <li>• Connected to God</li> </ul>	Connected to God

<ul style="list-style-type: none"> <li>• Inspired</li> <li>• Feel God’s presence</li> <li>• Uplifting</li> <li>• Faith is made stronger</li> <li>• Spiritual growth</li> <li>• God speaks through music</li> <li>• Reminder of service or message throughout the week</li> </ul>	
<ul style="list-style-type: none"> <li>• Preparation for praise and worship</li> <li>• Enhanced by instruments</li> <li>• Opportunity to worship</li> <li>• Essential</li> <li>• Help congregation worship</li> <li>• Enhances worship</li> </ul>	Enhances Worship
<ul style="list-style-type: none"> <li>• Testimonies of being saved through music</li> <li>• Came to God via music</li> </ul>	Evangelist impact
<ul style="list-style-type: none"> <li>• Not Christian</li> <li>• Musicians themselves</li> </ul>	No Impact

The following question is also in two parts with a multiple-choice portion and a short answer where the participant can explain their answer to explain and expand upon their reasoning for answering the multiple-choice question. The first part of the question reads, ***“Do you think that the instruments used during worship services can attract other people to Jesus and salvation through Him?”*** The possible responses are *yes*, *no*, and *maybe*. Based on the survey 87% or forty-eight of the participants answered *yes*, 4% or two said *no*, 9% or five responded *maybe* to this question. These results are similar to the ones found in the previous question, ***“Do you feel that the instruments used during worship services have impacted your spiritual growth as a Christian?”***

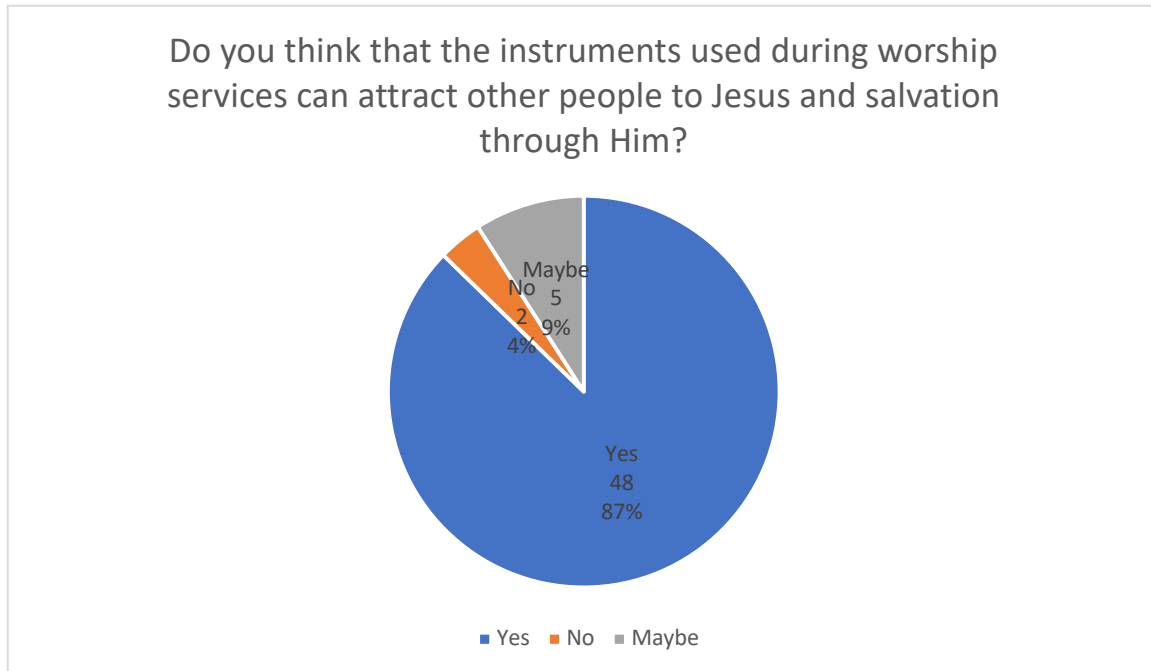


Figure 25: Chart for ***"Do you think that the instruments used during worship services can attract other people to Jesus and salvation through Him?"***

Similarly, to the previous question, the question ***"Do you think that the instruments used during worship services can attract other people to Jesus and salvation through Him?"*** contains a subsequent part to explain and expand on the reasoning for the participant's previous answer. Forty people responded to this question and some of the trends found in the responses to this question include that the music and instruments during worship services are *impactful*, can be used to *spread the gospel and hear God's Word*, that it can *attract and bring people to church*, and is *relatable*. Two of the participants also mentioned that they have heard testimonies where the congregation provided an overall positive consensus that music and the instruments can be used to evangelize to other people, two of the participants mentioned that they were unsure that music or instruments can impact others. Most of the information provided by the

participants can be classified as either believing the instrumentalist or the music ministry, in general, is *impactful and relatable, evangelistic, worship, and uncertainty.*

Table 5: Table of Themes for Explain for ***"Do you think that the instruments used during worship services can attract other people to Jesus and salvation through Him?"***

Phrases used	Themes
<ul style="list-style-type: none"> <li>• Impact</li> <li>• Relatable</li> <li>• Stimulates intellect</li> <li>• Stimulates heart/soul</li> <li>• Connects people to God</li> </ul>	Impactful and relatable
<ul style="list-style-type: none"> <li>• Spread gospel</li> <li>• Hear God's Word</li> <li>• Attracts people including unbelievers</li> <li>• Brings people back to church</li> <li>• Demonstrated in testimonies given</li> <li>• Non-Christian friends joining ensembles and being hearing God's Word</li> </ul>	Evangelistic
<ul style="list-style-type: none"> <li>• Prepares to serve</li> <li>• God's presence is made known</li> <li>• Worships God</li> </ul>	Worship
<ul style="list-style-type: none"> <li>• Not sure</li> </ul>	Uncertainty

The final question for the survey for the congregation members is ***"Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?"***

This is a short response question and allows the participants to provide more information about the instrumental ensembles and the impact they may have on the participants of this survey.

Since this was a short response question, the answers vary in the exact words and phrases used, but some common aspects include *evangelism, enjoying the music, and worship.* While the majority of the information provided was positive, one person did mention that volume that the

music at their church was excessively loud and another mentioned the use of certain genres that have a “non-spiritual”, but all other comments were positive. Only thirty-one people responded to this portion of the survey.

Table 6: Table of Themes for *"Is there anything else that you would like to share about your instrumental groups and the music/worship ministry?"*

Phrases used	Themes
<ul style="list-style-type: none"> <li>• A tool to spread the gospel</li> <li>• Bring people to Jesus</li> </ul>	Evangelism
<ul style="list-style-type: none"> <li>• Enjoy</li> <li>• Proud of musicians</li> <li>• Love the musicians</li> <li>• Uplifting</li> </ul>	Enjoying the music
<ul style="list-style-type: none"> <li>• Prepare congregation</li> <li>• Praise God</li> <li>• Serve God</li> <li>• Allows for God to touch people’s lives</li> <li>• Spiritual growth</li> </ul>	Worship

## CHAPTER FIVE: THEOLOGY OF WORSHIP AND EVANGELISM

### Introduction

Theology is described as thinking and building a concept of God (Lewis 1952, 154-155). It is also the basis for building and establishing a worship ministry and defining its function in the church and needs to be based on Scripture. Depending on the philosophy and theology of the leader and the church, the instrumental ensembles in the worship ministry can be used to disciple and evangelize in the church or they can be used as a community outreach program. The function of an instrumental ensemble can vary from church to church and philosophies can also differ within the leadership of these ensembles. While there may be differences in the purpose of the instrumental ensembles in a worship ministry, the focus of this chapter will be on identifying a theology for instrumental ensembles as a tool for both worship and evangelism.

### Worship

Worship is the relationship between God and people in which God initiates that relationship with people in which they respond in worship (Webber 1994, 19). It can occur in both private and corporate settings with other people and is not limited to a specific time or place. While people may gather for corporate worship on Sundays, the worship service is only one aspect of worship, and at times, is misconstrued as the only manner of worship for Christians (Wheeler and Whaley 2011, 17). Music can also be misunderstood as the only form of worship and “worship war” are fought over different musical styles that are used during the worship service (Wheeler and Whaley 2011, 19). While music can be used to prepare the congregation for the listening of message and Scripture, it is not the only form of worship. Music and the worship ministry can be used as a tool for the discipleship of the congregations and the members of the worship ministry, as well as, being used to evangelize to other people.



While there are a variety of misconceptions that can be discussed and influences people's view of worship, it is also important to view worship as a relationship with the living God and a lifestyle. A lifestyle of worship or worship as a way of life implies that a person acts and interacts with other people in a manner that demonstrates God's love and a commitment to serve Him (Webber 2004, 17-18). Biblical passages such as Psalms 51: 16-17 state, "For You do not desire sacrifice, or else I would give it; You do not delight in burnt offering. the sacrifices of God are a broken spirit, a broken and contrite heart." In Isaiah 1, God through the prophet Isaiah says, "Bring no more futile sacrifices" and to instead "Put away evil-doing from before My eyes. Cease to do evil, learn to do good; seek justice, rebuke the oppressor, defend the fatherless, plead for the widow" (Isa. 1: 11, 16-17 NKJV). Both these passages imply that repentance of sin and a relationship and worship of God is more important than religious rituals. This is also implied when Jesus states in Matthew 22:37-39 where He says, "'You shall love the LORD your God with all your heart, with all your soul, and with all your mind.' This is the first and great commandment. And the second is like it: 'You shall love your neighbor as yourself.'" These are concepts that require action rather than rituals to please God and require the whole person instead of only during a set time and place of worship. Worship is an overflow of God's love and a person's relationship that is shared with others and leads to a life that is transformed and renewed by Jesus.

While worship is a personal relationship with God, it also occurs in a congregational setting with other believers. It is also during congregational settings that believers are discipled and the Word of God is taught to the people in the congregation, as well as, bring their praises and worship the Lord. The congregation is also a place to "Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual

songs, singing with grace in your hearts to the Lord” (Col. 3:16 NKJV). While preaching can teach people about God’s Word and its application in daily life, the songs chosen and used during the worship service can also teach biblical principles and share the gospel (Navarro 2001, 68-69). These songs can be used to provide a reference point to recall various biblical principles in daily life. Through the blending of different aspects of the worship service, people can both hear the gospel message, be disciplined, and worship together as a congregation. Members of instrumental ensembles can also be taught biblical concepts through the songs that they are going to use to lead worship as one method of discipleship.

### Evangelism

As part of a worship ministry, evangelism is part of the purpose of the worship ministry. It is part of the Great Commission and can be found in Matthew 28 where Jesus says, “Go therefore and make disciples of all the nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all things that I have commanded you” (Matt. 28:19-20). This can apply to Christians sharing the gospel message to people that they meet in their daily lives to it being preached in the congregation. As a part of a typical worship service or during a special event, instrumental groups can also participate in sharing the gospel. This can be done by individuals, in groups, or as a church. Church projects or programs, such as musicals that depict the message of salvation can be used to reach people in the community that would not normally come to church or listen to someone sharing the gospel message.

The worship ministry and the church are not limited to only evangelizing during special events but they can use these events to help proclaim the gospel. During the worship service, songs and preaching can be used to share the message of the gospel. The lyrics of songs, as was mentioned before, can assist in sharing biblical principles and the gospel (Navarro 2001, 68-69).

While these facts are true, it is also important to have a testimony and attitude that resembles Jesus. People are watching to see the behavior and reaction of Christians, so as part of evangelism, a person's life should represent their life of worship (Whaley 2009, 119). This can be represented by loving God and loving other people.

### The Worship Ministry

The previous sections discussed worship and evangelism with some application and implementation into the worship ministry. The worship ministry can be a conglomeration of a variety of instrumental ensembles that function as a group where people are disciplined, where they lead worship in the congregation, and where the gospel is shared with other people. Regardless of the denominational background of the participants or the church, the worship ministry is able to lead worship, disciple its members, and evangelize.

As was previously mentioned, song lyrics can be used to teach biblical concepts to the congregation, but these concepts can also be taught to the members of the worship ministry. Songs with biblical concepts can be analyzed and made relatable to the members of the worship ministry (Marrolli 2016). This allows for the ensemble to study the songs being used and to add a dimension of depth and understand of the song in relation to biblical principles. This does not exclude the use of prayer and Scripture reading and studying to the ensembles but it can connect the songs being used in the worship service to biblical concepts and application to a person's life. This can not only disciple the members in these groups but can also be used to assist these members in leading worship.

Another aspect of the worship ministry is that the members need to be trained and taught in leading worship and growing spiritually. No member comes knowing everything about leading worship and evangelism. Even the Levites, who lead worship in the temple during Old

Testament times, were trained in both music and worship (Towns and Whaley 2012, 35). 1 Chronicles 25:7 states, “So the number of them, with their brethren who were instructed in the songs of the LORD, all who were skillful was two hundred and eighty-eight.” This was in reference to the musicians in the temple and depicts that they were both “skillful” and “instructed in the songs of the LORD” (1 Chron. 25:7 NKJV). Likewise, musicians used in modern worship services should not only be capable and skilled musicians but should be trained and disciplined in worship. Musicians may enter the instrumental ensemble with basic knowledge of Scripture, but it is the role of the leaders to help them continue to grow spiritually through discipleship. No one person knows everything about Scripture or being a follower of Jesus but the worship ministry can be a tool to provide discipleship and allow people to grow spiritually as they serve in the church.

During the analysis of the responses to the survey for the instrumentalists, it was mentioned that one ensemble was comprised of people of diverse religious and non-religious backgrounds. While this resembles a community band, it can still be used as an evangelical tool to share the message of the gospel. Through demonstrating God’s love and by loving other people through caring for those individuals and proclaiming the gospel to them, these ensembles can be a tool to reach others through music and where God’s love is seen in action. The command to “love the LORD your God with all your heart, with all your soul, and with all your mind” and to “love your neighbor as yourself” (Matt. 22:37-39 NKJV). Other aspects, such as prayer and devotionals, can still be implemented in these ensembles as a way to minister to people and as a means to share the gospel.

## Conclusion

The worship ministry can be a diverse ministry with a variety of instrumental and vocal ensembles working together to lead worship. It is one way in which discipleship and evangelism meet and are used to mentor people within the ensembles and the congregation. Through devotionals, using songs to teach biblical concepts, and prayer these ensembles can foster spiritual development and growth. As part of the congregations, instrumental ensembles can be used to lead worship, disciple, and share the gospel with others.

## **CHAPTER SIX: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS**

### **Summary of Study**

This study focused on the impact of instrumental music on discipleship to the instrumentalists and the congregations in which they serve. Surveys were sent to the congregation and the members of the instrumental ensembles and contained information about the impact of instrumental music on discipleship and evangelism. A total of seventy-six people participated in this study from two different congregations. There were twenty-one participants for the survey for the instrumentalists and fifty-five participants for the survey for the members of the congregation. Surveys were completed between Monday, January 20, 2020, and Sunday, February 9, 2020. At a glance, the results demonstrate that instrumental ensembles do impact the discipleship and evangelism for both the instrumentalists and the members of the congregation, although it appears that there is more of an impact within the members of the congregation than with the instrumentalists of the ensembles in these congregation.

Some questions used in both surveys are the same or similar and are used to identify the impact of discipleship and evangelism using the instrumental ensembles of the worship ministry. While some of these questions are similar, other questions differ and were used for a particular group, such as for only the instrumentalists or only for the members of the congregation. The following will contain the analysis of the research findings for all questions in the survey to determine the impact of discipleship.

### **Summary of Purpose**

Worship ministries can be used to impact discipleship in both the different ensembles in the worship ministry and the congregations in which they serve. Evangelism was also analyzed to determine whether these ensembles also participated in evangelistic endeavors to share the

gospel with others. Claims have been made that the music used in worship services can be used to disciple people by teaching biblical concepts and sharing the gospel (Navarro 2001, 68-69). This study focused on determining the influence of the instrumental ensembles in discipleship and evangelism and the congregations in which they are a part of serving.

### Summary of Procedures

The churches involved in this study were contacted prior to the study, and permission was granted by the senior pastors of these congregations to send the surveys to the members of the church and the members of their instrumental ensembles. Emails with the information about the study and the links to both surveys were sent to the members of these congregations and participants completed the surveys between Monday, January 20, 2020, and Sunday, February 9, 2020. The surveys were open for a total of twenty-one days or three weeks to allow people time to complete the surveys, and all surveys conducted during this study were anonymous. Once the survey was closed, no more responses were accepted and access to the survey was denied, even with a link to prevent additional responses after the deadline. The platform Google Forms was used to create and record the data for both surveys.

Surveys contained both quantitative and qualitative questions, thus making this a mixed-methods approach. Most of the qualitative questions were used to allow the participants to further explain their responses to previous quantitative or closed-ended responses. Some questions were the same for both surveys, others were similar and tailored to a particular group, and other questions in the surveys were different and only designed to get the response of a specific group. Once the surveys were closed, data were analyzed by comparing the responses of both surveys to determine the impact of instrumental worship on the members of these ensembles and the members of the congregation. An unpaired t-test was used at the end of the

study for the quantitative questions to determine the effect of the instrumental ensembles using IBM SPSS Statistics 26 (SPSS) and qualitative questions were analyzed by determining recurring themes and concepts that were stated in the responses to the survey questions.

### Summary of Findings and Prior Research

The survey was divided into two sections. The first section of the survey contained general information about the instrumental ensembles in the congregations and was titled “General Information about Instrumental Ensembles.” This section of the survey was found in both surveys for the instrumentalists and the members of the congregation. The information obtained in this section helped provide background information about the instrumental ensembles in the worship ministry and determined whether they are used during the worship services. The second section was designed for a particular group in mind. Some questions overlapped and were similar while others were tailored to either the instrumentalists or the members of the congregation. This section assisted in gaining the perspective on each group.

As was stated before, the first section of the survey contains questions about the different ensembles in the worship ministry. Based on the responses it was discovered that seventy-two participants responded that *orchestras* were a part of the worship ministry and forty-eight responded that *contemporary bands* were part of the worship ministry. 94% of participants or seventy-four people stated that instrumental ensembles participate in worship services, usually on a *weekly* basis. Another discovery from this part of the survey was that seventy-one or 93% of the participants stated that these instrumental ensembles participate in events outside of the worship service, typically in *musicals* and *concerts*, but there are other events that the ministry also participates in outside the worship service. This demonstrates that these ensembles do have the opportunity to disciple and evangelize to people in and outside their congregations.



The second section of the contained aspects, in which the discipleship and evangelism. Analyzing the average of the percentage of *yes* responses to questions about discipleship and evangelism in both the instrumentalists and the members of the congregation. Instrumentalists on average responded *yes* 27% of the time while members of the congregation responded *yes* an average of 78% of the time. An unpaired t-test was used to determine the significance between the positive impact of the instrumental worship ministry using SPSS to analyze the data and the results were that there was a significant difference between the two groups. This was also supported by the qualitative data, in which the members of the congregation wrote responses that focused more on worship, discipleship, and evangelism, while the instrumentalists focused more on community and the enjoyment of playing their instrument. This demonstrated that, in general, the congregations seemed to gain more discipling in their spiritual growth than the instrumentalists in the congregations.

#### Limitations

This study was able to analyze the effect of the instrumental ensembles on the worship ministry but there are some limitations to this study. These limitations can be considered for future studies based on similar topics. One such limitation is that it was a small study with two churches participating in the study so while this study demonstrates the impact of the instrumental ensembles in these two churches, it does not translate to a larger context of the overall experience of every or most churches in a particular area or region.

Another limitation of this study is that it focused more on instrumentalists in the worship ministry versus instrumentalists and vocalists. While this was done by design to determine the impact of instrumentalists and instrumental music on discipleship and evangelism, the study could have also been broader and included vocal music since vocalists and instrumentalists can

be used at the same time to make music. The addition of vocal music also allows for the analysis of lyrics that could be used to disciple the members of the congregation.

### Recommendations for Future Study

As was mentioned before, this study was a small study with two churches participating in the study. For future studies, a broader approach with more churches participating in the study can be used to determine the impact of instrumental music on a larger scale. This would gain a better perspective on the impact of instrumental music on the musicians themselves and the congregations in which they serve.

Another recommendation for future study is to include vocal music to the study to see the impact of the worship ministry as a whole on discipleship and evangelism. While this study's focus was on instrumental music, analyzing the influence of both using vocals and instruments can also be used to determine the effect of the worship ministry without limiting it to one particular ensemble or a particular group in the worship ministry. This would also analyze the impact of the worship ministry on discipleship through the use of lyrics and instruments.

### Implications for Practice

The implications of this study suggest that the congregation experiences more discipleship from the worship ministry than the instrumentalists in these ensembles. If the worship ministry is to disciple both members in its ensembles and the congregation, then one of the implications for practice is to incorporate tools that are at the disposal of the leaders for discipling those in the worship ministry. This could be tools such as discussing the history and meanings of songs or having devotional and prayer times that focus on discipling the musicians. These do not have to be long but can be used to create a correlation between the songs being used during the worship service and biblical concepts to disciple members of these ensembles.

## Summary of Thesis

This thesis was set to identify the impact of instrumental music on the discipleship of instrumentalists and the members of the congregation. The hypothesis stated that there will be some impact of instrumental groups on discipleship in the worship team and discipleship and evangelism in the congregation. Through the study it was discovered that the instrumental ensembles do have an impact the on discipleship but they had a greater impact on the congregation than they did the instrumentalists based on the responses from the surveys.

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## APPENDIX

### Appendix A

#### Instrumentalist Survey

##### General Information about Instrumental Ensembles

Which instrumental ensembles are offered in the church? Check all that apply.

- Orchestra
- Concert Band
- Contemporary Band
- Hand Bell Choir
- Percussion Ensemble
- Woodwind Ensemble
- Brass Ensemble
- String Ensemble
- Organ
- Other...

Do the instrumentalists participate in Sunday worship services?

- Yes
- No

How often does this group participate in Sunday worship services? (Short response question).

Do these ensembles participate in events other than the worship service?

- Yes
- No

If so, what other events? Check all that apply.

- Musicals
- Concerts
- Nursing Homes
- Other...

### Discipleship

What is your reason for joining that ensemble? (Short response question).

Has this reason for joining the ensemble changed over time?

- Yes
- No

If yes, explain. (Short response question).

Does your leader give devotionals about biblical topics?

- Yes
- No
- Occasionally

If yes, are they based on songs being used or a theme?

- Yes
- No
- Maybe

Does the leader explain the history or meaning of songs used for worship services or different events during rehearsals?

- Yes
- No

- Maybe

Does your leader explain the relevance of the songs in correlation to spiritual growth or development during rehearsals?

- Yes
- No
- Maybe

If yes, do you find the information relevant to your life?

- Yes
- No
- Sometimes

Does the leader explain the history or meaning of songs used for worship services or different events during worship services, if applicable?

- Yes
- No
- Sometimes

Does your leader explain the relevance of the songs in correlation to spiritual growth or development worship services, if applicable?

- Yes
- No
- Sometimes

Does your ensemble read the Bible or pray together either before, during, or after rehearsals?

- Yes



- No
- Sometimes

Is there anything else that you would like to share about your instrumental groups and the music/worship ministry? (Short response question).

## Appendix B

### Survey for the Congregation

#### General Information about Instrumental Ensembles

Which instrumental ensembles are offered in the church? Check all that apply.

- Orchestra
- Concert Band
- Contemporary Band
- Handbell Choir
- Percussion Ensemble
- Woodwind Ensemble
- Brass Ensemble
- String Ensemble
- Organ
- Other...

Do the instrumentalists participate in Sunday worship services?

- Yes
- No

How often does this group participate in Sunday worship services? (Short response question).

Do these ensembles participate in events other than the worship service?

- Yes
- No

If so, what other events? Check all that apply.

- Musicals

- Concerts
- Nursing Homes
- Other...

#### Discipleship and Evangelism through Instrumental Music

Does the leader explain the history or meaning of songs used for worship services or different events before or after the song?

- Yes
- No
- Maybe

Does your leader relate the themes or topics in songs to spiritual growth or development?

- Yes
- No
- Maybe

If yes, do you find the information relevant to your life?

- Yes
- No

Does your leader explain the relevance of the songs in correlation to spiritual growth or development in worship services, if applicable?

- Yes
- No
- Maybe

Do you feel that the instruments used during worship services have impacted your spiritual growth as a Christian?

- Yes
- No
- Maybe

Explain. (Short response)

Do you think that the instruments used during worship services can attract other people to Jesus and salvation through Him?

- Yes
- No
- Maybe

Explain. (Short response).

Is there anything else that you would like to share about your instrumental groups and the music/worship ministry? (Short response question).

Appendix C

**LIBERTY UNIVERSITY.**  
INSTITUTIONAL REVIEW BOARD

December 30, 2019

Nicole Fasco  
IRB Exemption 4101.123019: Discipling Instrumentalist for Worship and Evangelism

Dear Nicole Fasco,

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

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

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

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

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

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

Sincerely,

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

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